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Vocal and choral art in the development of professional experience of students of music specialties

UDC 784.071:378.147

DOI <https://doi.org/10.24195/artstudies.2025-3.20>

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Стаття надійшла в редакцію: 22.07.2025

Стаття прийнята: 04.08.2025

Опубліковано: 14.10.2025

The aim of the article is to highlight important aspects of vocal and choral art in the development of professional experience of students of music specialties to reveal their creative potential and prepare for active involvement, as well as for concert performance and the corresponding interpretation of a musical work. Results. The aspects that are components of students' training in the field of vocal and choral art, as well as pedagogical and concert-performing activities, are considered. The priority issues are the selection, mastering and performing interpretation of vocal-choral works of the traditional locus as the basis for the formation of the repertoire policy of students-choirmasters; the process of stage transformation of the performer and the author's (or authentic) work in concert conditions; the issue of control and development of professional experience of students of music specialties. It is emphasized that performance of an authentic vocal-choral work has interpretative options that reflect the performing traditions, experience and mentality of the performer-choirmaster. Scientific novelty. Increased attention is paid to the importance of different periods of formation and acquisition of professional skills of students in the field of vocal and choral performance. The role of formation of collective vocal-choral experience in concert performance and pedagogical activity is emphasized. The experience of training vocalists and choral conductors at Borys Grinchenko Kyiv Metropolitan University is highlighted. Conclusions. Professional training of students in the field of vocal and choral art should be comprehensive and include both mastering the musical and performing features of the traditional locus, interpretation of the work, and development of artistry (stage image, transformation, psychological and internal-emotional features, etc.). The main criteria for professional training in stage and concert performance of a musical work include understanding the style, character and manner of performing the traditional vocal-choral repertoire, creating a natural timbre-sound and visual image of the performing tradition on the stage. The repertoire palette of a choral conductor (performer-choirmaster) involves the demonstration of individual performance techniques (manner), a sense of artistic taste, which manifests its unique style of performance and creative individuality.

Keywords: vocal and choral art, professional proficiency, collective artistic experience, choral performance, Ukrainian choral music.

Introduction. The training of a modern specialist in the field of vocal and choral art requires new methods and approaches to provide students with knowledge, skills, and abilities that would meet the modern requirements of a highly professional level. Accordingly, attention is focused on the need to develop and substantiate an organizational-methodological, praxeological and art history model of collective experience in the process of professional training of both a musician-choirmaster and a musician-teacher. The development of this model involves determining the organizational-methodological support for the learning process in the following areas: activation of musical and creative thinking as the basis of professional activity; improvement of pedagogical and methodological skills of a future specialist, development of emotional-communicative and psychological processes of students-musicians, improvement of the choirmaster's performance level, artistic and aesthetic development of learning objects, ability for musical and creative activity as a musician-teacher. The definition of the specifics of the of a musician-choirmaster's activities (both as a performer and a teacher) is also relevant, as well as the requirements of the educational and professional program for the professional training of students-choirmasters at the university based on the formation of collective experience. Accordingly, these two directions (performing and pedagogical) are basic

in the formation of students' professional experience, as well as their spiritual potential (factor) (Oleksiuk, 2004, pp. 124–129) considering the modernization of professional art education at the present stage (Mykhalets, 2004, pp. 35–39). The process of forming collective artistic experience requires special attention to acquire the performing skills by the future choirmaster and strengthen the content of professional training of students in vocal-choral classes. The importance of the subject-specific determination of the artistic and creative personality is manifested precisely in collective experience and, above all, in vocal-choral art. Special attention should be paid to considering a systematic approach to building collective (choir, ensemble) experience in order to effectively implement all stages and processes of collecting, processing and using knowledge in a musical collective (choir) (Mykhailova, 2023, pp. 73–77).

Literature review. Considering the creative collective experience (choir and all its participants) as a set of possibilities for purposeful activity, in which the objectified spiritual essential forces and subjective spiritual abilities of the individual are reflected, it is possible to assert that activity is simultaneously a condition, a goal, and the very process of its actualization and development. Thus, the question of the place of the concept of "collective experience" in

modern psychology is a question of “whether to be a truly monistic theory or to become an empirical and eclectic systematization of factual material” (Karmazina, 2023, pp. 198–202). The concept of “collective experience” in the field of psychology is tangential to the concept of “activity”, therefore, the transformation of the concept of “activity” into the fundamental concept of the whole psychology does not mean its absolutization (Kovaliv, 2007, p. 465). The most important argument in favor of this is that this concept can be a theoretical tool only in the process of its concretization when deriving other psychological concepts (primarily, the concepts of ideal, communication, consciousness). Today, in psychology and other related sciences, including pedagogy, the activity approach has a very wide theoretical and practical dissemination (Tur, 2014, pp. 15–17). According to the corresponding analysis, in the activity of the individual, components are distinguished (goals, motives, actions, operations, deeds), the objective determinism of activity, the formation of individual activity within and based on collective activity (interiorization, from the Latin *interior* – internal). Interiorization means the process of transforming external actions, norms, values, and knowledge into internal, stable structures of the human psyche. So, this is a transition “from outside to inside”, when a person assimilates external experience and transforms it into his own beliefs, behavioral models, and internal mental actions. In fact, the initial and always inseparable relationship between them is the most essential not only for the activity of the subject, but also for the interaction of a person with the outside world in general. Therefore, activity (including vocal-choral) can be correctly understood only within this interaction and in relation to its other levels. In this regard, the method of categorical oppositions (as a modern method of linguistic oppositions) seems to be relevant, in the context of which activity appears in the form of oppositions (paired categories) in different systems of connections and relations and, accordingly, at different levels of active interaction of a person with the world and takes on certain forms and levels of being, which it can and should influence, transforming, developing, consciously changing them (Fartushka, 2021, pp. 167–178).

A significant contribution to the theory of experience construction was made by S. Balli, L. Shvedova, Yu. Shcherba, L. Karaulov, Yu. Babenko, O. Apresian, O. Baranov and others. The galaxy of Ukrainian scientists who studied the problems of thesauri includes V. Shyrokov, N. Darchuk, V. Dubichynskiy, I. Getman, N. Snizhko, M. Snizhko, A. Hladun and others. As scientists note, collective experience is not universal and is not suitable for all fields of knowledge, therefore research and development in this direction is an important task in the field of knowledge management.

Purpose of Article. To highlight the main aspects of a collective thesaurus formation by means of vocal

and choral art. To consider approaches to understanding the essence of the concept of “collective experience” (“communication”, “communicability”) in philosophical and psychological-pedagogical discourse. To investigate the concept of musical experience in the context of communicative aspects of musical and performing arts, which encompasses the spiritual design of performing activities in the field of vocal-choral art.

Research Methods. To achieve the goal, such scientific methods as analytical method (for studying the scientific fund), inductive-deductive and generalization methods (for revealing the essential characteristics of the studied pedagogical phenomenon, its regularities, functioning and development) were used to provide the methodological foundations for the selected research.

Results & Discussion. The problem of experience is one of the aspects of the problem of a person interacting with the world, it encompasses the main, but not the only level of such interaction. Through activity, the individual organizes the acquisition of experience, the accumulation of which leads to its ordering and structuring in accordance with the needs of activity. Experience is contained in the structures of activity (actions, operations, deeds), which appear in a new “more psychological” quality when they are studied in their procedural nature. Based on general psychological principles, it is advisable to consider the “collective experience” taking into account the behavioral aspect of the spiritual potential of a creative personality (choir-master) in the context of integrating various types of his musical activity and behavior (the latter is divided into verbal behavior – judgment, and real behavior – action in its moral-aesthetic and artistic parameters) (Konovalova, 2007, pp. 234–239). Collective artistic experience, like artistic activity in general, is a special type of activity, the purpose and subject of which is the production of the truly creative and aesthetic as intrinsically valuable. The process of movement of aesthetic information in artistic activity is associated with such concepts as “coexistence” and “dialogicity” (Oleksiuk, 1999, pp. 116–118), which characterize the creative process of interaction and mutual communication of three subjects of artistic activity – the author, the performer and the public (listener and viewer). The artistic activity of a vocal-choral performer is aimed at reviving the original foundations of the author’s text in a new sign-symbolic version. Through interpretation (expression of one’s understanding of the author’s text) and improvisation (manifestation of the performer’s free subjectivity through the subjective essence of the author’s text), the performer acts as the author of an artistic image, addressing his creative activity to the public.

At the same time, the listener’s artistic activity acts as co-creation, co-authorship and co-performance in the process of engaging in the performer’s vocal-choral work of art, penetrating through the perception

of artistic and aesthetic information into the depths of the author's intention, creating his own version of the author's performing text (Oleksiuk, 1997, pp. 239–240). Thus, three subjects interact in artistic activity, and each of them is triune in its “internal-volitional structure”. Accordingly, we can conclude that artistic-creative activity and the formation of collective artistic experience are possible at the level of the individual (creative personality, choir director and all choir participants), social group and the entire people (Horenko, 2021, pp. 129–145). Accordingly, musical activity has several specific features, among which the dominant role of the subjective factor as the source of its (activity) existence is the most important.

Collective artistic experience and vocal-choral musical activity as a process, appear in a variety of manifestations, therefore they are impossible without an initial emotional-figurative design, which determines the possibility of further deepening, “disclosure” of new musical content, and determines the very process of the individual's passionate “life judgment” about music (Batovska, 2017, pp. 134–139). It should be noted that the subjective aspect, associated with the figurative-sensual, determines the very fact of the processualism of musical activity. Therefore, the dynamics of interaction between the listener and music depends on the volume and levels of involvement of the individual's subjective sphere in the orbit of musical activity (Velychko, 2014, pp. 23–25).

Thus, the determining role of collective artistic experience in musical activity reveals the content of musical activity as individual (where the individual is not only its participant, but its main source, determining, organizing force) and collective. In this case, the subject is not only a person who “internally refracts” external musical influences (i.e., an ordinary instance of the “internal” in interaction with the “external”), but a carrier of the activity of musical action, an internal reason for its existence as a process. Undoubtedly, music as a means of the individual and the extra-individual, subjective and objective already fundamentally contains the potential for generalization, namely: “on the one hand, it is an “impersonal sound”, on the other hand, belonging to an individual and, finally, an expression of the feelings of other people” (Bielik-Zolotarova, 2010, pp. 23–28). Thus, on the one hand, collective artistic experience, as well as musical activity, are determined by the function of the subjectively significant, and on the other hand, they are characterized by an intersubjective connection with the aesthetic other. Among other structural elements of musical activity, it is possible to identify the subject of musical activity (various manifestations of social musical activity and the world of sounding music), the means and product of musical activity (Hrechukha, 2007, pp. 167–169).

The traditional triad “composer – performer – listener” in the pedagogical aspect realizes the real

existence of music in the form of the triad “creation – performance – perception” (creation, artistic-figurative attitude to music – composing; creative attitude when reproducing a musical work – performance (skills and abilities of playing instruments, choral and solo singing); creative contemplation (perception) of music (Zaverukha, 2014, pp. 14–19). Since the comprehension of the moral and aesthetic content of a musical work is associated with musical cognition, which integrates all the main types of musical activity, it is advisable to distinguish the cognition itself as a special type of aesthetic, orientational and research activity, which consists in penetrating the essence of a musical phenomenon on the basis of its appropriation (Kostenko & Shumska, 2013, pp. 123–129).

The great importance in the structure of the listener's activity of a future specialist is played by musical-perceptive actions, which in a specific form under certain conditions are implemented as operations, as material for fixing moral and aesthetic experience. First, perceptual activity is an active process of active perception and cognition of the surrounding world, which involves a holistic reflection of objects, phenomena and situations through the senses and construction of adequate images. It is a specific form of human activity that expresses our attitude to reality and includes both sensory perception and perceptual actions that transform sensory information into a conscious reflection (Oleksiuk, 1997, pp. 256–269). Musical-perceptual activity is “imbued with sensuality, lively tone, attitude, emotionality of a person. It is in the emotional completeness, in the sensory “being”, in the experience of the process of unfolding musical activity that the richness of its individual content appears” (Mykhailova, 2024, pp. 47–50). The perceptual level of listening to music creates the effect of musical listening – a musical image that is formed through differentiation and generalization of sounds that are listened to according to the main musical parameters. But in the genetic aspect, the entire nature of the orienting activity that leads to the musical image is determined by the “emotional effects of elementary musical influences” (Prokopov, 2019, pp. 23–28; Sinenko, 2020, p. 191). The conductors of the emotional and expressive content of a musical work are musical-orienting intonation processes that reveal the emotional subtext of musical intonation, provide the moral and aesthetic impact of musical perception during the development of musical-auditory activity. Thus, the sensory completeness of musical perception in combination with cognitive results provides the level of significance of this activity for the spiritual potential of the future specialist. The musical-perceptive activity forms the basis for certain actions and operations of musical perception (differentiation of the sound stream, identification of an emotional-aesthetic outline, search for a particular musical feature), which are regulated by many mechanisms: memory

settings, “premonitions”, actualization of elements of past musical experience. The system of musical-perceptive operations and mechanisms is directly related to the system of properties of musical perception (adequacy, integrity, differentiation, constancy, systematicity, meaningfulness, variation, emotional-intellectual tension, etc.) (Skoptsova, 2005, pp. 189–190). The psychological and pedagogical approach to the afore mentioned properties sees in them an integral reflection of actions and operations that open up the possibility of distinguishing the ability to “listen” to intonation in the features of musical-perceptive activity, ensuring penetration into the moral-aesthetic essence of the work. A holistic coverage of a vocal-choral work involves the use of systems of actions of comparison based on the principle of identity and contrast of analytical-synthetic operations, which reach the level of emotional-figurative generalizations and based on which the ability to analyze musical language from the standpoint of the moral-aesthetic orientation of the work is formed. In the process of co-creation, the synthesis of the emotional complex embodied by the composer and performer in the work in combination with the synthesis of the listener’s emotional experience creates a listening image that is inconceivable outside the process of cognition, being the only possible norm of the life of a musical work (Smirnova & Kalashnyk, 2021, pp. 77–79).

The most important way to understand vocal and choral music as a process is comprehension, as a specific artistic way of transcendental contact between the composer and the one who comprehends, logically motivates the process of creation. In the conditions of a pedagogically organized process of performance (perception) of vocal and choral musical material unfolds as a system of actions, oriented, on the one hand, to the enrichment of musical and auditory experience as the ability to imaginatively, expressively reproduce intonation, and on the other – to the actualization of the spiritual potential of the individual, which takes the form of behavior, represents an act in its artistic and creative parameters. Creative self-realization of a future specialist in the field of vocal and choral art and the manifestation of his spiritual potential in musical and creative activity covers a whole range of forms of artistic act: from aesthetic analysis of musical works to the author’s performing interpretation and concert performance. All these components are provided in the educational process of the Faculty of Musical Art and Choreography of Borys Grinchenko Kyiv Metropolitan University.

The highest form of organic manifestation of spiritual potential in the musical and creative activity of a future specialist is the spiritualized performance of a vocal-choral work. The main general psychological mechanism that provides the general mode of emotional cognition of the composer-performer-listener is the mechanism of emotional resonance, the essence

of which lies in emotional and intonational identification with emotional infection by imaginary and perceived intonational images. The constructive activity of future specialists in the field of vocal and choral art involves the design of artistic-creative and artistic-pedagogical processes in musical groups (Shapovalova, 1987, pp. 13–15). This activity is organically connected with theoretical-cognitive and intellectual-volitional activity aimed at the selection and compositional construction of new musical information to create conceptual models. The decisive role in this process is played by the normative-regulatory mechanisms of the spiritual potential of the individual and, first of all, the accumulated intellectual and emotional background in the field of art – the musical-aesthetic thesaurus. After all, to design artistic-creative activity in an orchestral or vocal-choral collective, the future leader needs to select the repertoire considering the tasks set, age and individual characteristics of its participants (Yastrub, 2023, pp. 106–109). This models the process of theorizing in the ability to spiritually project (correction of the goal, tasks, and standards of musical-creative activity in accordance with objective laws) based on the developed musical and aesthetic experience, the evaluative and critical ability of taste, and the aesthetic ideal of the leader.

The constructive activity of the future choirmaster is also associated with the effectiveness of the application of various combinations of methods and means of training in the conditions of collective activity. For the future leader of a musical (vocal and choral) collective, it is important to strive to “go beyond the boundaries of his profession”, to transform its experience, to enrich the profession with his personal creative contribution, which is expressed in the form of new combinations of teaching and learning methods. The dominant in this context is the worldview of the future specialist, filled with project-anticipatory intentions and organized around the specific human ability to perceive the future as reality and therefore create more and more innovative models, methodological techniques and systems of teaching and education (Yastrub, 2024, pp. 198–200). This approach means that for successful constructive activity, a future specialist needs both professional knowledge (to know well the trends in the development of the repertoire, methods of working with a musical group, the experience of outstanding conductors) and professional skills (to select the repertoire taking into account the age and individual characteristics of the group members, to analyze, interpret musical works, to draw up a plan for rehearsal work) as well as appropriate moral and aesthetic qualities and, above all, a steady interest in artistic-creative and artistic-pedagogical activity in the group and a desire for self-improvement (Olek-siuk, 1997, pp. 239–240).

In the process of professional activity, the leader of a vocal-choral collective constantly solves problems

of an organizational and managerial nature, because the organization of musical-creative activity of the collective members requires from the leader professionally significant personal qualities (organization, initiative, responsibility, etc.), associated with the ability to self-organize, self-regulate actions. This ability is based on mastering the "internal" technique of normative-regulatory mechanisms of the spiritual potential of the specialist's personality, which direct his spiritual activity to achieve the goal of future organizational work (Oleksiuk, 1997, pp. 239–240). Readiness for organizational activity means the ability to involve the collective members in various types of musical-creative activity, to collectively generate creative ideas up to the formulation of new original interpretations of musical works.

The regulators of the organizational activity of the future leader of the vocal-choral collective are his ideals, tastes, value orientations and worldview. In this regard, we note that the entire process of collective formation dynamics depends on the formation of the worldview of the leader of the musical-creative team. The socially significant, national idea-oriented worldview of the leader plays an organizing role in all areas of the musical-creative team's activity, turns it into an instrument of influence on an individual, and at the same time, encourages it to self-development. The normative-regulatory component of the spiritual potential of the leader of the vocal-choral collective is largely connected with the system of mechanisms that direct the spiritual activity of the individual to achieve the goal, balance its capabilities within the framework of objectively existing norms and values. Among these mechanisms, the following are of particular importance in the spiritual potential of the individual: musical and aesthetic experience (in particular, the aesthetic categorical and conceptual fund), evaluative and critical ability of taste, ideal, value orientations and worldviews (Oleksiuk, 1997, pp. 239–240). Normative-regulatory mechanisms play a guiding and organizing role in the spiritual potential of the individual, determine the prospects for the development of his worldview.

Conclusions. The main aspects of the professional experience development by means of musical-performing communication in the content of vocal and choral art are highlighted. Approaches to understanding the essence of the concept of "collective experience" ("communication", "communicability") in philosophical and psychological-pedagogical discourse are considered. The concept of musical experience is studied in the context of communicative aspects of musical-performing art, which encompasses the spiritual design of performing activity in the field of vocal-choral art. It is found that various types of musical activity, namely vocal and choral, as an intellectual and communicative process, are one of its most complex varieties, which requires mental and spiritual

activity, filled with emotions, will, feelings, intuition, etc. Collective experience is defined as the potential ability of a creative personality to empathy, dialogical communication, understanding the "other", and transition to a spiritual level of communication in the process of communicating with the world of musical art. The role of collective experience in communication in relation to the development of a musician at the level of: "composer – musical work – performer – listener (spectator)" is rethought, which creates a methodological basis for extrapolating the above theoretical conclusions into the sphere of "pedagogical hermeneutics of art" in view of the prospects and productivity of these ideas for the theory and practice of musical and performing arts. The architectonics of students' musical-performing communication is outlined, the main blocks of which are defined as: artistic and communicative experience; hermeneutics of musical communication; communicative consciousness and communicative abilities. It is proved that musical-performing communication as a pedagogical phenomenon is extremely in demand in the content of instrumental training of students of arts faculties. This is due to the multi-stage process of awareness, understanding, assessment and correction of the individual trajectory of a student's musical and performing development, which in general has a positive effect on the quality of instrumental training of students of arts faculties.

Scientific novelty. Emphasis is placed on the role of vocal and choral art in the development of professional experience of students of musical specialties as a means of forming the spiritual potential of future specialists in the field of musical art.

Prospects for further research lie in two areas for the professional growth of a student-choirmaster as a leader of a vocal-choral collective: 1) practical performing – as an interpreter of a musical work, strengthening the further search for improving methods of preparation for concert and performing activities and diversifying forms of public performances; 2) educational and pedagogical – methods of accumulating and updating pedagogical experience. Further research requires constant testing and investigation as an analytical key in the process of forming the spiritual potential of students at the present stage.

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Вокально-хорове мистецтво в розвитку професійного досвіду студентів музичних спеціальностей

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Мета статті – висвітлити важливі аспекти вокально-хорового мистецтва у формуванні професійного досвіду студентів музичних спеціальностей для розкриття їхнього творчого потенціалу та підготовки до активної участі, а також до концертного виконання та відповідної інтерпретації музичного твору. Розглянуто аспекти, що є складниками навчання студентів у галузі вокально-хорового мистецтва, а також педагогічної та концертно-виконавської діяльності. Пріоритетними питаннями є вибір, освоєння та виконавська інтерпретація вокально-хорових творів традиційного локусу як основа формування репертуарної політики студентів – хороших диригентів; процес сценічної трансформації виконавця і авторського (або автентичного) твору в концертних умовах; питання контролю та розвитку професійного досвіду студентів музичних спеціальностей. Підкреслюється, що виконання автентичного вокально-хорового твору має інтерпретаційні варіанти, що відображають виконавські традиції, досвід і ментальність виконавця – хорового диригента. Наукова новизна. Збільшується увага до важливості різних періодів формування та набуття професійних навичок студентів у галузі вокального та хорового виконавства. Підкреслюється роль формування колективного вокально-хорового досвіду в концертній діяльності та педагогічній роботі. Висвітлюється досвід підготовки вокалістів та хороших диригентів у Київському міському університеті імені Бориса Грінченка. Професійна підготовка студентів у галузі вокального та хорового мистецтва має бути комплексною і включати як опанування музичних і виконавських особливостей традиційного локусу, інтерпретацію твору, так і розвиток артистизму (сценічний образ, трансформація, психологічні та внутрішньоемоційні особливості тощо). Основними критеріями професійної підготовки до сценічного та концертного виконання музичного твору є розуміння стилю, характеру та манери виконання традиційного вокально-хорового репертуару, створення природного тембру-звучання та візуального образу виконавської традиції на сцені. Репертуарна палітра хорового диригента (хорового керівника) передбачає демонстрацію індивідуальних виконавських технік (манери), почуття художнього смаку, що виявляється в унікальному стилі виконання та творчій індивідуальності.

Ключові слова: вокальне та хорове мистецтво, професійна майстерність, колективний художній досвід, хорове виконання, українська хорова музика.