



PREREQUISITES FOR THE EFFECTIVENESS OF PEDAGOGICAL SUPPORT FOR THE FORMATION OF HEALTH-SAVING COMPETENCE OF A STUDENT VOCALIST

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Abstract: *The relevance is due to the need for the formation of vocalist students' competencies that allow them to preserve their voice and prolong an active professional life. It is shown that activities for maintaining vocal health are formed as a result of effective pedagogical support.*

It includes reliance on the principles of humanistic pedagogy, the activity of all participants in the educational process, the productive nature of pedagogical activity, the possession of high personal and professionally significant qualities by the teacher, the arbitrary motivation of students to constant professional growth, the presence of an individual trajectory of pedagogical support for each student.

Keywords: *vocalist, student health care, professional competencies, pedagogical support.*

Rapid changes in the economic and socio-cultural space of modern reality require the subjects of education to constantly update their knowledge and ability to show consistently high results of their activities in accordance with new requirements and norms in conditions of environmental instability. In the last decades of the current century, a tangible change in strategic priorities has taken place in Russian education. The focus of the educational paradigm has shifted towards a competency-based approach aimed at improving the effectiveness of the process and the quality of the product of educational activities.

In the works of researchers, the concept of "competence" is quite often synonymized with "competence". Although they are related, they are two different categories. Sharing the semantic field of these concepts, we, following A.V. Khutorsky, understand educational competence as a certain setting, "a pre-set requirement (norm) for the student's educational preparation", and competence as "his personal quality (a set of qualities) that has already taken place and mandatory minimum experience in relation to activities in a given field.

Summarizing the provisions of the "Strategy for Modernizing the Content of General Education" (2001), I.A. Zimnyaya notes that competence is a complex phenomenon that includes a number of personal characteristics expressed by a system of values, motivation, a sense of responsibility for the product of one's own activity, orientation in professional matters, the ability to solve tasks in an optimal way, etc. In



other words, competence incorporates everything that allows a person to realize himself as a full-fledged subject of a particular field of activity. The traditional triad of “knowledge-skills-skills” (hereinafter referred to as KKN), in the context of a competency-based approach, acquires a slightly different meaning, where it is not the number of acquired KKN that comes to the fore, but the ability to competently use the accumulated resources in solving specific life and professional tasks, in choosing the optimal path to achieve the goal [4]. Modern trends in art education at all levels arise as a response to sociocultural challenges.

The process of professional training of students whose activities are directly related to singing (vocal, music and pedagogical, music and theater faculties, etc.) is inseparably accompanied by a number of negative factors, often threatening to lose the main working instrument - the voice. These are large psychophysiological loads combined with deficiencies in voice formation, a psychogenic factor associated with lack of confidence in one's strengths and talents, fear of an unsuccessful performance, and more. The vocal apparatus of the singer is easily injured and fragile, it reacts to the slightest objective (weather, room, air temperature, humidity, acoustic conditions, etc.) and subjective (psychosomatics, physical health, changes in hormonal levels, etc.) factors.

The restoration process of the working function of the singing voice in case of its loss is very complex, unpredictable and requires the intervention of specialized specialists (otolaryngologist, phoniatriist, endocrinologist, psychoneurologist, phonopedist, teacher, psychologist). Moreover, none of the specialists will guarantee that the voice will be fully restored, since when it is violated, the deep layers of the central nervous system are often affected and damaged.

The analysis of sources on the problem of health saving in vocal activity showed that the health of the singing voice, integrating all aspects of human existence, including psychophysiological, social and spiritual factors, is due to the harmonious interaction of all subsystems of its (voice) life support, as well as the harmony of the individual (a person with by oneself and the surrounding world) in conditions of high culture and morality. Violation of this balance leads to the emergence of internal conflict and waste of the health of the voice, which inevitably leads to illness.

The specificity and complexity of singing activity lies in the fact that, unlike a performer-instrumentalist, the singer is deprived of the possibility of direct vision and touch of his singing instrument and is forced to completely trust his mentor. Vocal art is for the most part intuitive, untempered, built on subjective empirical experience, and requires from the student and his teacher a deep knowledge of the nature of the voice. Learning the art of singing is an individual personal process, where in the pursuit of perfect sound characteristics of the voice, the vocal culture of the future singer is gradually formed, including the whole complex of personal characteristics, worldview, knowledge, skills, moral and value attitudes. This process is health-saving for the vocalist. B.P. Yusov called this way of organizing activities “higher”



In addition to improving singing skills in the process of vocal education, the student's professional horizons are expanding, his competence qualities are being formed, which allow him to carry out professional activities at a high productive level without harming his health. In this connection, the formation of his health-saving competence, which is the foundation for the success of further professional self-realization, is of particular importance in the process of professional training of a vocalist student.

In our understanding, the health-saving competence of a vocalist student acts as an integrative personal characteristic, which includes a set of value-semantic orientations, as well as practical experience gained in the process of mastering the knowledge, skills and abilities of performing arts, which determines the choice of a health-saving way of solving creative problems in the organization of singing activity.

The leading factor in the success of the formation of the student vocalist's health-saving competence is the well-organized activity of the teacher that accompanies this process. The concept of "pedagogical support" currently does not have a generally accepted interpretation and in various situations is presented by the authors as a process, activity, interaction, support, assistance, counseling. All these categories are not opposed to the essence of pedagogical support, but covering various aspects of this process, they constitute its essence.

According to one of the root meanings, the concept of a teacher (from the Greek paidagogós - an educator, from páis, the genitive paidós - a child and ágo - I lead, educate), is generally interpreted as "leading the child" (TSB). Based on this interpretation, pedagogical activity is considered as a process of joint movement of the teacher and the student towards a common goal.

Therefore, pedagogical support for the formation of the health-saving competence of a vocalist student can be understood as a type of joint and mutually directed activity of a teacher and a student, where the teacher, acting as an experienced leader, setting the direction of movement in choosing a health-saving way of solving creative problems, builds an educational route in accordance with psychophysiological features, abilities and educational needs of the student, who, in turn, is not led, but consciously following the mentor.

The concept of "pedagogical support" has a special humane meaning, where the student is perceived as a person worthy of respect and recognition, requiring special tact in the process of his transformation. Unlike the strategy of pedagogical management, which strictly regulates the conditions of education (the volume and sequence of information, the timing of learning, etc.), pedagogy of support implies a humane and correct management of the process, where the selection and dosage of pedagogical assistance, methods of correction, route planning and results learning is carried out for each student.

The process of professional training of a vocalist, ultimately, implies the implementation of a qualitatively new product, born in the co-authorship of two



parties: a teacher and a student. Such a process can be considered as a co-creation of two not equivalent, but equally significant quantities - a teacher and a student. The student becomes, as it were, a living model, the embodiment of a joint project of a teacher and a student, where, in a highly moral, creative, creative atmosphere, in addition to the voice, such qualities as self-awareness, will, thinking, attention, and creative intuition develop. The teacher and the student are working together to create a qualitatively new unit - a full-fledged professional vocalist, technically equipped, able to think productively and creatively, as well as solve professional problems in a "higher" health-saving way.

The possibility of building such relationships in the context of the pedagogical model of subject-subject co-creation is largely due to the personal qualities of the participants in the educational process. So for the success of the implementation of the educational model of pedagogical support "teacher↔student", it is of particular importance that the student has awareness, motivation, responsibility, adherence to principles, readiness for constant professional and personal growth. Since it is the teacher who lays the foundation of the student's vocal technique, and also forms ideas about the standard of sound and the culture of vocal performance, the success of pedagogical activity depends on his personal and professional characteristics, including spiritual and moral ideals, worldview, teaching style.

Behind the effectiveness of pedagogical support is always the successful personality of the teacher, where the objective criterion is the productivity of his pedagogical activity, which in turn is characterized by the success of students not only in professional activities and in life. The positive results of the teacher's productive activity are due to many factors: high spiritual and moral consciousness; deep knowledge of their subject, analytical and predictive abilities, talent, artistry, sincere passion for their work, the ability to optimize the learning process, interesting presentation of material, responsibility. All these factors act as universal requirements for a set of professionally significant qualities of a successful teacher in any field of activity.

The specificity of the activity of a vocal teacher lies in the fact that he always has to deal with sound material, hidden from the eyes, not amenable to touch, having no other way to decipher and understand, as soon as through auditory sensory sensations. "In professional activity, a vocalist must not only hear the vocal sound, which is normal for all people, but subject it to analysis, evaluate, form, if necessary, a new, corrected idea of its properties in order to make the necessary corrections in the performing process. This will become possible when the singer's mind has certain patterns of how this or that sound, this or that phrase, musical fragment, work should sound" [7, p.159]. In connection with the above, in addition to the universal requirements, the teacher-vocalist must meet a number of special professionally significant characteristics that determine the effectiveness of the vocal training process. Among the conditions that determine the effectiveness of this process, we



single out: vocal-pedagogical empathy, auditory sensitivity and sensory culture (V.P. Srajev's term) of a teacher-vocalist. In choosing from all possible options exactly a health-saving way of solving a vocal-pedagogical task, such a quality as empathy plays an important role - a phenomenon that contributes to a deep and comprehensive understanding of the psychological-pedagogical, performing, creative situations that arise in the learning process.

Psychologists R. and K. Werderber consider understanding as an exact decoding of a message by assigning the correct meaning to it [2, p.90]. Vocal-pedagogical empathy has a dual meaning, acting, on the one hand, as an adjustment to the internal state of the student, on the other hand, as the teacher's participation in the work of the student's vocal apparatus, through muscular-auditory sensations. A teacher who possesses it is able to feel the student and, understanding the reasons for the state in which he is at the moment (whether it be the singing process associated with voice formation, or a certain psychological and pedagogical situation), correctly assess the problem and take adequate measures to solve it.

The auditory sensitivity of the teacher acts as a skill:

- to ensure the reliability of the feedback "the voice of the student → the ear of the teacher", capturing the finest nuances in the process of forming the singing sound and analyzing the result;
- by the nature of sound vibrations, determine the current state of the student's voice, including technical aspects (voicing mode, degree of balance, acoustic level, etc.), and functional state (optimal for work or requiring correction);
- to distinguish between the composition of overtones of the voice: a pure singing tone with its harmonics and non-harmonic overtones (side, "dirty" overtones that create interference, distorting the sound of the voice).

The vocal cords of a person, being an elastic body, due to air-constriction vibrations, create a sound of a certain overtone composition, the decoding of which allows the teacher to assess how the functional state of the vocal apparatus of the singer (a sick voice, unlike a healthy one, produces a number of stable non-harmonic overtones, which are characterized by dissonance, distortion of intonation, the presence of a vulture in the sound, side overtones, etc.) and the quality of the singing tone.

The level of auditory sensitivity directly depends on the formed ideas about the standard sounding of the voice, which form the basis of the ideal image-goal. Outstanding vocal teachers have repeatedly emphasized the importance of forming an ideal model of the target image in the mind, since, based on these figurative representations, a real sound image is created.

V.P. Srajev notes that the quality of the ideal image-goal, taken as a standard and the adequacy of the assessment of the result obtained, are determined not only by vocal-technical and vocal-artistic thinking, but, above all, by the level of sensory culture of the vocalist, associated with the presence in the mind certain standards-



representations, with which “incoming afferent signals” are compared in the process of singing activity [7]. Under the standard of singing tone, as the primary structural element of the sensory culture of the vocalist, we, following I.A. Trifonova, understand the total auditory idea of the singing sound, formed on the basis of repeated listening to outstanding singers.

Thus, vocal-pedagogical empathy, auditory sensitivity and sensory culture of a teacher-vocalist are interdependent characteristics that ensure the objectivity of assessing the course of vocal pedagogical processes and the reliability of feedback information, allowing you to control the correctness of the singer's actions in the design of acoustic space through the information-sound flow - voice, in accordance with high standards of vocal art. All of the above factors, combining the professional and personal qualities of a vocal teacher, are objective prerequisites for the effectiveness of pedagogical support and form the basis of his professional and health-saving competence.

N.N. Lobanova, revealing the essence of a teacher's professional competence, notes that professional competence, being an indicator of the quality of a teacher's activity, is characterized by stability and labor efficiency, as well as the ability “in conditions of instability, various difficulties of an objective and subjective nature, to find an adequate, rational solution emerging pedagogical problem, which provides a purposeful pedagogical action, taking into account a wide range of social, moral, environmental consequences” [3, p.50]. From this characteristic it is clearly seen that the actions of a competent teacher, built taking into account all possible consequences, should be health-saving. Therefore, a teacher can be called professionally competent in the field of vocal and pedagogical activity, who, in working conditions with a contingent of students of different levels of initial vocal data, achieves consistently high results of professional activity, organizing the process of teaching vocals in accordance with the ecology of the voice and the psychophysiological characteristics of future singers, providing their vocal and psychological comfort.

The preparation of a student-vocalist is carried out in two main areas of professional activity: vocal-performing and vocal-pedagogical. Vocal performance includes rehearsal and concert activity as a soloist or artist of a choir, ensemble. Vocal and pedagogical is aimed at training personnel for work in institutions of additional, general and vocational education.

On the basis of the foregoing, we list some of the prerequisites that contribute to increasing the effectiveness of pedagogical support for the formation of the student vocalist's health-saving competence:

- reliance on the principles of humanistic pedagogy;
- mutual orientation and bilateral activity of participants in the educational process in the conditions of “subject-subject co-creation”;
- productive and health-forming nature of pedagogical activity, due to high personal and professionally significant qualities of a teacher-vocalist;



- awareness, motivation, independent thinking, readiness for constant growth on the part of the student;
- alignment of the trajectory of pedagogical support in relation to the psychophysiological characteristics and educational needs of the student.

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