

# Aesthetic and Technological Basis for Synthesis of Academic and Pop Vocal Traditions in the Aspect of Musical Pedagogy

Natalya Sergeevna Yushchenko, Vera Petrovna Trifanova, Denis Vladimirovich Tsarev, Valentina Mikhailovna Shcherbinina, Maria Lvovna Kats

**Abstract:** *The paper systematizes the aesthetic and technological foundations and describes the method of teaching modern pop singing based on the synthesis of academic and pop vocal traditions in such a style as crossover. The subject of the study is a set of theoretical, artistic, aesthetic, methodological and pedagogical principles of the modern vocal style, combining the features of academic and pop vocal with their specificity.*

**Keywords:** *aesthetics, technology, singing, academic vocal, pop vocal, tradition, pedagogy, crossover, classical music, popular culture.*

## I. INTRODUCTION

Nowadays, it is obvious that the interest in vocal performing creativity among children, youth, and even adult audiences has increased. The number of vocal and instrumental ensembles, studios and centers for teaching academic, folk, pop, jazz and choral singing, vocal classes in general education, music schools and higher education institutions, professional and amateur television competitions with the participation of people of different age groups is constantly increasing. All this confirms the findings of scientists that "vocal performing creativity has a positive effect on the comprehensive upbringing and education, musical development of children and young people, affecting the emotional sphere, developing artistic taste, raising the aesthetic culture" [1].

At the same time, in contemporary music (as well as literature, design, architecture, painting, fashion), there is an increasing tendency to shift the features of different types of art and blurring the boundaries between them, dialogue and integration of traditions through international exchanges, style mixing, combination of different phenomena in the process of globalization of culture. The modern integrated social and cultural system implies not only the coexistence of academic and pop vocal music but also their mutual influence

**Revised Manuscript Received on October 05, 2019.**

\* Correspondence Author

**Natalya Sergeevna Yushchenko**, Russian State Social University, Moscow, Russia.

**Vera Petrovna Trifanova**, Russian State Social University, Moscow, Russia.

**Denis Vladimirovich Tsarev**, Russian State Social University, Moscow, 129226.

**Valentina Mikhailovna Shcherbinina**, Russian State Social University, Moscow, Russia.

**Maria Lvovna Kats**, Russian State Social University, Moscow, Russia.

and interpenetration, requiring new approaches in the performing and pedagogical arts.

Leading Russian and foreign teachers-theorists and practitioners, psychologists, sociologists, art critics turn to the study of pop performance and education. However, the pedagogical work with students of the pop-vocal direction of training is not widely enough and in detail covered in the scientific literature. In the vocal and pedagogical system, there are still unsolved problems that force scientists to look for new educational technologies. The training process of a modern pop singer is based on a number of organizational, pedagogical, educational and aesthetic principles that determine the high level of professional training of a future cultural figure.

## II. PROPOSED METHODOLOGY

Methods of the research are the theoretical study and generalization of musical-historical and theoretical, scientific-pedagogical and methodical literature; pedagogical supervision; analysis of practical activity. The methodological basis of the research is the development of the leading teachers of academic and pop vocal both in Russia and abroad, theoretical and practical principles of training of a modern singer, different schools of voice production and development, the formation of the most important vocal and performing skills, including sound science, breathing, mastering the complex of artistic and expressive means and the skill of interpreting a piece of music. This research is based on the principles of the vocal techniques, developed by such scientists as L.B. Dmitriev, V.P. Morozov, on methodical recommendations on teaching the pop vocal made by A.B. Arutyunova [2], E.P. Kuznetsova [3], O.V. Pivnitckaya [4], C. Riggs [5], P.V. Sviridov [6]; scientific principles concerning the phenomena of "classical crossover" and popular (mass) culture originated by such scholar-musicologists as Y.V. Antipova [7], L.B. Bayakhunova [8], D. Brackett, R. Garofallo, L.M. Kadtsyn [9], O. Ya. Klipp [10], V.G. Kuznetsov, M.M. Muratov [11], O.I. Polyakova [12], E.L. Rybakova, E.V. Semenechenko, R. Snuker, S.S. Tayushev [13], J. Toynbee, T. Wall, F. M. Shak, N.S. Yushchenko, I. Yu. Aliev [14] and others.

### **III. RESULT ANALYSIS**

Pop culture at the present stage of its development is a symbiosis of different genres and specific styles: having formed at the junction of folk and academic arts, it has included in its arsenal the possibility of urban songs, blues, jazz, rock music, chanson, soul, funk, gospel, rhythm and blues, musical, hip-hop and even rap. According to various preferences of the audience, pop vocal tends to classic, folk, jazz style, and "all these styles are very different in musical material, vocal technique and specific methods" [3].

The acoustic and physiological features of the vocal apparatus, the theoretical foundations of musical art, singing with a well-trained, flexible and beautiful voice, with proper breathing and a clear metrorhythmic pulse, following a conscious aesthetic concept and drama of the work in the process of its interpretation, the possession of the musical culture of a singer-soloist, the use of a wide arsenal of means of musical expression are common to these types of singing. As noted by I.V. Sakhnova, "both in the technique of strong impedance (in the academic manner) and in the technique of weak impedance (in the pop manner), its lack is a disadvantage of both an artist-soloist and an ensemble singer and is one of the tasks of vocal education" [15].

The academic and pop types of vocal and performing arts differ in artistic and aesthetic principles, metro-rhythmic, melodic, harmonic, timbre, articulation features, the historical development of pop performing culture, genre characteristics, the manner of singing, style of interpretation, stage embodiment. The pop style of singing is different from academic characteristic voice generation, using special performance techniques, a variety of tone colors and touches of improvisational freedom of performance. As noted by F.L. Polotskaya, "pop singing has a natural sound production, a close formation of sound – "on the lips" singing "with a smile (smiling)", developed chest register (for women), diaphragmatic-costal breathing" [16].

For the modern pop music, the semi-closed style of singing (in contrast to the closed style typical for the academic and open style typical for folklore) dominates, when "the position of the lips is close to conversational, but with a raised soft palate" [16]. The semi-closed style of singing contributes to the expansion of the range in the pectoral and mixed sound, the increased amplitude of the voice, the saturation of the timbre of a variety of shades. Typical methods of modern pop singing are also melodic ornaments and glissando, mixed and strobos, subtone and splitting, falsetto and yodeling, throat singing and screaming and other techniques. The specificity of pop vocals is also determined by the introduction of backing vocals and additional voices in the arrangement of the song, an improvisational approach to its interpretation, the fundamental importance of instrumental support (guitar, drums, keyboards), although a cappella singing is also popular.

By the end of the 20th century, the works of many highly professional performers (E. Schwarzkopf, R. Fleming) clearly defined the trend of integration of mass and academic song and instrumental culture. It manifested in the performance and commercial recordings of classical works aimed at large numbers of listeners who "perceive the classical music through the prism of the image characteristics

inherent in the scenic image favorite artist" [17]. As a result of the popularization of classical music, it becomes very popular and attracts a new audience, expanded due to changes in tastes, interests, hobbies, needs of modern listeners. As noted by F.M. Shaq, "the specific post-modernist homogeneity, levelling classicism is being achieved". The modern concerts destroy the old philharmonic pattern, forming a new, more tolerant of the amateur listener, stage performance type" [17]. Of course, this could not but affect the technique of singing and the process of training of modern vocalists: they have to, sometimes, artificially combine the opera voice with pop arrangements, often limited to a monotonous rhythm. Vocal skills, sophistication and elitism face the simplicity, affordability and popularity.

Another manifestation of the trend towards the integration of academic and pop vocals was crossover, the intersection of styles that arose once in African American music on the basis of socio-economic changes and as a result of general commercialization, which changed the content-stylistic side of music [18]. Crossover is a style of modern music, synthesizing aesthetic principles, performance skills and techniques of classical and pop (pop, rock, jazz and electronic) music [19]. In addition to the term "crossover", operatic pop or popera are also used, since operatic melodies and traditional classical works often receive pop arrangements, jazz interpretations or rock-style stylizations [20].

R. Garofallo [21], D. Toynbee [22] and T. Wall [23], the theorists of crossover, traced the process of "evolution of African-American genres from a limited racial boundaries of music to a more comprehensive phenomenon" [17] and found its manifestation in the fusion (a synthesis of elements of electronic and rock music, various types of folklore and jazz). Aesthetic dominant of the crossover style is the tolerance of the tastes of a wide audience, hence the features of modern performing style, developed in the process of integration of academic and pop performance, namely, overcoming the boundaries of the normative academic in the direction of intonation unstable vocalization and following the current trends in musical arrangement. Positive experience in the area of crossover is considered to be the works of R. Fleming, "because with switching vocal registers, she is able to perform classical repertoire and pop songs, taking into account the appropriate presentation" [17].

All of the above differences between academic and pop vocal necessitate the search or development of educational technologies corresponding to the specificity of pop vocal, as in the pursuit of well-honed traditions of the ideal sound, "standardized training eliminates the distinctive features of specific personality" and "negatively influences the development of the genre personality, loved by the fans of different musical styles" [3].

### **IV. DISCUSSION**

O.L. Mond systematizes a great number of fundamentally different systems of vocal training used in the educational process and separates two of the most popular among teachers and their students [24]. It's academic, "aimed at the development of classical voice

"bel canto", developed over centuries" [25]. This method includes phonopedic approach in the development of vocal skills by V.V. Emelyanov, classical technique by L.V. Dmitriev [26], resonance theory by V. V. Morozov. The academic system of vocal training contributes to the formation of an excellent flight and round voice, designed for singing in the great hall accompanied by an orchestra. However, this is not enough for the professional training of a pop artist, who needs to acquire his/her own performing style and timbre color of the voice, and not bring it under the standard (bass, soprano, contralto, etc.).

In part, this problem is solved by the second, opposite in its idea technique by S. Riggs, the American teacher, teaching singing in the speech position. It takes into account the semi-open type of singing "with a smile", expressive manner of presentation, clear articulation, adopted in popular music, because "the pronunciation here is the most important means of expression, providing the transfer of emotions through the lyrics" [3]. Riggs presupposes as the basis the development of a neutral position of the tongue in the mouth while singing for the free articulation of vowel sounds [5].

One of the main tasks in the training of a modern singer is the formation of the skill of the larynx, breathing, resonators, which differs in different styles of singing. The mystery of the perfection of the singing voice is the harmonious interaction of these parts of a singer's vocal apparatus. Lowering the larynx increases the volume of voice and activates the oropharyngeal resonator, and uniform breathing helps to use the nasal one. As noted by V.P. Morozov, "with a reduced position of the larynx, favorable conditions for the work of the vocal cords are created, especially in the upper register, due to the reduction of the thyroid muscle [...] In addition, the low position of the larynx contributes to the separation of the epiglottis resonator, amplifying the high singing formant because of the narrow entrance to the larynx" [27]. Breathing in pop singing is also important because without control of breath professional singing is impossible. For jazz arrangements or rock versions of classic tunes, a modern singer should possess appropriate manners of singing, strokes and ways of sound production. Thus, it is necessary to learn to imitate the voice of the sounds of musical instruments, as it is masterfully done by jazz singers, as well as to apply a variety of sounds that are widely used by rock musicians (rattle, gasp, roar, etc.). Student vocalist needs to master the basic "ways of sound production, rhythm, phrasing, specificity of intonation, the manner of emphasis in different musical directions and styles" [28].

All of the above aspects of vocal and performing skills are to be developed with modern educational technologies developed by leading teachers, musicians, taking into account the requirements of Federal State Standards, psychological and pedagogical principles of the new generation. The new approaches and methods tested by teachers in practice include the theory and practice of solving inventive problems, the system of polyphonic technology of mastering musical culture, the case-method, interactive teaching methods, the project method, multimedia, ethnopedagogic and modular training technologies, information pedagogical technologies, polychrome approach, as well as modern ways of activating and updating the activity position of students.

Many of the above-mentioned technologies are also applicable in the professional training of pop singers because their creative activity requires a high level of formation of such qualities of personality as problem thinking, ingenuity, information mobility, poly-artistic, interactive and creative approaches to both performing art and communication with the public. These technologies correspond to the psychology of perception and processing of information of a modern person, to a greater extent than traditional teaching methods stimulate the independence of students' search, make the process of knowledge more dynamic and direct the knowledge in the direction of practical skills and abilities. The authors consider the most common educational technologies in the training of vocalists as follows: interactive and project methods, poly-artistic approach, problem and developing training.

## V. CONCLUSION

Active, dynamic, rapidly changing modern mass music today not only plays an important role in the life of mankind but also serves as an indispensable means of regulating the emotional state of a person and his/her intellectual, spiritual and creative self-expression. Classical music has been and remains a source of aesthetic impressions with high artistic value. Despite the predominance of listeners' interest in the entertainment culture, the academic one continues to develop and penetrates the masses due to the well-known works and "modernization" in such styles as crossover. According to T.V. Adorno, the outstanding musicologist and researcher, pop music is generalized, it is dominated by universal and the individual is lost, hence it is "following a certain pattern and the presence of a standard set of sounds" [29]. However, D. Diederichsen, the culturologist, does not deprive the mass music of the significance and considers it "an important and diverse social phenomenon, capable of consolidating the community, an attribute of growing up and a form of protest" [30] Crossover stands out against the background of popular culture and covers an increasing audience due to the combination of style characteristics of academic music with mass genres.

The crossover genre is focused on fans of classical and popular music, whose number grows in Russia and abroad. This style today performs aesthetic and cognitive functions: "They are manifested at the unconscious level: through musical art, society has the opportunity to meet its aesthetic needs and to know the world and itself through the prism of high spiritual values of art" [7]. Therefore, the professional training of vocalists who are able to perform music in the crossover style at a high artistic level and with taste is now becoming an urgent problem. Scientific and methodological development of vocal pedagogy in the field of pop performing arts helps to solve it.

## REFERENCES

1. N. Kh. Nurgayanova, "The formation of the vocal-performance culture of the future teacher-musician as a pedagogical problem", *The Bulletin of TGGPU*, vol. 3(21), 2010, pp. 232-237.
2. A. B. Arutyunova, *The specificity of the teaching pop vocal in the paradigm of modern education. Education and culture: cooperation and reform ways: coll. of scientific works of young scientists*,

## Aesthetic and Technological Basis for Synthesis of Academic and Pop Vocal Traditions in the Aspect of Musical Pedagogy

- post-graduate students, P. E. Reshetnikov, Ed. Belgorod: BelGIKI, 2007, pp. 29-33.
3. E. P. Kuznetsova, "Methodological differences in the requirements for the preparation of academic and pop vocal", *Historical, Philosophical, Political and Law Sciences, Culturology and Study of Art. Issues of Theory and Practice*, vol. 9 (83), 2017, pp. 118-121.
  4. O. V. Pivnickaya, "Features of intonation in modern pop vocals: historical and pedagogical aspects", *Musical art and education*, vol. 3, 2014, pp. 127-133.
  5. S. Riggs, *Voice: sing like the stars*. St. Petersburg: Peter, 2007, pp. 128.
  6. P. V. Sviridov, *The formation of skills of a pop singer (based on work with young people in cultural institutions)*. Moscow, 2004, pp. 169.
  7. Yu. V. Antipova, "Adorno, the outstanding musicologist and scientist, Fusion style: to the question about the different forms of dialogue in mass Patriotic music", *Historical, Philosophical, Political and Law Sciences, Culturology and Study of Art. Issues of Theory and Practice*, vol. 4 (78), 2017, pp. 24-27.
  8. L. B. Bayakhunova, *Classical crossover in the cultural space of Russia*, 2012. Available: [http://infoculture.rsl.ru/NIKLib/alhome/news/KVM\\_archiv\\_e/articles/2012/03/2012-03\\_r\\_kvms7.pdf](http://infoculture.rsl.ru/NIKLib/alhome/news/KVM_archiv_e/articles/2012/03/2012-03_r_kvms7.pdf)
  9. L.M. Kadtsyn, *Mass the music art of the twentieth century (pop, jazz, bards and rock in their relationship): textbook*. Ekaterinburg: RGPP, 2006, pp. 424.
  10. O. Ya. Klipp, *The formation of pop genre vocal styles. Proceedings of Moscow State Pedagogical University. Series «Humanities»*. Moscow: Prometheus, 2002, pp. 365-367.
  11. M. Muratov, *Variety art as a phenomenon of mass culture*. Kazan, 2005, pp. 19.
  12. O. I. Polyakova, O. Ya. Klepp, "The history of the formation of pop genre vocal styles", in *The Modernisation of professional preparation of the teacher-musician: a collection of scientific works*. Moscow: Moscow State Pedagogical University, 2002, pp. 135-138.
  13. S. S. Tayushev, "Crossover genre as a phenomenon of popular culture", *Knowledge. Understanding. Skill*, vol. 1, 2011, pp. 231-237.
  14. I. Yu. Aliev, *Principles of teaching solo singing. The methodology of the theory and practice of an artistic-didactic system of the vocal-pedagogical process*. Moscow: Gnom and D, 2003, pp. 192.
  15. I. V. Sakhnova, *Adorno, the outstanding musicologist and scientist. Voice training and vocal ensemble: Guidelines and recommendations for independent work of students of correspondence students of the speciality 051300 "Musical variety art" qualification "the Artist of the orchestra, artist of the ensemble, teacher"*. Moscow: MGUKI, 2007, pp. 79.
  16. F. L. Polotskaya, "Some aspects of the vocal-pedagogical education of singers in a vocal ensemble", *Actual problems of law. Economics and management*, vol. 12, 2016, pp. 430-434.
  17. F. M. Shaq, "Academic performance and show business on the way to mutual integration", *Cultural life of the South of Russia*, vol. 4 (51), 2013, pp. 23-26.
  18. R. Snuker, *Popular Music. Key concepts*. London: Routledge, 2005, pp. 384.
  19. E. V. Semenechenko, "Adorno, the outstanding musicologist and scientist, Classical crossover as an object of mass culture", *Historical, Philosophical, Political and Law Sciences, Culturology and Study of Art. Issues of Theory and Practice*, vol. 1 (63), 2016, pp. 165-167.
  20. D. Brackett, "The Politics and Practice of "Crossover" in American Popular Music, 1963-65", *The Musical Quarterly*, vol. 78 (4), 1994, pp. 774-797.
  21. R. Garofallo, "Black popular music: the crossover debate", in *Rock and popular music: Politics, policies and institutions*. London: Routledge, 1993, pp. 229-232.
  22. J. Toynbee, *Making Popular Music: Musicians, Creativity and Institutions*. Oxford: Arnold Wade, 2000, pp. 199.
  23. T. Wall, *Studying popular music culture*. Oxford: Arnold Wade, 2003, pp. 336.
  24. O. L. Mond, "Analysis of modern methods of vocal training", *Art and education*, vol. 5, 2009, pp. 81-90.
  25. V. G. Kuznetsov, *Pop-jazz education in Russia: history, theory, professional training*. Moscow, 2005, pp. 47.
  26. L. B. Dmitriev, *Basics of vocal technique*. Moscow: Music, 2007, pp. 368.
  27. V. P. Morozov, *Resonance technique of singing and speech. The technique of the masters. Solo and choral singing, stage speech*. Moscow: Cognito Center, 2013, pp. 440.
  28. N.S. Yushchenko, E. N. Lapkovskaya, *Specificity of training pop singer in the educational environment", in The Art and culture of the Third Millennium: problems of science and education: Coll. of scientific works Higher school of music named after Schnittke (Institute) Russian State Social University*. Moscow: OOO "Buki Vedi", 2017, pp. 388-396.
  29. T. V. Adorno, *Adorno, the outstanding musicologist and scientist. Selected works: sociology of music*. St. Petersburg: Universitetskaya kniga, 1999, pp. 445.
  30. A. Butsko, *Why pop is not music*, 2014. Available: <http://www.dw.com/ru/почему-поп-не-является-музыкой/a-17601068>.