

SINGING - FOR THE DEVELOPMENT OF A CREATIVE PERSONALITY IN XXI-ST CENTURY

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Nowadays singing has changed therefore it is necessary to deepen understanding regarding singing in general and to see the possibilities how the process of singing learning may become an instrument for the development each creative personality by implementation of the principle of changes and preservation.

The target of the article is to research what changes have affected singing and what factors indicate that singing learning is the instrument with the help of which it is possible to facilitate the development of a creative personality.

Materials and methods. In order to understand the essence of changes in signing and factors as a result of influence of which it is possible to use singing as the instrument for the development of a creative personality, a special literature sources were analysed and observations were made in a practical activity in the process of singing learning in a vocal studio.

Findings and their discussion. The target of the study was to research what changes have affected singing and it was determined that mainly the changes have affected sound creation, because the manner of the information supply and emotional expression have cardinally changed. There is the basis to define a hypothesis that each natural intellectual – emotional expression has the relevant vocal technique that can be identified and created by each singing student individually thus retaining the self within the framework of development of a creative personality.

Conclusion. Using the principle of preservation and changes, the varied singing possibilities promote teachers to find new ways, for whom singing is significant as a mission for better understanding of people between each other and in accordance with the nature.

Key words: singing, learning of singing, vocal technique.

ПЕНИЕ КАК ИНСТРУМЕНТ В РАЗВИТИИ ТВОРЧЕСКОЙ ЛИЧНОСТИ В XXI ВЕКЕ

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Сегодня очевидны изменения, постигнувшие пение за последний век, поэтому важно углубить понимание о пении в целом и выявить возможность использовать пение как инструмент развивающий творческую личность, сохранив принцип изменения и сохранности.

Цель статьи – выявить, какие перемены коснулись пения и какие факторы указывают на возможность использовать пение как инструмент развивающий творческую личность в любой области.

Материал и методы. Для того, чтобы осознать суть изменений, которые постигли пение и выявить факторы использовать обучение пению, как развивающий инструмент творческой личности, использовалась специальная литература и проводились наблюдения практического процесса обучения пению в вокальной студии.

Результаты и их обсуждение. Было выявлено, что изменения главным образом коснулись звукообразования. Кардинально изменилась подача информации и эмоций. В связи с этим возможно выдвинуть гипотезу, что каждому натуральному интеллектуально-эмоциональному проявлению присущ соответствующий вокальный приём, который идентифицируется, а также образовывается у каждого обучающегося индивидуально.

Заключение. Используя принцип изменения и сохранности во всём многообразии певческого искусства в общем или неакадемическом пении возможен иной педагогический путь, где пение важно как миссия человеческого взаимопонимания между людьми в согласованности с природой.

Ключевые слова: пение, обучение пению, вокальная техника.

Singing is a psychical process which involves a strong intellectual-emotional activity. View from the modern point of view discovers that singing has changed. These changes have affected singing as the whole – academic and general or non-academic singing within the framework of which the singing in popular music genres is to be viewed.

Singing is a field with which a person is related since birth. As it is demonstrated by the professional and life experience, there are not many people for whom singing causes unpleasant emotions or indifference, however it is seen that singing is not completely used as the instrument governing the development of a creative personality. Nowadays singing has become complementary. The avant-garde composers of the last century have started to experiment with voice in their works; the development of electronic devices has facilitated emerging of new music styles thus new breezes have appeared also in singing which undeniably indicate to significant changes in sound creation. Gradually singing has branched keeping unchangeable and introducing new. Of course, these evident changes cause active discussion on so called «right» and «wrong» singing. Thus existing contradictions are the ones that challenge to deepen understanding regarding singing in general and to see the possibilities how the process of singing learning may become an instrument for the development each creative personality by implementation of the principle of changes and preservation.

Target of the article: to research what changes have affected singing and what factors indicate that singing learning is the instrument with the help of which it is possible to facilitate the development of a creative personality.

Materials and methods. The initiative for a research became not only changes in singing, but also in other sciences the influence of which inevitably insinuate into a human life, and also in such activities as the process of singing learning causing corrections in the understanding regarding the essence of singing and makes it as active instrument for the development of creative personality. In the modern most progressive scientists community radically new cognitions have emerged which are the basis for new scientific paradigm not related with technologies, but links of people with each other and all existing that previously was the assumption of existence of true spiritual experience (3,9p). Now science approves the justification of such assumptions provided by new discoveries in neurology, psychology, biology, epigenetics and other sectors. In order to understand the essence of changes in signing and factors as a result of influence of which it is possible to use singing as the instrument for the development of a creative personality, a special literature sources were analysed and observations were made in a practical activity in the process of singing learning in a vocal studio.

Findings and their discussion. By directing to changes and future, the art has always retained its steadiness, persistently maintained the idea of inheritance. There are no progress and development of social and culture life without the force of beauty. Under the influence of

such considerations the principle of changes and the principle of retaining – as the main reference-points - permeate all principles of artistic education. The historical experience of all way gone by the art pedagogy and all cherished reverberate to insinuate into applied and inevitable changes in the 21st century (1,170p.).

In the period of globalisation the search for ways to make the treasures of aesthetic culture accumulated in the world as own ones has become unprecedentedly urgent in order for them to become as the source of creative impulse for the development of national artistic and pedagogic culture treasures (1, 171p.).

Singing cannot exist without a human body the functioning of which is based on intellectual and emotional reactions. *Jānis Birzkops* has researched that during the learning process sometimes attention is paid to the development of different thinking operations, for example, analysis and synthesis, however it actually occurs only on a verbal level, namely, talking about such things. It is not enough, because practical, real development of internal feelings, different psychic and psychophysical conditions and items is necessary. He believes that formation of emotional-intellectual abilities is not possible to full extent, if the study content and methods used fail to comply with the requirements of the period (2,8p.).

What has changed and emerged new to what the attention must be paid forming singing learning process in the 21st century in general singing for youth which also involves singing in the popular music genres? Initially, you must be aware that the voice forms in person himself or herself and it is the instrument itself, however different from all others. The voice does not exist outside a human body, his or her personality that contains mental and biological processes, as well as the skills to handle with it. To sing – it means to be able to control ones voice in the same way as talking so that in activity the signal going through the voice would be intellectually and emotionally informative (5,88p). The information to be processed shall be obtained initially through getting to know yourself and the world around you that are the sources of the world opinion and self-sense, by further processing to lead it out in close link as the reaction formed as a result of mind and body co-operation. The gross product of the processed information forms a vocal method in a natural or biological way.

Basically, it is considered that singing is a skill to act with your voice apparatus and that it can be acquired on the basis of knowledge in anatomy, physiology, psychophysiology, however such approach is only a technological approach. When acquiring singing as a technology, a natural energy forming as a result of active thinking of a personality, when a singer is a creator closely related with the self, his or her uniqueness in intellectual-emotional responsiveness, is lost. The author agrees that all previously mentioned knowledge is necessary, however it does not form holistic approach in the singing learning merely, therefore it is substantiated to consider that the technological approach can be acquired faster, however it lacks maximum efficiency in the development of creative personality, unless the basis for it is individual world perception, understanding of himself or herself as a biological and spiritual being, as well as complying with general spirituality aspects that are necessary for the formation of intellectual – emotional informative signal. Failing to form wholesome or qualitative informative signal, singing is a mechanical and passive.

The informative signal forms on the basis of the skill to understand and organise ones feelings, thoughts and desire to promote changes as a result of creative activity that within the meaning of the art shall be characterised as the ability to move into new quality forming an individual, new world vision. New scientific paradigm of the world understanding indicates that any process is closely related with faith and purpose, as well as the skill to use natural human resources in the achievement of one's targets.

The cognition by *Jūlijs Aleksandrs Students* that in every large teacher speaks artist, philosopher and prophet is a direct call to search new ways in pedagogy through looking into the world, yourself and understanding of yourself (7,176p.).

Summarising the research the target of which was to research what changes have affected singing, it was determined that mainly the changes have affected sound creation because the manner of the information supply and emotional expression have cardinally changed. Nowadays, more simplified and naked or naturalistic way of performance is characteristic to singing. Emotional nature of singing becomes non-artificial, natural and thus it is more easier understandable. The afore said inevitably brings nearer the process of singing learning to new possibilities, namely, to use singing as the instrument in the development of a creative personality, because the source of a human nature and human essence is the Nature itself, so it is ease. Ease in intellectual – emotional reactions is the basis for the way how to learn singing in the professional field and to use the learning of singing as the instrument which facilitates the development of a personality, ready for any creative activity leading through the understanding of himself or herself and the world, retaining the valuable, and changing as a result of new revelations.

As a result of changes new efficient methods have been approbated in the learning of singing which indisputably are in the avant-garde of vocal pedagogy in singing in the popular music genres. These methods accentuate technological approach in the learning of singing that is closely related with singing in different popular music genres, as pop-music, rock-music, jazz and singing in musicals. Singing in the popular music genres demands varied skill of sound creation different from the manner of classical signing. The sound in popular music genres must be brighter, a singer must know how to use the chest and nasal resonators.

On the basis of a unique approach of Jo Estill is the assumption that each person has a beautiful voice. Vocal health and aesthetic freedom are in the centre of her teaching. Acquiring of practical experience will provide personal vocal achievements and help to develop a beautiful voice for everybody. The main rule how to achieve the result is practicing. The researcher considered that it is not hard to acquire theory and understanding regarding the functioning of the voice apparatus, more difficult is to perform voice figures practically, because each sound looks different.

Practical experience is necessary for achievement of proficiency!

(Jo Estill, 2005).

During different research projects Jo Estill becomes a first discoverer, because she identified six different voice techniques or qualities which becomes as the basis of her unique system not only in singing but also in the field of voice health. Estill Method of Compulsory Figures created by the voice researcher Jo Estill is used also for prevention of voice disorders. This method in medicine is based on the assumption that the voice quality changes if the body and vocal tract organs take certain positions (8,74p.). Estill's exercise system is based on 13 basic functions which are necessary to learn in order a singer could control his or her voice completely. The skill to perform them is a precondition for the creation of six basic voice qualities (3,1-37p.).

Jo Estill's voice exercise system teaches to control independently the voice production system in the individual anatomical structures. The control and independence skills can be acquired through effort and relaxation manoeuvres (3,5p.).

In the process of singing learning for youth this system helps to acquire different sounds of voice characteristic to musicals: *speech quality*, *cry quality*, *falsetto quality*, *opera quality*, *twang quality*, *belting quality* (6,81-140p.).

Danish vocal pedagogue and one of the world's leading voice researchers Catherine Sadolin has divided the voice use possibilities into four different types, thus establishing four vocal *modes or types*, because by each *mode* the force, hue etc. properties and expressions characteristic to the sound become richer. Modes are divided as follows: neutral, *curbing*, *overdrive*, *edge* (6,1-260p.).

The unified or general vocal technique established by C.Sadolin is innovative. It is based on extreme sound creation that rather makes the sound ugly from the aesthetic point of view, but at the same time it is efficient in the expression of the most varied emotions.

The names of voice effects by C.Sadolin clearly indicate to their originality: *distortion, creak and creaking, rattle, growl, grunt, screams, vocal breaks, air added to the voice, vibrato, oriental technique.*

Technological understanding in singing is valuable because it gives conviction regarding the correctness and scientific substantiation of the action performed, however an issue of efficiency applicable to the intellectual – emotional truth revelations in creation of qualitative and informative voice signal is still current. How to achieve it in reality is a significant task in the vocal pedagogy, because it is not a secret that even non-prepared listener is able to assess the information encoded in the emotional performance that is on the basis of responsiveness of the listener to the singer's performance.

Practical experience shows that initially youngsters perceive the learning of singing simplified. The external brightness of show business and materialistic perception of the world have created a notion regarding singing as a target easy to reach. For the most part of youngsters it is a surprise that singing is a hard, physical work with your body and active work with your mind. The understanding is necessary regarding initial launching mechanism of functioning of all intellectual – emotional system in order to activate natural processes for the identification of yourself.

Returning to that said by J.Birzkops regarding the internal feeling, practical, real development of different psychical and psychophysical conditions and objects, the process of learning of singing provides the best results if it is varied. As demonstrated by the practice, the primary is formation of understanding regarding different processes that are related with a person himself or herself; his or her ability to focus on the target through purpose and understanding of the sense of the singing itself in creation of the motivation, observation of internal – external processes and phenomena, performance of elementary articulation exercises for the maintaining of attention attracting arm and eye movements to promote identification of feelings. The performance of vocal exercises in this phase is a secondary because upon stabilisation of the understanding the process of thinking is activated which makes you to think vocally.

A biologist Bruce Lipton has proven in his researches, that it is important to pay attention to creation of the environment during the classes that is one of the most significant pedagogical principles for the development of potential of a creative personality (5,150p). The creation of the environment puts the body, mind and spirit in order. Using this opinion as a practice in singing classes in co-operation with youngsters it was observed that by changing emotional environment the emotional activity and timbre nuance of voice also change. There is the basis to define a hypothesis that each natural intellectual – emotional expression has the relevant vocal technique that can be identified and created by each singing student individually thus retaining the self within the framework of development of a creative personality.

Conclusions. Using the principle of preservation and changes, the varied singing possibilities promote teachers to find new ways, for whom singing is significant as a mission for better understanding of people between each other and in accordance with the nature.

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