

VOCAL-CHORAL WORK OF THE TEACHER OF MODERN SCHOOL

ВОКАЛЬНО-ХОРОВА РОБОТА ВЧИТЕЛЯ СУЧАСНОЇ ШКОЛИ

The author of the article considers the general aspects of vocal-choral activity of a teacher of a secondary school. The quality of the vocal and choral work organized by him, as well as the level of education and spiritual culture of the pupil depends on the qualifications of the teacher, his system of knowledge, skills and abilities at the level of the requirements of the present. The content of vocal and choral work of a secondary school teacher at art lessons includes chanting, studying of school song repertoire, educational work in the vocal and choir children's collective.

Key words: music teacher, vocal choral singing, vocal and choral activity, song repertoire, vocal skills.

Автор статті розглядає загальні аспекти вокально-хорової активності вчителя середньої школи. Якість організованої ним вокальної та хорової роботи, а також рівень освіти та духовної культури учня залежать від кваліфікації вчителя, його системи знань, навичок і вмінь на рівні вимог сучасності. Зміст вокально-хорової роботи вчителя середньої школи на уроках музичного

мистецтва включає в себе спів, вивчення репертуару шкільної пісні, виховну роботу у вокально-хоровому дитячому колективі.

Ключові слова: учитель музики, вокальний хоровий спів, вокально-хорова діяльність, репертуар пісні, вокальні навички.

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Ключевые слова: учитель музыки, вокальное хоровое пение, вокально-хоровая деятельность, репертуар песни, вокальные навыки.

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Problem solving in general and its connection with important scientific or practical tasks.

The personal orientation of modern education involves the involvement of a young man in the aesthetic experience of mankind, in the creative activity that is the basis of aesthetic personality development. Problems of aesthetic education of students, their outlook, interests, tastes, beliefs, feelings are of interest to specialists of the psychological and pedagogical branch, since it is the youth who will determine the direction of the state policy of Ukraine in the XXI century. The current erosion of universal values and humanistic ideals (D. Likhachov), the degradation of the spirit (O. Losev) prompts a return to the humanistic foundations in the education of a creative person.

In this connection, the responsibility of the educational institutions increases, the purpose of which is the organization of professional and creative music extracurricular activities in musical education and education of schoolchildren. The main task of musical, in particular, vocal-choral education in a secondary school, is the formation of a student's spirituality, which has a great educational and educational value for raising the general and national musical culture. The teacher of the school has to develop the sensitivity of pupils to the musical art, to bring them into the world of goodness and beauty, to open in the music a life-giving source of human feelings and beauty. "The whole school will sing – the whole country will sing!" – this statement by K. Ushinsky is especially relevant

in our time, when considerable attention is given to musical aesthetics and, in particular, to the spiritual education of students.

An analysis of recent researches and publications. In the second half of the 20th – the beginning of the 21st century, the problem of aesthetic education in the content and organization of the vocal and choral activities of the teacher of musical art of the secondary school was quickly traced in the studies: historical and pedagogical accent (D. Jol, D. Kabalevsky, N. Kyyaschenko, B. Likhachev, A. Makarenko, B. Nemensky, V. Sukhomlynsky, M. Tabaridze, V. Shatsk, A. Scherbo, etc.); philosophical and aesthetic problems (Y. Borev, I. Goncharov, M. Kyyaschenko, V. Yadov, etc.); psychological foundations of aesthetic education (B. Ananiev, L. Bozhovich, L. Vygotsky, I. Kon, B. Teplov, and others); the theory and methodology of aesthetic education of youth (L. Koval, V. Pererry, J. Fokhta-Babushkina, G. Shevchenko, A. Scherbo, etc.); Creativity and cognitive activity of children in aesthetic education (F. Govorun, B. Korotyaev, V. Molyako, Y. Petrov, P. Podkassisty, Y. Ponomariov, V. Romanets, etc.). In our analyzed studies, the vocal-choral work of a secondary school acquires a humanistic orientation and is regarded as a leading means of aesthetic education for modern schoolchildren.

Formulation of the purpose of the article (statement of the problem) – studying the path of aesthetic education by means of vocal-choral education, the disclosure of vocal and choral activities of a

teacher of a secondary school, analysis of scientific approaches to this activity.

Presentation of the main research material. In the context of a single problem area of the study it seems logical to analyze the essence of the concept of “aesthetic education” and its role in vocal and choral activities.

In the scientific literature, aesthetic education is considered from the point of view of the purposeful pedagogical process – the formation of a creative active person capable of perceiving, feeling, appreciating the beautiful, tragic, comic, ugly in life and art, living and working “according to the laws of beauty” (B. Likhachov) [8, p. 51]; the education of the ability to perceive and correctly understand the beautiful in reality (nature, labor, social relations) and in art, the development of aesthetic views, tastes and feelings, the need to participate in the creation of beauty in art and in life (N. Savin) [12]; the interaction of the teacher and students, aimed at the formation of ethical culture and the development of the aesthetic attitude of the individual to life, gaining the ability to creative activity according to the laws of beauty. Aesthetic education is directed primarily at the education of humanistic human qualities, interests and love for life in its various manifestations (O. Dubaseniuk) [11, p. 359]; influence on the development of the personality of all surrounding reality, its aesthetic significance for a person; attraction of a person to artistic culture; special system of measures in the structure of artistic life of society, aimed at spreading knowledge about art, the development of artistic amateur (L. Artemov, O. Chinaeva) [3, p. 65]; component of the process of development of the personality, aimed at forming aesthetic feelings, needs, personality tastes in the conditions of its active activity in all spheres of life (including in art); place, role, purpose and tasks of aesthetic education due to the era and specific socio-economic level of development of aesthetic and pedagogical thought; achievement in this area is the formation of basic means, forms and methods of aesthetic education; the main task of aesthetic education – the formation of artistic and aesthetic and creative abilities (L. Kalinin) [7, p. 24]; purposeful involvement of a person, his aesthetic attitude to reality; specific type of socially significant activity carried out by the subject (society and its specialized institutes) in relation to the object (individual, personality, group, collective) in order to develop in the last system of orientation in the world of aesthetic and artistic values in accordance with representations about their nature and purpose (O. Radugin) [17, p. 153].

A special role in aesthetic education is taken from the position of influence on the formation of the individual – a beautiful powerful source of moral purity, spiritual wealth, physical perfection, and has the closest connection with all spheres of the spiritual life of the individual and the collective (V. Sukhomlynsky

[9, p. 153]; directed at the education of humanistic human qualities, interests and love for life in its various manifestations (O. Dubasenyuk) [11, p. 359], the needs of the individual in the improvement of the surrounding world, ensuring the personal acceptance of social values, the development of socially significant and historically progressive Attitude to life, nature, people, social order, ways of development of mankind (T. Abolina, N. Miropolskaya) [1, p. 15]; is to organize various artistic and aesthetic activities of students, aimed at forming their ability to fully perceive and correctly understand the beautiful in art and in life, to develop aesthetic concepts, concepts, tastes and beliefs, as well as the development of creative instincts and gifts in the field of art (I. Kharlamov) [16, p. 214]; envisages upbringing, and therefore is obligatory for every person, regardless of the level of artistic talent and profession (O. Fediy) [17, p. 55].

In the process of education there is the involvement of individuals in values, their transfer to internal spiritual content through internalization. On this basis, the ability of a person to aesthetic perception and experience, its aesthetic taste and the idea of an ideal are formed and developed. Education by beauty and through beauty forms not only the aesthetic-value orientation of the individual, but also develops the ability to create creativity, to create aesthetic values in the field of work, in everyday life in actions and behavior, and, of course, in art [8, p. 153].

Aesthetic education should produce and improve the child's ability to perceive the beautiful in art and life, correctly understand and appreciate it. Therefore, “in the general theory of art, aesthetization refers to the spontaneous, primitive spontaneous process of development of an individual in the environment, as a result of which the fact that at first was unacceptable or aesthetically indifferent, eventually acquires in its views certain positive aesthetic qualities” (S. Bezklubenko) [4].

Effective involvement of students in music is carried out in conditions of their own performance (vocal choral singing) – the most accessible, active and useful form of activity. The quality of the vocal and choral work organized by him, as well as the level of education, parenting and spiritual culture of the student depends on the qualifications of the teacher, his system of knowledge, skills and abilities at the level of the requirements of the present (level of preparation, conformity of this training to the requirements of the present, pursuit of self-education).

Own experience of working with students of Yuriy Fedkovych Chernivtsi National University gives grounds to assert that the knowledge and skills acquired in the high school may not correspond to the specifics of the profession – for the most part, the future teacher does not always perceive his specialty comprehensively, sometimes expresses himself in any one field of musical and pedagogical activity (for

example, knows well the history of music, but indirectly – the theory; is able to conduct, but does not possess the tool).

For successful organization of vocal and choral work of aesthetic direction it is necessary that the mastery of the music teacher is based on the main components: pedagogical orientation, knowledge, skills and professional qualities, as well as the integral characterization of these components – authority. The focus is based on a steady interest in the activity and is characterized by motives that make people engage in this type of activity. The structure of pedagogical orientation covers love for children and interest in musical art.

According to V. Sukhomlynsky, the love of children is a sensitive and attentive attitude to every child, including those who, by their behavior and success, cause trouble to the teacher; It is the presence of a sense of satisfaction, joy from communicating with children, from penetration into a peculiar child's world, psychology of the child; It is an interest in working with children, a desire to make them educated, spiritually developed; devotion to them.

Interest in music art is also an important motive that shapes the pedagogical orientation of the music teacher. Art studies orientation of junior schoolchildren engaged in music, should awaken interest in musical and pedagogical activities. The direction of the music teacher in his profession is expressed in her admiration. It becomes the meaning of his life. And this leads to two consequences. On the one hand, love for his work obliges the teacher to continuously improve his skills, mutual interest in professional achievements in the team, to show creative activity. On the other hand, if the children understand that engaging with them is not a difficult duty for the teacher, but satisfaction – they correspond to understanding and respect.

The teacher should possess a whole complex of moral and aesthetic qualities: humanism, high culture, courtesy, honesty, and exacting, since the moral and aesthetic education of junior pupils should be based not only on the verbal form of influence on them, but above all on a personal example. K. Ushinsky wrote that “the influence of the educator's personality on the young soul is that educational power, which can not be replaced by textbooks or moral sentences, nor a system of punishment and encouragement” [15]. Volitional qualities are very important for the success of the music teacher. These include self-sufficiency and self-control, perseverance, tolerance, and empathy, determination, courage.

Intelligent qualities reinforce the teacher's teaching skills, help him find the right decisions in educational work, and determine the effectiveness of his creative work to find new, extraordinary ways in the musical and aesthetic education and training of junior pupils. Among these qualities is the clearness and logic of thinking, its criticality, creative imagina-

tion, ingenuity, wit. A special role in the activity of the teacher of music is played by the efficiency of thinking, which characterizes the ability to quickly find the best solution to pedagogical tasks.

Intelligent qualities are based on the perceptual and attributes of the qualities that characterize the properties of perception and attention. I. Sechenov wrote about the reaction of an instant vision, closely related to the speed and volume of perception, as well as with the properties of attention. This quality allows the teacher to quickly navigate music in situations that are constantly changing in the process of music lessons.

An important role in the success of pedagogical activity belongs to the authority of the teacher. A teacher with authority in his students produces a strong educational power for them, as younger students try to imitate him. In order to become a master-teacher, the music teacher needs experience in school and the desire to improve his skills as a specialist. The most accessible means of enhancing the skill of a music teacher are the courses of advanced training in various courses, methodological associations, self-education (self-education), which can be carried out through: visiting and analysis of music lessons by experienced teachers; the improvement of professional and general erudition (acquaintance with art criticism, visiting concert halls, working out of the musical press, viewing of musical television broadcasts, possession of a broad erudition in the field of art, constant reflection of pedagogical activity requires from the teacher continuous updating of theoretical knowledge in the field of art studies, age pedagogy, psychology, aesthetics, theory and techniques of musical education). Only in this case, the teacher can be prepared to find new ways and means to increase the effectiveness of musical and aesthetic education of junior pupils.

Singing in the choir develops the students' sense of collectivism, organization, conscious attitude to the learning process, emotionality, artistic taste, musical abilities, vocal and choral skills in specific conditions of the choral order and ensemble, as well as forms the performing culture and skill. The singing setting, creating favorable conditions for expressive singing, ensures: comfortable position of the body, head, proper opening of the mouth during singing; breath quality and sound formation; discipline children, is the first organizing unit of collective singing.

We will analyze the content of the vocal and choral work of the teacher of the secondary school at the lessons of artistic orientation.

The leading place in the system of vocal-choral work of the teacher of the secondary school is chanting – “performing special vocal-technical exercises for the preparation of the vocal apparatus and the ear for the singer before the beginning of classes or concert performances” (V. Dryapika, Y. Sokolovsky)

[6, p. 152]. Vocal choral tuning of students for singing is carried out with the help of singles, which are obtained taking into account age and individual characteristics of children, the range of sound of their voice. The main task of chanting is the formation of vocal-choral skills and the development of the children's voice in the process of performing vocal-choral exercises, with the mandatory observance of the requirement of no more than five exercises used in the class.

Pay attention to the classification of vocal-choral exercises, the choice and use of which depends on the type of class and its filling:

- exercises not related to specific works of the school song repertoire (involve mastering the means of vocal and choral expressiveness to achieve a certain level of artistic performance); exercises aimed at overcoming vocal difficulties in the performance of works provided by the school curriculum;

- unique exercises (built on the chamomile movement of melodies, promote the development of skills of the unison ensemble) and harmonious (singing with the alternation of large and small seconds is a guarantee of purity of intonation);

- unique singing of tetrachords and sequences with vowels and in different compositions; singing exercises using harmonious combinations; melancholy using dynamic shades; performing exercises using different strokes.

Vocal exercises should be concise and easy to remember and meet the requirements for further work on the song repertoire. When selecting songs, the teacher focuses on achieving the purity of intonation; formation of sound skills of high singing position; widening the range of children's voices; the development of flexibility and mobility of children's voices; the cultivation of cantilever singing skills; the alignment of children's voices during singing [18].

V. Cherkasov emphasizes that the central place in vocal and choral work with children belongs to the school song repertoire – a set of works (children's, folk, author's songs), foreseen for performing in the classroom, school choirs, and with the participation of soloists. The recommended curriculum of tentative and variational material for performance is studied taking into account the level of vocal-choral preparation of the class or the educational tasks of the teacher. It is important to take into account the principles of choosing a school repertoire: interest, correspondence with age and vocal possibilities, orientation on the consistent learning of vocal and choral skills, education of moral and ethical qualities, formation of artistic and aesthetic and value-semantic qualities [18].

Vocal-choral skills is a complex of automated actions of various parts of the spit and respiratory apparatus, which occur during singing and obey the will of the singer, his performative desire, harmonized

singing in the collective. Under the skill we mean automatic repetitions of certain actions without conscious control. Vocal skills include: singing posture, breathing, sound formation, sound behavior, diction. The skills of the order and the ensemble, as well as the skills of singing for the conductor's gestures of the teacher are considered choral skills [2, 185].

In the works of O. Egorov, K. Pigrova, V. Sokolova, P. Chesnokova, the sequence of work on choral score is proposed: display and initial work, technical development and work on means of vocal-choral expressiveness and the final stage – artistic performance. Methodists L. Dmitrieva and N. Chernovivanenko offer to learn the song by stages: the introductory word of the teacher (conversation); show; learning [5, p. 108–109].

Note, V. Cherkasov recommends to adhere to the following conditions [18]:

- the introductory word of the teacher* – to be concise, short-lived, to create the necessary emotional mood, to encourage students to actively engage in creative activity. The name of the composer and the author of the literary text is recorded on the board and in the notebook, telling the teacher the story of the creation of the work. Next – read children's lyrics, explain the meaning of unfamiliar words. A prerequisite is the addition of a story about a song illustrations of fine arts that extend and deepen its perception and awareness;

- illustration of the work of the school song repertoire* – for the conscious perception of the children by the school song to the teacher to focus on the following: performance must be highly artistic, flawless, in the appropriate character; the song must be presented completely; during the illustration it is expedient to establish and stimulate emotional contact with the class;

- the conversation concerning poetic and musical text* is conducted with the purpose of determining the means of musical expressiveness of the content of the work of art, the educational significance of the content of the song, the means of musical expression, the connection of music with the text, the preparation of students for a conscious work on reproduction of the musical image; at the same time conversation is a means of forming a mental culture, mental processes (sensation, perception, memory, imagination, feeling, attention);

- the study of words and melodies* is considered as an important component of work on the school repertoire, whose effectiveness depends on the level of teacher's mastery of the teacher and possession of it by the method of vocal and choral education. E. Pecherska offers the use of methodical techniques aimed at assimilating the melody: "Sing along with the piano", "and now", "listen, as I sing", "sing only girls", "and now only boys", "sing all together" [11, p. 25].

Work on a school song repertoire involves the study of children's, folk songs. Studying the songs of the

school repertoire. It can be carried out in the following sequence: display and initial work, technical development and work on means of vocal-choral expressiveness, and the final stage – artistic performance (according to O. Egorova, K. Pigrova, V. Sokolova, P. Chesnokova); introductory speech of the teacher (conversation), show, learning (L. Dmitrieva and N. Chernovanenko) [5, p. 108–109]; acquaintance with the song, assimilation of the musical and literary text, work on the technique of artistic performance, the final work of art (I. Gadalova) [3, p. 184]; preparation for listening to the work, his perception, preliminary conversation about the song, its learning, analysis, repetition (E. Pecherska) [11, p. 24].

L. Yatlo advises teachers to keep in mind the main task of preserving the effect of the main resonators throughout the range of voices, which will contribute to the creation of five technical conditions in the vocal apparatus [20]: deep, elastic breathing with compulsory activation of the abdominal muscles (abdominal press); sufficiently wide open anterior tube (oral cavity and pharynx), which provides free articulation and unobstructed air flow; sound cluttered and rounded in the entire range; character of sound attack; way, “place” of vowel formation. The emphasis should be on vowels, because they are the speakers.

The study of N. Atamasenko's experience of vocal and choral classes in educational institutions revealed many contradictions between: the influence of media communication and musical preferences of adolescents; consumption of musical samples of questionable aesthetic quality and vocal and choral culture of schoolchildren; inconsistency of traditional forms and methods for the formation of vocal-choral skills of students and the peculiarities of their implementation, taking into account their age-specific features; the intensification of technological processes in education and the low level of development and implementation of modern pedagogical technologies in the field of formation of vocal-choral skills of students of an educational institution [2, p. 183].

The work of the teacher can be divided into two stages: the theoretical (students receive general theoretical knowledge of the subject) and practical (the use of theoretical knowledge to improve the creative abilities of students). At the lessons, the teacher of musical art has the opportunity to hear the peculiarities of the vocal data of the child and offer to improve them in circles, whether in the choir or in the vocal or folk ensemble, depending on the development of the textural capabilities of the child.

The main task of the teacher is to timely discover the individual qualities and determine the single direction of creative development of the student's personality. A prerequisite for this is to preserve the individuality of the voice, taking into account the timbral color in the register, the range. In particular, at the younger school age it is recommended to sing fal-

setto, try to keep the main register in the child's voice. Exercises should be small in the range, and chanting must begin with ghostly tones, with the sounds of F1 – G1 octave. Working range for chipping within C1 to C2 octaves. The sound of children of this age should be light and sound, transparent to sound and silvery on expressiveness. Pupils of the middle school age sing the exercises for the development of mixed and thoracic registries. Their singing is rich in saturation and dynamic sound. With the growth of the vocal muscle, the voice begins. In boys, in comparison with girls, a throat sounds. For this age period a mutation is characteristic. The class is divided into two choral parties – soprano and alto. The child's voice at this age sounds bright and distinct. The range is (A) seven – (F) G2 octaves, with the compulsory consideration of the age of the students, the peculiarities of the formation of the voice for the rational selection of the song repertoire, the definition of effective artistic and performing tasks [13].

At the music teacher, as the head of the vocal and choir children's team there is a great responsibility: the first lessons focus on bringing students vocal and choral skills, education and development of their vocal data, improvement of musical hearing, artistic tastes, acquaintance of children with diverse choir literature, which distributes their musical knowledge, develops the ability to deliberately listen and perceive musical compositions; the organization of a children's collective in the spirit of collectivism and friendship, a sense of patriotism, instilling love for the native people, its language and culture, its past and present; to achieve high quality of choral performance of vocal-choral works.

Ideally, every student as a participant in the vocal and choir collective should perceive, imagine and accurately reproduce the musical sound not only by its height, but also by the nature, color of the sound; to control the sound of your voice, which should be merged with the sound of the whole collective. Teacher instills students the skills of artistic performance of works, that is, teaches them to express performance, mastering the skills of ensemble singing. In order to teach you to expressly sing, the teacher must develop the ability to use breath at singing, to achieve the correct and beautiful singing sound and clear diction. To start working in the vocal-choral children's team is required of unison singing after the students master unusual sound (two- and three-voice singing).

It should be remembered that vocal-choral skills are a means of transferring figurative content of a musical composition. The better students learn these skills, the more expressive their singing. The leader must educate each participant of the vocal-choral group separately, to demand to be careful about his voice, teaching always to protect the voice from excessive stress, cold; to form the ability to expressly

disclose the content of various musical works, to fully reproduce their musical sound; develop the ability to perceive and visualize musical sound (height, duration, character of the sound), auditory control (critical evaluation of own singing).

Vocal and choral singing – the main and most popular form of musical art students in general schools and out-of-school educational institutions. It gives aesthetic pleasure to listeners and performers, if the repertoire consists of different content and character, close and interesting subjects of works of high artistic and aesthetic quality, and performance – expressive and emotional.

In aesthetic vocal and choral education students can achieve the best results under the condition of stable work of the choir group of all age groups: three choir groups – three stages of development of vocal and musical data of students, education of aesthetic preferences and artistic taste; gradually complicating tasks, skills acquired in the previous stage, is the foundation of the next.

In the process of vocal-choral singing students develop a feeling of ensemble, sensitivity to sound, flexibility in performance, harmonious hearing, beautiful melodious sound, clear diction.

Conclusions. So, realizing himself as a person, combining in his activity the functions of the educator, lecturer, propagandist, critic, methodologist, as well as the creator of aesthetic values, dealing with the most sensible to the aesthetic impressions of the age of schoolchildren (grades 1–11), the music teacher can be purposefully and systematically influence the aesthetic culture of their students, create the basis for their musical and aesthetic development. “Only a person can influence the development and definition of personality, only character can form a character” – wrote K. Ushinsky. Therefore, in order to achieve effective results, the teacher must possess not only a luggage of knowledge, but also to be fully developed by a creative person capable of charging with the energetic potential of his pupils.

In determining modern approaches to the formation of vocal-choral skills in music art lessons, first of all, the peculiarities of the mechanisms of their development among schoolchildren of different age groups should be taken into account.

So, summing up the above-mentioned, we will focus on the fact that vocal-choral work directly affects the formation of aesthetic culture of students of general education institutions. Class divination, as well as the proposed stages of work on the school song repertoire, are conditional, their introduction depends on the professional competence, experience and artistic and pedagogical skills of the teacher. Of course, the study does not cover all aspects of the problem. The prospects for further scientific research are motivated by research into the formation of the aesthetic culture of the future teacher of music at a secondary school.

The following factors ensure the realization of the goal of vocal and choral training in a secondary school: the quality of pedagogical staff (teachers working with gifted children, should be sensitive and friendly, have a high level of intellectual development, dynamic character, sense of humor, be personally mature, emotionally stable and have a positive I-concept); predominance of interactive teaching methods, possession of conducting skills; a high degree of consciousness and freedom of the teacher in choosing a kind, form of employment in an educational institution, teaching methods, and also focusing on the achievement of educational skills by schoolchildren.

Since the modern dynamic world needs a creative person, only a creative approach of the teacher in realizing the tasks of the state level will facilitate the preparation of young people for active social life. A teacher of musical art with well-developed musical abilities, competences, vocal and choral skills, involving students in performing and choir activities in vocal choral ensembles and choruses, will promote the development of a highly cultured personality of a student. The variety of musical repertoire (folk, spiritual, classical, jazz, melodious and modern music) is a standard of positive influence on the child, and a folk song in the musical development and upbringing of children and young people, regardless of age, is the basis for gaining and improving not only vocal-choral skills and performing skills, but also the formation of the best qualities of the individual.

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