

METHODS AND TECHNIQUES FOR TEACHING ACADEMIC SINGING

Development and conservation of the singing voice are organically interconnected: physiologically wrong development of the vocal complex, leads inevitably to the deterioration of its natural qualities and to a fast deterioration, and also interferes with the development of the artistic and performing abilities of the young singer. For this reason, the vocal-technical development of the voice, while taking into account the distinctive natural and age-related data, must be given great attention, especially at the beginning.

Throughout the years of training, the teacher follows the formation and development of the most important vocal skills: breathing, articulation, diction, sound formation, sound editing, ensemble, system, the study of musical and literary text, gradually complicating the tasks, expanding the range of singing abilities of students.

The main condition of singing – singing attitude – is a full physical freedom of the performers. It is achieved by natural posture of the singer: straight and free body, straight shoulders, straight position of the head, straight knees, feet with support on the heels, hands resting quietly on the knees. Muscles in the face, neck and shoulders should also be relaxed. Everything should be simple and natural.

Breath is lower rib, diaphragmatic, sound resilient, on 'support'. An important element of proper breathing – is the expenditure of breath when singing. In vocal-pedagogical practice, there is a concept as "supported sound". Breath can be light, deep, but always elastic. The singer must learn that the art of singing breathing is not in the amount of air inhaled, and the ability to elastic and economical use, distribute the air. The purpose of this article is to identify the basic methods and techniques for working with academic vocals.

The main part. One of the most important conditions in singing is the ability to breathe. Proper singing breathing promotes the natural development of the voice, free singing, the health of the whole body and, above all, the vocal apparatus. Proper inhalation and exhalation – the best means to strengthen the lungs. Breathing – the motor force of the voice, without it, the vocal apparatus with all its natural perfection will be dead. Depending on which muscles are involved during breathing, there are different types of breathing:

1. Lower respiration (abdominal, diaphragmatic breathing) is when only the diaphragm is involved in the breathing movements and the chest remains unchanged. The lower part of the lungs and the middle part of the lungs are mainly ventilated.

2. Middle breathing (rib breathing) is when the intercostal muscles are involved in the breathing movements, and the thorax expands to the sides and slightly upwards. The diaphragm rises slightly.

3. Upper respiration (clavicle breathing), when breathing is performed only by lifting the clavicles and shoulders upwards, with the chest still and the diaphragm retracted to some extent. The apex of the lungs is mainly ventilated and the middle part of the lungs is slightly ventilated.

4. Mixed breathing (full yogic breathing), combines all the above types of breathing, evenly ventilating all parts of the lungs.

5. Residual air – air that is contained in lungs after maximal exhalation [1, p. 54].

In vocal-pedagogical practice, the most convenient is considered lower rib-diaphragmatic breathing, i.e. mixed breathing, during which the lower ribs rise high and expand on inhalation, while the rest of the chest is almost motionless, diaphragm and abdominal muscles are active. The movements of the front wall of the abdomen are well felt. The most difficult task of the singing breath - it is a controlled and regulated exhalation, which is provided by mastering the diaphragmatic breathing, diaphragm, because it helps regulate and distribute exhaled air flow to maintain the singing volume of the chest.

The easiest way to learn abdominal (diaphragmatic) breathing is lying on your back, with your palms under your head and your knees slightly bent. The breathing cycle should start with an active exhalation, pausing until you need air. It is then necessary to take a breath with your diaphragm, as if to fill your belly with air. After a short pause, exhale while firmly retracting the abdomen.

You must learn chest breathing when lying on your stomach. The chest rises when you inhale and falls when you exhale. This exercise should be done 3-4 times before breakfast and dinner, lying on a hard couch or on a mat on the floor. Once the skills of diaphragmatic and thoracic breathing have

been consolidated, you can move on to mastering full breathing. After a normal exhalation, there is a short pause until air is required. Then a slow breath is taken in through the nose, accompanied by mental counting up to eight. On the inhale, abdominal and thoracic breathing are combined. The exhalation is done in the same sequence – first the diaphragm is relaxed, the abdominal muscles are contracted, the intercostal muscles are relaxed and the shoulders are lowered. There is a short pause between the exhalation and the next inhalation. This breathing improves lung ventilation, more alveoli function, gradually increases the vital volume of the lungs, strengthens respiratory muscles, improves diaphragm motility and increases the body's resistance [1].

Breathing should be practised several times a day: first on an empty stomach and then 3 or more hours after eating and out in the fresh air. Note that there is a one-second delay between inhaling and exhaling – the change from inhaling to exhaling. This tiny pause is very important. The important thing is that this pause remains as instantaneous and natural, just as clearly switching your inhalation to exhalation and in singing. Note that there is a one second delay between the moment you inhale and the moment you exhale – the switch from inhaling to exhaling. This pause is very important. The main thing is that this pause remains as instantaneous and natural, so clearly switches the inspiration to exhalation and in singing. Lips are activated exactly enough to allow and direct the flow of air, especially the upper lip. The face in this effort is not ugly grimaces, does not lose its naturalness, the lips are active but not clamped. The main thing is naturalness and harmony, no unnecessary efforts, no constriction. The mirror is a great helper in this. It is important to keep this natural coordination of so many small processes in singing, not to lose anything, but to take it to the level of consciousness, conscious and controlled action. Only by achieving stability in the sensations of rib breathing will it be possible to talk about diaphragmatic breathing and its practice. There is no need to rush, as prematurely shifting attention to the diaphragm will only lead to tightening, making the abdominal muscles "twitch", which will not accelerate the learning process. And new contractions are not easy to get rid of later. Untrained singers, typing usually a large amount of air inhale, uses it in the first sounds of the musical phrase, "dumping" it wide, loose flow. Duration and strength of breath developed through breathing exercises without sound. They help the respiratory muscles to work more accurately, thus we develop the ability to control the musculature and the necessary muscles. Singing breathing is mastered only on the sonic exercises, when the larynx and other parts of the vocal apparatus are involved. The main thing is to learn how to control the muscles and organs in order to prepare them for the overall process of singing phonation, as breathing exercises are only the beginning in the awareness of the entire mechanics. A unified manner of sound formation refers to correct sound formation with the same degree of rounding of the vowels.

Sound attack is the transition of the vocal apparatus from the breathing state to the singing state (a technique associated with the beginning of singing). In singing there are three types of attack sound: soft, hard and aspirated. At the beginning of training, a calm, soft attack is useful, but not flaccid. The singing apparatus has lower and upper resonator cavities (sound amplifiers). The upper (head) resonators include: pharyngeal cavity, oral cavity, nose, sinuses, hard palate, teeth, frontal sinuses. Upper resonance gives voice brightness, flightiness, ringing, i.e. high singing position. Lower (thoracic) resonators include: cavities which lie in the chest. The ability to use the thoracic resonators gives warmth and soulfulness to the voice. The part of the voice range, which is in a certain tessitura and differs in its sound colouring, is called a register. There are head, chest and mixed (mixed) registers of the singing voice. The point of flattening the registers is to make the head sound penetrate into the chest register area, and vice versa. Smoothing the registers of the singing voice is an essential stage in developing the range of the singing voice. Developing the range of the voice requires careful, strictly systematic, persistent work on forming a quality sound [2, p. 32].

Articulation (from Latin articulo – dismembering, articulate) – the way of performing a series of consecutive sounds when playing a musical instrument or singing a vocal part. The musical articulation is similar to speech articulation, and in the Baroque and Classical periods it was taught by analogy with oratory. The teacher should ensure that all vowels sound the same timbre. When the vowels are aligned, it is advisable to sing exercises on 'iotated' vowels, which help to avoid forced singing. Singing on one sound is also useful. With the active participation of the upper resonators, giving freedom of movement of the soft palate, the voice becomes mobile.

The ability to use breathing conditions a very important point – singing with different methods of sound-producing, resulting from the nature of the work. These can be grouped into the following categories:

1. Legato singing without pushing, smooth, even transition from sound to sound.

2. Non-legato technique involves some emphasis on each sound.
3. Staccato singing is sharp, with short durations.
4. Marcato bright accentuation of each sound of the melody [2, 36].

Sensible, emotional, and musical performance. The literary text should be read in its entirety, it is necessary to understand the intention of the author of the poetic text. It is useful to highlight the main idea of the piece, to note emotional contrasts. Have a conversation about the means of musical expression used by the composer, which help to more fully reveal the main idea of the piece.

A prerequisite for the development of singing skills is exercise, that is, purposeful repetition to improve these skills. In the process of such repetition the ways of performing the task shall be improved, consolidated, refined.

During the vocal exercises an important point is the right balance between working on individual skills or techniques and combining these skills into a single set of expressive means of artistic performance. The right selection of exercises helps to develop and consolidate each element separately, as well as consolidate the complex of these skills and abilities in their totality. Bear in mind that one should not reduce the exercises to work on individual skills, as this would lack the necessary linkage and coordination between them. The art of singing requires mastering a complex set of artistic and technical elements. Achieving this by fixing the students' attention on each individual stage of training, on a specific vocal-technical task. A purposeful, progressively more complex musical exercise material will help to consolidate individual skills [2, p. 38].

The special exercises and chants are chosen according to the level of the pupils' singing development and become progressively more difficult as they are taught. The concentration of exercises around a specific artistic and technical task leads to the acquisition of a particular skill. However, do not linger too long on any one task: this tires the attention and at the same time distracts from the other tasks. In singing practice, music material without figurative content is widely used (scales, bars, arpeggios, triads), as well as chants (small, simple songs or individual phrases from vocal works). In addition, in singing practice there is a widespread way of selecting material for the development of skills, when teachers, seeking to introduce figurative content in the performance of scales, segments of the chorus, triads, arbitrarily substitute various words and phrases for them.

Conclusion. Thus, a healthy foundation for voice development is provided by correct posture and freedom of movement, which creates the conditions for a natural sound. The importance of breathing techniques, especially low rib-diaphragmatic breathing, cannot be overemphasised; they become the basis for successful voice control and maintenance of a healthy voice.

Gradual mastery of breathing practices, starting with basic exercises and progressing to more complex techniques, will not only allow for a more conscious approach to the singing process, but also for maintaining vocal quality throughout an artistic career. As a result, the harmonious integration of technical development and care for the voice will ensure the creative growth and realisation of the potential of every aspiring singer.

List of cited sources:

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2. Stulova, G.P. Didacticheskie bases of teaching singing: tutorial / G.P. Stulova. – M.: Prosveshcheniye, 2018. – 154 p.

GU YANNI

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

THE DEVELOPMENT OF THE CHINESE TRADITIONAL MUSICAL INSTRUMENT GUQIN: HISTORICAL ASPECTS

The Guqin is probably the oldest traditional musical instrument in China. According to information preserved to date, every person who considers himself intelligent should have played it as much. 2.5 thousand years ago, Confucius himself played the Guqin. In general, in Ancient China there was a rule according to which representatives of the intelligentsia were required to master four arts: