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## **SCIENTIFIC PRINCIPLES AND APPROACHES TO THE FORMATION OF A FUTURE VOCALIST'S EMOTIONAL EXPRESSIVENESS**

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**Abstract.** *In the article, the author dwells on the problem of future vocalist's emotional expressiveness formation as one of the main factors of his professional and vocal training. Based on the theoretical analysis of psychological, pedagogical, art and vocal pedagogical literature we highlighted scientific approaches and principles determining the formation of the emotional expressiveness, its quality, and effectiveness. Scientific approaches and principles will become the background for the methodological model of future vocalist's emotional expressiveness formation at solo singing classes.*

**Keywords:** *scientific principles; scientific approaches; emotional expressiveness; professional training; future vocalist.*

**Introduction.** Changes in Ukrainian social and cultural space have a significant impact on the reorganization of the education system and its orientation on the formation of a new generation of professionals in all spheres of life. Modern Ukrainian art, especially music art, is in search of new trends, styles, a symbiosis of modern music with the best traditions of the world and Ukrainian classics and folklore. These trends have a direct influence on changing the process of performer's professional training, particularly vocalist's. The future vocalist needs to convey the power of art to the audience by the possibilities of his own voice and body. In our opinion, nowadays one of the factors of future vocalist's training is the formation of emotional expressiveness. Insufficiency of research on this problem encourages us to look for appropriate approaches and principles to ensure the organization of the educational process.

The analysis of scientific publications on the subject showed that the problem of future vocalist's preparation in the scientific and methodological literature is highlighted in historical, psychological, artistic and methodical dimensions.

Historical development of vocal art and vocal performance becomes the subject of scientific research carried out by N. Lvova, B. Hnydia, L. Hryn, L. Totska and others. Scientists B. Teplov, R. Yussion, H. Kotliar, V. Morozov, O. Yeroshenko, Van Chen explore psychological issues of the nature of vocal performance, some aspects of emotional expressiveness, emotions of a vocalist and his performing artistry. Scientific researches of O. Marufenko, Van Lei, N. Ovcharenko, T. Pliachenko and others dwell on the development of the methodological approaches to vocal training. Art research on peculiarities of Ukrainian vocal

pedagogy was carried out by V. Antoniuk, V. Ivanov, O. Priadko. Principles and approaches of vocal and pedagogical skills formation are a subject of scientific research by L. Vasylenko, Van Chen, L. Biriukova and others. But in spite of numerous publications devoted to the development of vocal art and vocal performance, principles and approaches to the formation of emotional expressiveness of future vocalists are insufficiently researched in vocal and pedagogical literature and require more detailed argumentation.

*The aim of our study* is to determine and justify scientific approaches and principles of future vocalist's emotional expressiveness formation at vocal singing classes.

The scientific backgrounds of this research are studies in psychology, pedagogy, sociology, as well as vocal and pedagogical literature. To achieve the goal of our research we used theoretical methods: analysis and synthesis, logical method, induction and deduction.

In this article, we study scientific principles and approaches to the formation of future vocalist's emotional expressiveness. In previous researches, we defined the emotional expressiveness of the future vocalist as the ability to deepen into the content of the vocal work and subsequently express its true emotional impulses that can cause viewer's emotional response [9, p. 88]. To organize its formation we suggest using the following scientific approaches: humanistic, interdisciplinary, acmeological and competency-based.

The "approach" in the Ukrainian Explanatory Dictionary is defined as a set of methods, techniques to consider anything, influence anyone or anything, attitude to anyone or anything [8, p. 521]. Based on this definition, let us consider the characteristics of each of these scientific approaches in details.

*The humanistic approach* means trusting a person and the positivity of her intentions. Ways to implement the humanistic approach into music education are defined in the monograph by O. Yeremenko [6]. According to the scholar, social and individual personal development should be interconnected in the process of personality formation. For the future vocalist, this approach is of a particular importance, because it denies teacher's imposition of his philosophy and vision of an artistic image of the work. It focuses merely on student's worldview, helping him on the way to his personal growth. In this case, the humanistic approach plays the role of a methodological basis for professional training, contributes to future vocalist's emotional expressiveness formation and development of a creative personality.

Interaction of future vocalist's training components can not only occur within the subject "Solo Singing". It is necessary to implement the *interdisciplinary approach*. Future vocalist's emotional expressiveness formation takes place in the context of a comprehensive mastery of knowledge, and not only vocal abilities, but also psychological, acting, stage, theatre, art, teaching, and other skills. Scholars Yu. Merezhko and O. Petrykova mention in their study that at classes of

"Methodology of Vocal Training" we can use blocks of subject knowledge in "History and Theory of Vocal Performance", "Age Psychology", "Voice Protection", "Stage Mastery", Physiology and general human psychology, as well as the basics of phoniatrics. We can join efforts of teachers from various departments during mastering the vocal work by a student for its better study from different perspectives [7, p. 72].

Thus, using *the interdisciplinary approach* in professional training enables diverse development of the future vocalist as well as extending knowledge and practical skills in various fields of knowledge which are close to the vocal art. It also broadens a vocalist's outlook, affects the mind and accelerates the formation of emotional expressiveness.

Based on the analysis of the scientific literature [1; 4] we suggest considering *acmeological approach* as a basic general notion in acmeology, accumulating a set of principles, methods, techniques, ways of organization of theoretical and practical activities, focused on the quality results in education, high level of productivity and professional maturity.

According to A. Derkach [4], acmeological approach is about ensuring the holistic development of the subject based on achieving the unity of its individual, personal and subjective-pragmatic characteristics, thanks to favorable conditions for achieving a high level of professional self-presentation.

Implementing acmeological approach in the formation of emotional expressiveness of the future vocalist involves considering personality as an integral phenomenon in the unity of its essential aspects (an individual, personality, individuality, an active participant); organizing creative activity of the future vocalist at all stages of education; orienting students to continuous self-development and self-improvement, motivation, striving for high results and success in life; creating necessary conditions for self-realization of creative potential.

Implementing a *competency-based approach* into the training of future professionals, according to O. Dubaseniuk [5], means the priority of student's problem-solving skills in different areas of his mental and cognitive activity. Thus, the priority is given to the ability to practically apply them in different situations, rather than just a set of student's knowledge. The implementation of this approach in shaping the emotional expressiveness of the future vocalist implies the organization of such training system in which the focus will be not on knowledge, but on mastering professional competences, practical experience in vocal performance and arts education.

The use of competency-based approach in the formation of emotional expressiveness of the future vocalist becomes an impulse to student's re-thinking of his stage activity, looking for ways of its improvement through the accumulation of new knowledge in vocal training subjects and re-orientating it into practice. It strengthens the practical orientation of training, activates integrated application of

acquired knowledge and formation of the future vocalist's mechanisms of self-learning and self-education through the organization of self-study work.

The combination of scientific approaches has determined some principles of future vocalist's emotional expressiveness formation. The Ukrainian Academic Explanatory Dictionary defines "principle" as the background of any scientific system, theory, ideology, or as a feature, forming the basis for the creation or implementation of something, a way of creating or implementing anything [8, p. 693].

Principles are well-established rules that reflect the essence of the phenomenon. Every researcher defines principles in accordance with the characteristics of the subjects of his research, based on his worldview, personal beliefs, and life principles. Principles influence the choice and application of certain methods facilitating the creation of new knowledge and skills.

Based on the theoretical analysis of scientific and pedagogical literature we defined specific principles underlying the process of emotional expressiveness formation. Results of researches carried out by M. Vasylenko and Van Chen are the closest to our study of principles. Based on their research, we distinguish the following principles of future vocalist's emotional expressiveness formation: general pedagogical (the principle of gradualness, consistency, and continuity; the principle of consciousness); musical and pedagogical (the principle of prospectivity; the principle of unity of the musical-theoretical knowledge and empirical performing experience; the principle of unity of the emotional, intonational and technical development); specifically vocal (the principle of formation of the vocal-auditory representation of the sound-image; the principle of combining internal emotional and visual expressive components) [2; 3]. Let us dwell on these principles more.

***General pedagogical principles.*** *The principle of gradualness, consistency, and continuity* is one of the generally accepted teaching principles and one of the basic principles in shaping the emotional expressiveness of the future vocalist. This principle is implemented through a gradual and consecutive connecting elements of emotional expressiveness to the process of mastering technical skills (support and volume of breathing, sound production, voting, the formation of the performing apparatus, etc.). For example: including emotionally colored elements of the vocal intonation vocal warm ups. Using this principle in the professional training of a future vocalist means that knowledge and skills are accumulated gradually in accordance with the previously acquired technical elements; the material is delivered harder gradually, taking into account individual characteristics of the student that is directly applied to the formation of emotional expressiveness skills.

*Principle of consciousness* involves using logical operations and a positive, responsible attitude of students towards the educational process. In accordance with this principle, training will be effective when the student is cognitively active participant of educational activities. The principle of consciousness leads to the

following requirements: to ensure the awareness of goals and objectives by the students; to plan and organize their own work in accordance with set goals. As soon as the student learns to make decisions on their self-studies consciously, the majority of classes will depend on their extracurricular preparation, learning technical skills will become easier and faster, and the teacher will manage to spare time on issues related to an artistic image and the emotional content of the work. That is why this principle is so relevant to our issue.

***Musical and pedagogical principles*** logically complement general pedagogical principles. The *principle of prospectivity* is closely interconnected with the principle of *consciousness*. If the student sees prospects and possibilities of his further self-development in vocal art, he will make every effort to learn and become a performer. The implementation of this principle depends on a teacher's set and identifying real opportunities and challenges of this profession for a student. It is necessary to create conditions for understanding the spirit of healthy competition and intensify creative energy between students. It is important for a student to see the goal which he should move to. The teacher can set easily achievable goals so that the future vocalist does not give up at the beginning and can achieve them with success.

*The principle of unity of the musical-theoretical knowledge and empirical performing experience* is very important as it promotes the development of vocalist's ability to independently analyze, understand and internalize the structure of musical composition with its features of intonation development, to monitor student's auditory representations during learning the text of the work and take an active participation in creating the artistic image. We agree with the opinion of Van Chen [2], who argues in his dissertation thesis that at this stage in the field of vocal education the traditions of the empirically-imitative method of repertoire studying are still dominating. It comprises learning tunes by repeating them after the accompanist, embodying of the interpretation concept of the artistic and creative content prepared by the teacher.

This means that future vocalists do not use the full potential of acquired knowledge in musical and historical, musical and theoretical disciplines, as well as skills of music analysis. They do not connect their own vision and interpretation of the artistic image with the work performed. That is why implementing this principle is an essential part in the process of future vocalist's emotional expressiveness formation.

*The principle of unity of the emotional, intonational and technical development.* The melodic nature of singing requires teacher's and student's ongoing work on the intonation accuracy. It is primarily done through technical development (volume and breath support, correct sound placement, timbral saturation, resonance, rhythmic clarity, and others). But often it is impossible to master these skills without connecting with the emotional component in the process of vocal training. Even virtuosic performance of a difficult passage requires support not only of

technical means but also internal feelings associated with intonations of this passage. The principle of unity of the emotional, intonational and technical development accelerates vocalist's emotional expressiveness formation, becoming the triple activator of the inner confidence in his abilities. These concepts should also be inseparable and complement each other, intertwining and helping to acquire vocal skills.

***Specifically vocal principles.*** A great importance in shaping future vocalist's emotional expressiveness is given to *the principle of formation of the vocal-auditory representation of the sound-image*, which L. Vasylenko dwelled on in her research [3]. Scholar claims that this principle reveals not only the nature of vocal sound production, but also provides a path for vocalist technical development according to his artistic level. One of the important conditions of student's vocal development is a systematic and consistent formation of the vocal-auditory representations. They reflect the depth of perception and determine the quality of performance, supplemented by the imagination and creativity, which determines its role in musical-aesthetic education. The formation of the vocal-auditory representations in the learning process is diverse, as it involves active cognitive activities (observation, comparison, analysis, recognition, differentiation, generalization), and immediate emotional response with all its gradations [3, p. 123].

*The principle of combining internal emotional and visual expressive components* is implemented through explaining future vocalist's specific features to embody a performer's internal emotional state in the appropriate stage movement (facial expressions, gestures, movements of body head, hands). It is a very difficult work done together for the teacher because each student has individual psychological characteristics, which sometimes are not given as clear visual expressions in everyday communication. It is not only methodological, but also a subtle psychological work, which student must actively participate in if he is interested in his professional growth. The teacher can include exercises for emotional self-expression, emotional self-regulation and linking fantasy, life and emotional experience of the student to the contents of the pieces performed.

***Conclusions.*** For the development of future vocalist's professional training, a great importance is given to the formation of emotional expressiveness. It makes us search for ways of realizing this goal in future vocalist training. As a result, we decided that the introduction of humanistic, interdisciplinary, acmeological and competency-based approaches in training of students are the most effective in the formation of emotional expressiveness of future vocalists.

During the theoretical research we have identified three groups of principles that underpin the process of future vocalist's emotional expressiveness formation: Among them there are three groups: general pedagogical (the principle of gradualness, consistency, and continuity; the principle of consciousness); musical and pedagogical (the principle of prospectivity; the principle of theoretical

modelling of developing effect of vocal training: the principle of unity of the musical-theoretical knowledge and empirical performing experience; the principle of unity of the emotional, intonational and technical development); specifically vocal (the principle of formation of the vocal-auditory representation of the sound-image; the principle of combining internal emotional and visual expressive components).

Prospects of further researches are within the development of the methodological model of the future vocalist's emotional expressiveness formation at classes of solo singing based on scientific approaches and principles we defined.

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