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Vocal methodology focusing on Slovak vocal school and a pedagogical message of Anna Hrusovska

Abstract

The article entitled *Vocal Methodology focusing on Slovak Vocal School and a Pedagogical Message of Anna Hrusovska* focuses on the Slovak Vocal School, on one of the most important methodologies, concretely methodology of singing of a most renowned vocal pedagogist doc. dr. h.c. Anna Hrusovska.

In short, it characterizes her methodological procedures so as to spread the vocal heritage of this significant figure of the Slovak vocal art among the public, laymen and also vocal pedagogists working abroad.

Keywords: Vocal Methodology, Slovak Vocal School, Methodological Procedures, Anna Hrusovska.

Cultivated singing is considered to be the most natural human musical activity¹. Singing represents an important area of both psychical and physical development of a human since it develops both imagination and memory and provides space for growth of fantasy. Its emotional function is closely linked with a cognitive function and it supports to a great extent development of intellectual processes. Since each person bears their own “instrument” with themselves all life, singing is closely connected with a variety of different activities of humans and facilitates versatile development of a personality and overall consistent integrity of a person.

¹ Vide. J. Zemko, J. Raninec, *Metodika spevu*, Fakulta múzických umení AU v Banskej Bystrici, Banská Bystrica 2016, s. 6.

A professionally guided singing activity and vocal education develop musical imagination (internal audition), movement of vocal, breathing and articulation apparatus, focusing of attention on more simultaneous actions (intonation, rhythm, text, accompaniment, breathing, creating of a tone, articulation and other elements of a singing technique), fulfills socialising functions (predominantly singing in the choir) and it has a positive impact on the improvement of patience, persistence and responsibility at work. It also enhances psychological resistance of an individual against stress and thus, helps to come to terms with unfavourable situations in a better way, regulates human's behaviour within ethical standards of beauty and the good and provides an aesthetic experience and satisfaction not only to the performer, but mainly to listeners. By proper technical training of a voice, it is possible to achieve a particular degree of a voice apparatus control both in a spoken and a singing form and thus, to contribute to development of audio culture and a cultivated demonstration of the whole personality².

The term 'methodology' in pedagogics represents an instruction for the teacher how to proceed during a training. Methodology is a part of didactics which deals with an educational process. Vocal methodology is teaching dealing with a planned systematic procedure in the course of a solo singing training³. It follows vocal pedagogics and it is aimed at both team and individual education of singers by means of specific methods.

Every teacher uses a number of ways and methods of a voice training. There are also many publications focusing on a voice training. They are consistent, however, in one aspect: to educate a singer with a beautiful, resonant, free, colourful, soft, rounded tone able of dynamic modulations with understandable articulation, proper and dynamic expression, utterance and stylish interpretation. As it is said, there are many ways, but there is just one target⁴. Since teaching methods are not unified, the role of a teacher is to work with a student individually when using any of the methods.

An ideal vocal teacher should know within one's educational practice the essentials of a correct vocal technique, have knowledge of anatomy and physiology of a vocal apparatus, pay attention to a precise declamation and pronunciation not only in delivery of speech, maintain methods of proper vocal hygiene and style, he/she should be both a sound theorist and methodologist, since a teacher's vocal culture serves as an example of a vocal culture of his/her students.

Success of aesthetic and perfect singing lies not only in beautiful vocal material, but also in an excellent singing technique and in expressional grasping of a work being performed. According to the words by D.L. Aspelundo:

² Vide: M. Žiarna, *Teória hlasovej výchovy*, VERBUM – vydavateľstvo Katolíckej univerzity v Ružomberku, Ružomberok 2015, s. 8.

³ Vide: M. Smutná-Vlková, *Metodika spevu*, t. I, II, Supraphon, Praha – Bratislava 1961, s. 5.

⁴ Vide: M. Žiarna, op. cit., s. 8.

If we summarized the conditions based on which each vocal pedagogical school developed, we would state that it depends on a musical reproductive style, on a phonetics of a language of a particular nation (the purer vocals languages include, the more vocalic they are, e.g. Italian or Ukrainian languages), and on interpretation of genres⁵.

According to a commonly used statement, the vocal technique of today's excellent singers lies in a technical base of Old Italian virtuosity achieved in belcanto. However, absolute perfection does not exist and one can only approach to it, because each performer has his weak and strong points.

Until the 50's of the 20th century, there was no artistic educational system in Slovakia; singing could only be studied privately. Development and forming of a Slovak vocal school was significantly and positively affected by European vocal schools (Italian, German, French, Russian and Czech ones). Before the foundation of the Czech Republic in 1918, there were mainly sacral and municipal institutions (Kirchenmusikverein in Bratislava, Löschorfer's and later the City Musical School). In 1919, a so-called "Unity of Musical Estates"⁶ was founded in Slovakia and elaborated a Memorandum on a necessity to open a Slovak artistic school.

The essentials of the Slovak vocal pedagogics were laid by the foundation of the Musical School for Slovakia in Bratislava in 1919 by its founder Josef Egem. Later on, the Musical and Dramatic Academy was established, the follower of which is the State Conservatoire in Bratislava and the Slovak National Theatre Association was founded as well.

A new period in vocal teaching in Slovakia started with the foundation of the Bratislava Conservatoire (VŠMU) in Bratislava in 1949. The first pedagogists of singing at the VŠMU were Anna Korínska (1899–979), Ján Strelec (1893–1975), Anna Hrušovská (1912–2006), Dr. Janko Blaho (1901–1981) and Imrich Godin (1907–1979). At the end of the 60's appeared Mária Smutná-Vlková (1913–2004) and Mária Kišoňová-Hubová (1915–2004).

That generation of pedagogists was educated by foreign private teachers, so they brought to Slovakia basics of methodology of European vocal schools, mainly of the Italian school of belcanto. During the educational process, they were trying to implement national elements and they included folk songs to students' repertoires, which has been applied in artistic schools until present days.

We will not provide a larger space to the personalities working at conservatoires or artistic schools such as the VŠMU in a later period, since there are still ancestors of the founder's generation of pedagogists, which means continuity of methodical principles in the area of vocal methodology.

A crucial point in the whole system of musical education was the Act on nationalizing elementary musical schools, issued in 1951 and taking over private

⁵ M. Smutná-Vlková, op. cit., s. 13.

⁶ Vide: E. Malatincová, *Spev a metodika spevu so zameraním na metodiku Anny Hrušovskej* (dizertačná práca), VŠMU, Bratislava 2005, s. 90.

teachers into state services. The biggest musical growth occurred in Slovakia after World War II, when plenty of cultural institutions were established (Higher Musical School in Kosice in 1956 and in Zilina in 1957), which were gradually transformed into conservatoires.

The Slovak vocal school⁷ preferred an easy and free singing; a tone laid on a flexible breath with sufficient vocal resonance was important, with clear front vocals and consonants, a flowing cantilena, a thorough legato and declamation leading to a gradational climax of the song and adapted to patterns and euphony of Slovak language.

In spite of the fact that the Slovak vocal school is the youngest amongst the neighbouring countries, it has educated many vocal performers and teachers of the art of singing. It represents a modification of an international European ideal.

Anna Hrusovska started her career as a pedagogist at the Vocal Department at the VSMU in Bratislava in 1956 where, besides her artistic practice, she worked as an external teacher until 1979. Her pedagogical practice was based on her many years of experience both on domestic opera stages and abroad. She educated 24 graduates, many of whom were opera soloists or continuators of her vocal methodology.

Lucia Poppova (1939–1993), a triple holder of a *Kammersängerin*, a Silver Rose title was her most successful student. Her voice at first did not seem promising, however, she drew attention with her musicalness, intelligence and gradually her voice received a quality of a *coloratura* soprano with a brilliant singing technique. Her world career began with a successful presenting of the ‘Queen of the night’ in the Vienna State Opera House. She was shining not only in Mozart’s roles (Pamina, Sue and later on *Fiordiligi*, *Donna Anna*, *Donna Elvira*), but she was also an outstanding performer of Richard Strauss’ (*Sophie*, *She-Marshal*, *Arabela*) and, as for Slovak repertoire, it was *Marenka* from Smetana’s opera ‘*A Sold Bride*’ and ‘*A Water-Nymph*’ by Antonin Dvorak. Apart from the opera genre, she was also a worldwide recognized performer of a vocal repertoire by F. Schubert, R. Schumann, R. Strauss, A. Berg, G. Mahler, A. Schönberg, etc. She died after a difficult disease, aged 54. In her memory, concerts ‘*Hommage à la Lucia Popp*’ and also an international singing competition have been held since 1994.

The aim of our research will be to focus on a pedagogical message and a brief characteristic of methodological procedures by Anna Hrusovska who, among others, brought up in her class a worldwide renowned opera singer, the personality of Lucia Poppova and introduced her to the world of art.

⁷ The term “vocal school” is understood as a process of “upbringing and education” realized either in the school or domestic environment using particular pedagogical methods (procedures) enabling to meet singer’s performing tasks within a particular philosophy or an artistic trend. The philosophy is represented by a national aspect connected to a folk vocal creativity and a vocal creation of composers, conditioned by phonetics of a particular language.

Basic methodological principles by doc. Hrusovska can be briefly characterised in several points:

- 1) elevation – setting up of a tone “in the front” by means of the consonant “n” or the syllable “ni”;
- 2) rotation – rotating of a tone by means of a flexible breathing into head resonance areas using the vocal: “a”;
- 3) apoggio – a vertical connection of a tone by breath – apoggio in testa (connection in the head) and apoggio in petto (connection in the chest) created by balancing of a breath pressure tension;
- 4) connection and evening of intervals – a smooth connection of intervals which is a presumption for an ideal declamation;
- 5) connecting and evening of vocals – an equal positioning of all vocals and their unification;
- 6) coloratura – an ability to grow agility with each voice type and kind, the so-called *agilità*;
- 7) *messa di voce* – creating of a crescendo and decrescendo on one tone within the whole voice range;
- 8) registration – full balancing of a voice without transitions among registers (chest, medium and head ones);
- 9) intonation – looking after pure intonation during a tone creation;
- 10) articulation – a precise pronunciation of consonants.

The objective of all of these methodological principles is a sufficiently resonant, cultivated voice delivery in its full range able to study and then to interpret vocal parts of all style periods from a technical viewpoint, with an account taken on vocal, expressive and interpretation elements of individual periods.

Now we will deal with individual methodological instructions by Anna Hrusovska in more detail, within the order as mentioned above in the text. Before we start to focus on a voice training, it is necessary to learn a correct singing posture and to remove all its undesirable deviations.

According to an Old Italian tradition, a singer’s posture should be straight when singing. A singer should have in mind the concept that a virtual vertical line goes through his body; his/her head and neck are absolutely relaxed and in the course of the phonation, the organism cannot stiffen.

The way we open our mouth and our posture directly influences in practice the way we breath in and the degree of the tone quality being set up. Breath support plays the most important role in singing and a backbone posture is of the biggest relevance for the process of breathing. Insufficient breath support is usually substituted by another support which is then demonstrated in the changes of the posture and also in the interruption of a proper function of voice. The singing posture requires training together with phonation, in no case separately.

An Old Italian rule on singing breath says:

The one who knows how to breathe knows how to sing⁸.

What correct singing breathing would look like, then? We distinguish between three ways of a correct singing breath: pectoral, the so-called costal breathing, predominantly to the upper part of the lungs, abdominal to the lowest part of the lungs and a combination of both of these types, the so-called costal and abdominal breathing. Since an ideal singing breath should be fast, deep and sufficient, a mixed costal and abdominal breathing is considered to be the most optimal one.

Having the concept of a smile in mind⁹ and breathing through nose and mouth done at the same time is supposed to be the most correct way of breathing. The most important role in breathing is played by the diaphragm and its smooth function is ensured by a straight posture. Freedom of breathing and a necessary passivity of the larynx helps us to secure abdominal muscles, which are called antagonistic muscles against the diaphragm.

An easier voice control can be reached by putting the voice to the “mask”, i.e. by raising the voice to head resonance spaces using our breath.

Voice setting up

According to Anna Hrusovska, the voice is set up by a breath exhalation flow with the concept of the beginning of the tone in the front from itself, and not towards the front. Setting up of the tone comes out from one particular concentrated point using the consonant “n”, since it is placed higher than the consonant “m”. By means of the syllable “ni”, we train the concept of the breath flowing on continuously and uninterruptedly. Since the vocal “i” is the slimmest vocal, it sounds the most palatal and it is considered to be the most suitable for the fixation of the elevation. In case the vocal “i” causes improper contraction of larynx muscles, we can try to choose another more suitable vocal which sounds the most freely with a student.

Vocals play the most significant role in singing, whilst consonants help the tone to get more forward and we reach audibility of the text being sung. Vocal folds such as the chin, the tongue, cheeks, and the soft palate must not prevent the creation of a free tone, on the contrary, they must support it. Throughout the phonation, we also attempt to keep the tongue in a relaxed position in which the concept of a breath-in helps make respiratory organs relaxed. The concept of the tongue sliding a millimetre towards the teeth can help to remove an incorrect position of the tongue.

⁸ E. Malatincová, *op.cit.*, s. 111.

⁹ Translator’s note – Having a concept of a smile in mind involves the arrangement of the articulation apparatus, during singing, modelled on a natural smile and consisting of such elements as: lips position revealing the upper teeth, a slight opening of the mouth and a natural retraction of the mandible. Due to this arrangement of elements taking part in the articulation, the sound wave is directed towards the hard palate, which makes it possible to produce the full sound.

Rotation

The rotation principle represents the most important pillar of Anna Hrusovska's methodological procedures, i.e. pushing of a tone to resonance areas of the head by means of the vocal "a" (in practice it means taking a tone to oneself by means of a breath traction). Such a breath traction towards oneself will make head resonators to sound in the cranial part of the head, which affects beauty of the voice, its rounding and provides brilliance, sonority and projection. A resonance area in the oral cavity increases when the soft palate is raised. In the course of phonation, the soft palate should be raised under the air flow like a yacht. We try to project the notion that we do not open the mouth by a chin contraction, but by means of breath. Both too wide and too narrow opening of the mouth is undesirable. A technical exercise on one held tone in a medium voice position is suitable in order to learn rotation by means of breath.

Vocal breathing

According to Anna Hrusovska, breath is the most important means for building a beautiful tone; all defects and disorders of a voice can be removed by means of breath. In her pedagogical practice, she followed the rule that there is no ugly voice, just incorrect singing.

During phonation the cords change their shape, their length and tension. The consumption of breath is higher in the bottom voice position since a predominant part of the cords vibrates, whereas only a small surface vibrates in a higher position and therefore breath consumption is more economical. From the medical records of phoniaticians focusing on a human voice, it is an obvious fact that the cords non-supported by breath are extremely strived and consume a double amount of air in comparison with the ones being supported by breath.

Anna Hrusovska's principles of work with breath can be summarized into several points:

- singing on breath, not with breath (a tone is hung by breath into the mask and it is floated on springy breath and maintained by a breath swing without interruption; the higher the tone, the deeper the concept);
- only the first tone is set up by means of breath, the following tones are floated by breath on feelings of an inside springing and of tension balance;
- a tone should be set up in a slim, concentrated way, from one point in each voice position and also within a dynamic range from *pp-ff* (a proper slim setting up the voice develops both its intensity and range);
- a synonym of the phrase *sulfiato* (by a move of a string) is tightening, aspiration of a tone to oneself to the feeling of a smile (a wide unnatural smile is undesirable, the face should have the shape of an egg during singing);

- every tone continues based on a feeling and a point of the previous one and thus, a perfect *legato* is reached (the *sfumata* technique);
- with a training of a technical problem, we must not lose the sense for interpretation of a musical idea and for the declamation itself;
- the highest tone aims to the lowest tone (in the concept in an upward direction, not downward), the concept will help to a better rotation of a high tone and a smooth connection of intervals downwards (after coping with a *secunda* interval we continue with the connection of the thirds, etc.);
- an ideal model of singing is to connect tones both upwards and downwards without a loss of a colourful homogeneousness of a voice).

Anna Hrusovska's methodology is based on the principle of balancing a breath pressure, which was also used by and Old Italian vocal school. The diaphragm represents a soft resilient base influenced by elastic abdominal muscles – diaphragm antagonists and it is kept in a feeling of a constant breath.

Singing depends on a decelerated exhalation, whereas holding the breath causes muscular tension and this tension must be constantly balanced by a performer by means of a muscular work of the abdomen. The breath must be fast, inaudible since then the glottis is open sufficiently and it is also connected with the position and the opening of the larynx. All extreme moves of the larynx and of the upper part of the thorax are harmful for singing.

Breath must be fast and rich but at the same time it must prevent forming the diaphragm's loss of elasticity; it must be slow and continuous to avoid interruption of a phrase flow and deep breathing – costal and abdominal – created by a combination of lower thorax muscles, back muscles, intercostal and diaphragm muscles. By a connection of two points of a tone being set up (*apoggio in testa* – support in the head and *apoggio in petto* – support in the deepest point of singing inhalation in the chest), a breath column is generated and it cannot be interrupted during phonation since it ensures a free larynx.

Balancing of vocals

Individual vocals – vowels create a tone with a particular frequency by the vocal cords. Each vowel has a typical setting of an oral cavity corresponding to a frequency area characteristic for each vocal, called a **vocal formant**. The formant also creates a space both in the laryngeal and nasopharyngeal cavity. The vocals can be grouped according to the place of their formation: the vocal “i” formed the most palatally continuing with “e”, “a”, “o” and “u”. During the vocal balancing training, it is important to adhere this sequence of vocals. Changes in the mouth cavity shape must be harmonized with a breath support (the tone is rotated upwards by the breath and at the same time the chin goes down) without loss of audibility of vocals. Training on one tone in a central position is considered to be the simplest one.

Let's pay attention now to the widest vocal "a", which consumes the biggest quantity of breath and therefore it is difficult to be kept on it. If it is set into resonance, we are still based on the syllable "ni". An unnaturally wide smile should be avoided (it results in the contraction of neck muscles) as well as the darkening of the vocal "a".

In an effort to eliminate unfavourable changes during alternation of vocals in vocal methodology, a neutralization of vocals emerged in the 19th century, which was connected with the growth of vocal schools. This issue, however, is not mentioned in Anna Hrusovska's methodology, therefore it will be mentioned only marginally. Those schools were leaving belcanto principles and were searching for their own ways how to achieve an acoustic ideal. A very important role was played by Manuel Garcia Jr., by his method based on a fixed larynx and also by a Duprez's method of a so-called voice covering which required unnatural darkening of vocals.

Natural formants have changed into a universal "o" vocal and thus, audibility has been lost. Whereas balancing of vocals ensures an exact shape of every single vocal, neutralization removes differences among the vocals.

Coloratura

The term *coloratura* comes from the Italian word 'coloratura' and it means 'decorative singing'. It was the Jubilus, a Gregorian singing in temples (a joyful singing of Hallelujah formed on one vocal), that was coloratura's ancestor in the baroque. An Old Italian vocal school, as well as the teacher Anna Hrusovska, based their studies of the coloratura on two tones which alternated on one vocal in a low speed.

Messa di voce

An ability of a vocal performer to move continuously from a "pp" to "ff" on one tone is designated as "messa di voce". Very often it is wrongly exchanged with a *mezza voce* – a half voice. Anna Hrusovska was always leading a voice in a *mezza voce* technique during her singing lessons since for her it represented a control element of mastering the vocal technique. If the voice was not able to shift from the forte to the piano in any position and vice versa, it meant a defect in the phonation itself.

Anna Hrusovska trained messa di voce by means of a technical exercise exceeding the octave, whilst strengthening and weakening of the tone was practised on the highest tone.

Registration

A sequence of identically sounding tones is called a register. All voice types have several registers within their voice range arising as a result of tension and balance change between air pressure and an activity of vocal cords during phonation. In the 15th century, i.e. in the period of belcanto, a change of register was carried out by means of a vocal “u”, when the larynx is in the deepest position.

The same principle was used by Anna Hrusovska as well. On the transition points, she was trying to achieve an increase of breath pressure by means of the tone concentration using a piano dynamics and at the same time by a raise of a breath swing. On condition that the vocal “i” was formed freely, without any tension, she was trying to reach a tone concentration using the “i” instead of the “u”. The aim was to achieve a voice balance without any breaks and sharp changes.

Franziska Lohmann inclined to three registers (a chest, a central and a head voice). With men, she also mentioned an additional register, also called a “falsetto voice”, unacceptable for artistic singing because it does not have a voice closure. With women exceeding the third octave, she mentioned a so-called “whistle register” when, unlike the men, the voice slit is closed.

In her methodology, Anna Hrusovska did not mention a high soprano position above the third octave as a separate register from a physiological viewpoint, but she created the register similarly as the one in the second octave, the tone, even in the highest position, had to be breathed, deepened as far as the pelvic bottom and supported to avoid sharpness and in order to reach a rounded tone. The objective of a vocal pedagogist is to achieve a balanced voice in all registers within the whole voice range ranking from the “pp” to “ff”. Without knowing transitions of single voices, it is even impossible to identify a voice type and thus, to reach a resonant vocal tone.

Apart from a basic division of registers, each voice has one’s so-called transition tones of registers which are a problem to be maintained on one point. Pedagogical principles of Anna Hrusovska mention an important function of a d² tone for sopranos. It creates a boundary for transition to a higher position, since on the d² a ratio of pressure between vocal and breathing apparatus changes. An effort to keep the tone in the front together with an insufficient breathing support causes a raise of the larynx and thus, strain of larynx muscles, which is significantly demonstrated on the tone f². One must not forget about an appropriate breath swing and also about an adequate breath hold by abdominal muscles.

Intonation

The most important factor of a pure intonation is muscular coordination and a muscular sensational memory. Every deviation, even the least one, means a di-

version from a technically proper voice setting. Big, heavier voices are more difficult to be set up into a head resonance, they have a tendency to fall – to detonate, in terms of intonation.

In her pedagogical practice, Anna Hrusovska paid an extraordinary attention to the intonation from the very beginning of the voice setting. At first, she started with removing of voice defects and then she taught how to connect the intervals with breath constantly controlling an absolute tone height in order to reach pure intonation in musical phrases of a portamento (from Italian *portare* – to carry). She distinguished between an inaccuracy of the tone due to a psychical discomfort or a stage fright or insufficiently managed technique and a constant inaccuracy resulting from an incorrect work with voice.

Articulation

Anna Hrusovka's requirement was that each singer's word should be understandable, since the text is an inseparable part of the expression itself. A thorough pronunciation helps the performer to maintain a voice setting in the front, in the "mask". We must not forget that not only vocals but also the consonants themselves are formed by means of breath, i.e. we proceed in the same way in their setting up.

Anna Hrusovska's methodical principles could be briefly summarized into several steps, out of which systematic approach is considered the most important:

- 1) all undesirable steps and bad habits during phonation should be removed;
- 2) incorrect steps should be substituted by a conscious work of a tone leading into resonance using the breath, maintaining single tones on a breath and using the concept of listening to one's voice in the space in front of me, not inside of me;
- 3) both sensual and acoustic concept of a tone should be stabilized, to automatize a muscular activity necessary for the creation of a technically quality tone, to consolidate a breath support control and to extend a voice range;
- 4) a detailed work on a vocal work of art in the area of artistically valuable expression and delivery.

When we analyse methodological principles of Anna Hrusovka in detail, we can come to the conclusion that all methodological procedures are based on work with breath. We set up the tones using breath, we lead them to resonance by breath, we connect individual vocals and intervals by breath, we work with breath in the training of coloraturas and balancing of individual registers is also done by means of breath. Anna Hrusovka paid attention in her pedagogical practice at first rank to a conscious voice setting into a head resonance supported by breath so as the student could sing using technical vocal principles and not only relying on one's talent.

Conclusion

Throughout the years the musical educational system was built in Slovakia, enabling students of vocal education, prospective teachers and vocal performers an adequate length of study at conservatoires, artistic schools and also at musical departments of several Pedagogical Faculties (in an ideal case, a vocal study should last for at least 10 years, not shorter). A belcanto training has been used by a prevalent majority of vocal pedagogists from a viewpoint of a vocal methodology, which enables to build beautiful, healthy and resonant voices and it represents one of the most ideal methods in an educational work of prospective vocal trainers.

Doc. Dr. h. c. Anna Hrusovska ranks among the most renowned and important vocal pedagogists in Slovakia not only due to her teaching success supported by and exceptional humanity, but also due to her rich experience as a performer.

Her pedagogical activity influenced, to a great extent, Slovak vocal pedagogics and she also endeavoured the establishment and the implementation of the Slovak vocal school abroad.

Since I am a graduate of a Catholic Conservatoire in Bratislava with its target, from the very beginning, to educate prospective singers based on Anna Hrusovska's methodology, with its continuator, the present director Eva Malatinčová, I decided to characterize and to demonstrate in short the methodological procedures by Anna Hrusovska in my article to the public, laymen and also vocal pedagogists working abroad, attempting to maintain and spread the vocal heritage of this significant person of the Slovak vocal art.

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Metodologia wokalna słowackiej szkoły wokalne oraz pedagogiczne przesłanie Anny Hrušovskej

Streszczenie

Artykuł *Metodologia wokalna słowackiej szkoły wokalne oraz pedagogiczne przesłanie Anny Hrušovskej* koncentruje się wokół zagadnień słowackiej szkoły wokalne oraz na niezwykle istotnym jej nurcie – metodologii śpiewu jednej z najbardziej cenionych pedagogów śpiewu doc. dr h.c. Anny Hrušovskej. Scharakteryzowany został metodologiczny warsztat tej wyjątkowej słowackiej artystki, aby przybliżyć publiczności, laikom oraz zagranicznym pedagogom śpiewu jej dziedzictwo wokalne.

Słowa kluczowe: metodologia wokalna, słowacka szkoła wokalna, procedury metodyczne, Anna Hrušovska.

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Katolícka univerzita v Ružomberku

Vokálna metodika zameraná na Slovenskú vokálnu školu a pedagogický odkaz Anny Hrušovskej

Zhrnutie

Tento článok s názvom *Vokálna metodika zameraná na Slovenskú vokálnu školu a pedagogický odkaz Anny Hrušovskej* sa zameriava na slovenskú vokálnu školu, konkrétne na metodiku spevu najznámejšej vokálnej pedagogičky, doc. dr. h. c. Anny Hrušovskej. V skratke charakterizuje jej metodické postupy s cieľom rozšíriť vokálne dedičstvo tejto významnej osobnosti slovenského vokálneho umenia širokej verejnosti a tiež vokálnym pedagógom v zahraničí.

Kľúčové slová: Vokálna metodika, Slovenská vokálna škola, Metodické postupy, Anna Hrušovská.