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## **HIGH-POSITIONAL SINGING AS A PROBLEM OF VOCAL-CHORAL ACADEMIC PERFORMING**

**The purpose of this scientific article** consists in discovering multifaceted significance of high singing position in academic vocal-choral art as well as revealing technological problematic aspects of high positional sound and some ways of its solution for singers of academic performing manner. **Methodology** of the study is based on the application of theoretical and empirical methods of investigation. The authors use the system-complex technique, which helps to understand the specialized components of high-positional singing as holistic indivisible technological phenomenon of professional vocal-choral academic art. Methods of analysis and synthesis are also used, which allows delineating the most characteristic attributes of high sound position and concentrating on integrity of this vocal skill. The important attention is also given to such empirical techniques as observation and generalization. **Scientific novelty** of this research lies in the fact that the process of high-positional singing is studied as a separately underlined problem of academic vocal-choral art. Herewith, the high sound position is considered by the investigators from the point of view of technological generalization, productively decisive criterion for complete activity of all musician-singer's sound generative complex. The authors emphasize the most essential technological role of positional high sound regarding diverse academic voices in high and low registers. **Conclusions** of the investigative disquisition reflect the main qualitative significance of the high sound position in the academic vocal-choral professional art. The research focuses on the fundamental role of highly professional work of many vocal sound generating components (breathing, resonators and sound attack) for reaching right positional sounding. The researchers denote that qualitative high tone of muscular activity of articulatory sounding apparatus and performing breathing creates resonating foundation in a cavity mouth and pharynx, and involves nasal sinuses, frontal and high-cranial resonating sites. Exactly this generates the conditions for so-called "near" sound.

**The keywords:** high-positional singing, performing breathing, head resonating, sound generation, singing range, register, articulation, vocal-choral performing.

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### **Високо-позиційний спів як проблема вокально-хорового академічного виконавства**

**Метою статті** постає розкриття багатогранного значення високої співацької позиції в академічному вокально-хоровому мистецтві, а також у виявленні технологічно-проблемних аспектів високо-позиційного звуку та деяких шляхів їх вирішення у співаків академічної манери виконавства. **Методологія** вивчення означеної проблематики базується на використанні теоретичних та емпіричних методах дослідження. Автор використовує системно-комплексний метод, за допомогою якого здійснюється усвідомлення компонентів позиційно-високого співу як цілісного технологічного явища професійного вокально-хорового мистецтва. Використовуються також методи аналізу і синтезу, які дають змогу виділити найбільш характерні риси високої позиції звуку та зосередитись на цілісності окресленої вокальної навички. Важливе значення має також використання методів спостереження та узагальнення. **Наукова новизна** дослідження формується у зверненні до процесу високо-позиційного співу як окремо виділеної проблеми академічного вокально-хорового мистецтва. При цьому висока позиція звуку розглядається з точки зору технологічно-узагальнюючого, результативно-вирішального критерію роботи усього звукоутворюючого комплексу музиканта-співака. Підкреслюється найбільш важлива технологічна роль формування позиційно-високого звуку для різних академічних голосів у високому та низькому регістрах. **Висновки** відтворюють якісно-магістральне значення високої позиції звуку в академічному вокально-хоровому виконавстві. Акцентується фундаментальна роль високопрофесійної роботи багатьох складових вокального звукоутворення (дихання, резонатори, атака) у досягненні позиційно вірного звучання. Відзначається, що саме якісно-високий тонус м'язової активності артикуляційно-звукового апарату, виконавського дихання утворює резонуючу основу в порожнині рота, глотки, задіє носові пазухи, лобовий та високо-черепний резонаторні частини, що й формує умови для так званого "близького" звуку.

**Ключові слова:** високо-позиційний спів, виконавське дихання, головне резонування, звукоутворення, співацький діапазон, регістр, артикуляція, вокально-хорове виконавство.

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### **Високо-позиционное пение как проблема вокально-хорового академического исполнительства**

**Целью статьи** является раскрытие многогранного значения высокой певческой позиции в академическом вокально-хоровом искусстве, а также в выявлении технологически-проблемных аспектов высоко-позиционного звука и некоторых путей их решения у певцов академической манеры исполнительства. **Методология** изучения

данной проблематики базируется на использовании теоретических и эмпирических методов исследования. Применяется системно-комплексный метод, посредством которого осуществляется осознание компонентов позиционно-высокого пения как целостного технологического явления профессионального вокально-хорового искусства. Используются также методы анализа и синтеза, которые позволяют выделить наиболее характерные признаки высокой позиции звука и сосредоточиться на целостности данного вокального навыка. Важное значение имеет также использование методов наблюдения и обобщения. **Научная новизна** исследования состоит в обращении к процессу высоко-позиционного пения как отдельно взятой проблеме академического вокально-хорового искусства. При этом высокая позиция звука рассматривается с точки зрения технологически-обобщающего, результативно-решающего критерия работы всего звукообразующего комплекса у музыканта-певца. Подчеркивается важнейшая технологическая роль формирования позиционно-высокого звука для различных академических голосов в высоком и низком регистрах. **Выводы** отображают качественно-магистральное значение высокой позиции звука в академическом вокально-хоровом исполнительстве. Акцентируется фундаментальная роль высокопрофессиональной работы многих составляющих вокального звукообразования (дыхание, резонаторы, атака) для достижения позиционно правильного звука. Отмечается, что именно качественно-высокий тонус мышечной активности артикуляционно-звукового аппарата, исполнительского дыхания создаёт резонирующую основу в полости рта, глотки, задействует носовые пазухи, лобовой и верхне-черепной резонаторные участки, что и генерирует условия для так называемого "близкого" звука.

**Ключевые слова:** высоко-позиционное пение, исполнительское дыхание, головное резонирование, звукообразование, певческий диапазон, регистр, артикуляция, вокально-хоровое исполнительство.

The problem of the scientific article. The vocal-choral performing is most problematic and, in certain extent, technologically difficult, ambiguous of all contemporary types of academic musical professional art. Its multifaceted plurality of singing rules, recommendations, setting and methods, germinates from absolute physiological concealment of technological processes, as well as their inside complexity, indivisibility to interaction components of maximal full a singer's sound-generating complex.

Musician-vocalist has not an opportunity for visual perception of at least a segment of technological process of singing unlike musical performers of many other specializations (pianists, musicians on string academic and folk instruments, brass and woodwind, professional percussion instruments). The technological apparatus of a singer is located inside his organism and fine interaction between performing breathing, resonators, vocal bunches naturally concealed by person's physiology.

We must note also an enormous registering particularity of singer's voice as bright specification on all enlargement of its range. The renowned teacher and famous investigator of nature academic vocal A. Yakovleva approved: "Untrained singer's voice, as a rule, has construction regarding its registers that is sounding in different timbre coloration to diverse site of range" [8, 73]. The voice's smoothness on all the range is indicative of the professional academic singing. But, vocational singer has not change a manner of sound giving for reaching uniform timbre. Academic vocalist must feel head resonating as upper and lower parts of singing range while keeping high vocal position, which is very important.

It is especially emphasized that exactly following to widely famous determination of vocal technique as art of interaction singer's resonators activates the question concerning high positional singing, underlining, in its magistral meaning.

The feeling by professional vocalist of head resonating contributes the most qualitative formalization of all, without exception, range of singer's voice that is engaging, touching on a namely those vocational components of resonating system, which are interacting directly with articulatory-speaking singer's apparatus.

In this connection we should mention, that not only physiologically natural concealment of singer's sound-generative apparatus, but and peculiar gradations of interaction of the components of sound-generation in high resonating system of performer-vocalist (complex of head resonators) make necessity for deep study of high positional academic professional vocal-choral singing.

The topicality of these specialized problems consists in rooting of one-sided tendency of considering positional high singing only as vocationally emphasized vocal sound-generation. Together with this not simple question, forming of singer's sound-generative apparatus, taking maximally synthetic character of working, unfortunately, levels down necessary limited subordinating significance of vocal-choral intonation's high positional technique.

The review of specialized literature. We underline that this kind of narrow meaning of positional high principle singing is described by lots of investigators of professional sphere of technology of academic vocal-choral performing. Like this, in theoretical works of such researchers as A. Yakovleva [8], E. Kolomoets [2], K. Nikolskay-Beregovskay [3], L. Dmitriev [1] and P. Sikur [4] the high positional singing is considered only as processed part, so-called certain segment, of sound-generation's action. The renowned authors, unfortunately, do not concentrate their investigative thinking in the context of processes of influence of sound high position musical technological touching, sound articulatory, coloring timbre, intonation sides and others professional facets of academic vocal-choral performing.

The renowned teacher, investigator S. Skvirsky [5] appeals to the question regarding sounding high position in brightly expressive aphoristically practical shape. The amazingly huge performing experience of the singer allowed making enormously exact character-logical definitions and precise notions of positional high singing. Nevertheless, this conformation for expositing of vocal technological process is immensely sophisticated for consistent learning of vocational working with academic vocalist concerning high singing position.

The collective monograph "Voice of person and vocal working with it" [6] by the teachers of chair "Vocal" from Art Institute of Carpathian National University named after V. Stefanik attracts particular scientific attention to itself in this topical academic question. The characteristic of professional singer's voice in high and low positional sounding is given by investigators in small subsection "High position sound", the overall methodological setting is shown for mastering of positional high principle singing, the magistral role of head resonators is emphasized by explorers. However, unfortunately, the practical technological recommendations are absent, which must be conditioned by the academic performing process.

The purpose of the represented scientific article consists in detecting multifaceted significance of high singing position in academic professional vocal-choral art, as well as revealing of resonator technological problematic aspects of high positional sound, presented by indivisible system working of vocational performing breathing, articulatory sounding apparatus and singer's high resonators.

It is known that one of the fundamental criterions, rule of extraordinary quality sound-generation for professional singers from sphere of academic musical performing art is high singing position. This vocal principle is also quintessential vocal technological sophistication, vocational difficulty and great problem in the process of education of vocalists-solo, as well as artists of academic choral collectivity.

In the series of magistral vocal-performing tasks, which are solved with the help of application of this specialized singing principle we should note the following. The high vocal position provides enlargement of upper section of vocalist's range. This principle improves vocal ensemble, sounding intonation of choral collectivity. "Unity of voices' overtone composition" is appearing [4, 274], when all choral party is sung correctly regarding position sounding. Singers rush to upper range amazingly easy. Famous opera singer and teacher S. Skvirsky says: "The high position is an elevator to top sounding [5, 46].

The high positional vocal sound is perceived by ear as flying, sonorous, ringing and resilient. The low positional sound forms singer's timbre as not natural, hard; this sounding tires voice enormously quickly. As result, intonation goes down. "High positional sound is resonating one, but low positional sound – muscular" [5, 46].

We should emphasize, that near, pressuring resonator sound composes fundamental quality of high positional singing. "Singer's voice will be sounding roundly, covering (vertically), "flying" in high position, that's, vocalist's singing will be able to penetrate into the largest concert halls, cut through orchestra's harmonic and possess free and compact reverberation, full of timbre and dynamic. This sound can thin out very easily" [6, 99].

It should be stressed that high vocal position is impossible without resonator of singer's head, and, subsequently, impossible without highly qualitative performing breathing. This is exactly the main constituent for process of sound-generation and possesses the key meaning in working of all, without exception, resonators. Vocal-performing vocational breathing is characterized by active and short, maximal concentrative inhalation as well as economic exhalation in most extent. Professional singer must not inhale a lot of air in abdominal cavity and lungs otherwise vocalist's performing apparatus automatically receives muscular clamping, solidification.

It should be noted particularity of specialized vocal-performing academic breathing becomes brightly obvious at considering the spectrum's resonator of high positional singing. The arsenal of positional high resonators a namely enlarged mouth's cavity, larynx, pharynx, windpipe (trachea), nasal sinuses, frontal and high-cranial resonators, taking place in upper component of organism's physiological structure, contribute magnification, maximal enlargement of air column. Exactly this creates, subsequently, activity of performing exhalation to destination of enormously high position for confirmation of vocal-choral academic sounding.

Celebrated singer, renowned teacher-methodist M. Donets-Tesseyr, charactering of head resonator by vocalist of academic manner in whole, notes the next: "The "sensation of nose bridge" is one of the main resonator feeling that is head reverberation, when domain of nose bridge and all nose begin active resonating. Herewith, vocal-choral sound always possesses collected character" [1, 30]. There is feeling of easy shaking, trembling and vibrations in the domain upper teeth as well as singer's nose.

The head resonating must have place into the all range of academic vocalists, this vocal-choral principle is protection for voice bunches from immense overstraining. The indicated method of reverberation will impart to voice the grateful timbre, assist avoiding "growling" sounding on low notes, the skill will purchase flying and force on upper tone of musician-vocalist as soloist and choral artist.

We should underline that the question of possession of qualitative pronunciation of musical text is very important for successful acquiring of high singing position. Vocal word has to sounding near, like "in front of teeth". Accurate musical word results from active working of articulatory apparatus. Herewith, its highest activity has to be not only in lips, but nearly cheeks (triangular muscles). This muscular composition has to be always very resilient. Nevertheless, lower jowl must be immensely free in the bunch of singer's jowl.

The sonorous sounds "m" [m] and "n" [n] – "assistants" in acquiring of high singing position. Vocalist's voice is good resonating to domain of upper site musician's face at singing exercises with using these consonants. Perhaps, academic singers can apply singing with closed mouth at employing consonant "m" [m], but at the same time necessarily to lift soft mouth upper palate and to unclamp jowls. This method contributes the sense of head resonating into holistic interaction of all its resonators-components.

What vowels facilitate to head resonating? There are vowels sounds of the behind composing – "y" [u:], "o" [ɔ:]; the middle constructing – "a" [a:] and the group in front of setting – "э" [eə], "и" [i:] in Ukrainian

and Russian languages, depending on the place of singer's tongue" [7, 54]. Academic vocalist has to use in specialized exercises the vowels in front of tongue's setting a namely "и" [i:], "е" [ye], "э" [eə] as well as iotated vowels exactly "е" [ye], "ю" [ju:], "я" [jA], "ё" [э:], because the consonant "й" directs sound to the roots of upper teeth.

Outstanding singer Z. Sotkilava approved: "The vowel "и" [i:] is the most comfortable and contributing for qualitative tune of academic voice" [8, 84]. This vowel is maximum resonating, if its pronunciation will be right. Vocalist must opening his teeth in moment it's performing but only just a little, a tip of tongue has to balk to under teeth, lips are characterized as elastic and soft. Sound "и" [i:] must create into approaching to Ukrainian "і" [j:]. According to A. Sveshnikov, the vowel "и" [i:] must be pronounced by academic vocalist near to "ю" [u:], for peculiar covering sounding timbre. Otherwise, it acquires "not pleasant, piercing and hard character" [3, 110].

However, the famous teacher E. Kolomoets [2] does not recommend applying the vowel "и" [i:] at clamping timbre from larynx, since the pronunciation "и" [i:] lift vocalist's pharynx. Further, in the process of working on singer's academic voice, performer has to alternate vowels and to reach smooth crossing, uniting manner throughout all voice's range.

Conclusions. The above mentioned allows us to delineate the enormously important technological multifaceted significance of high singing position in academic vocal-choral art. We should underline that forming of high positional voice sounding founds on strong, diaphragmatic singing breathing and resonating, wherein the most active part is taken by enlarged cavity of mouth, nasal sinus and frontal and high-cranial resonators. The synthesis of such kind regarding performing breathing and resonators' head makes maximal natural conditions for so-called "near", high positional intonation at free and active articulatory apparatus as well as nearly formed word. The right singing position of voice sound composes the highest criterion for vocal culture and qualitative foundation for academic choral ensemble (as vocational skill) and tune-system.

Prospects. Application of the experiment method with determination of specific facts concerning the indicators of academic professional quality of singing in high position can be a prospect for further researches.

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