

## ART

**THE ROLE OF TRAINING COURSES AND MASTER CLASSES IN THE DEVELOPMENT OF STUDENT MUSICIANS PSYCHOPHYSIOLOGICAL FREEDOM**

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**ABSTRACT**

In the article, thanks to an interesting source-study material, the important issue of the psychophysiology of performance is violated. Since the problem of self-control skills is perhaps not the most important in the development of the singing voice, it encodes a significant layer of still untaught pedagogical experience and a variety of practical experiences. In particular, self-control from the psycho-physiological point of view was investigated. Thanks to the analyzed trainings and master classes, there are many different options available to enable psycho-physiological freedom of the singer. The proposed exercises for the liberation of the singing apparatus can be used as absolutely expedient components of the educational process of students in the class of voice, as well as in practical performing activities.

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**Introduction.** While working in the voice class, every educator realizes that, the student's voice is a complex and multifaceted phenomenon. On the one hand, it is a perfect instrument directly related to the performer, his thoughts and feelings. That is why the quality of the sound depends on his mental state.

In the leading specialists' view, the work in the classes should not be passive and inert; as such, a state negatively affects the quality of sound and entails an increase in the number of chanting to achieve certain tasks.

On the other hand, as any instrument, the singer has a number of properties the degree of development of which shows his vocal skills. Thus, the vocal voice requires systematic, educationally competent work and professional, careful attitude. The main peculiarity of such work is that the management of the singing process is carried out solely by means of qualitative evaluation of sound, and control of the formed hearing. However, the emotional background plays an extremely important role in the singer's sound shaping. The student must remember that not a sound should be made without some emotional tension. Every action of the process of singing has to obey emotional coloring, which depends on the imaginative content of the performed composition.

Since singing, first of all, must be physiologically correct, then the voice of a person is the result of his physical and mental (spiritual) health. In the modern stressful world, the key success of the singer will be his ability to

free the body and soul from certain psychophysiological overwork (through certain exercises, trainings, etc.).

**Research results.** The methodological recommendations of such leading foreign experts on vocal as British R. Berkeley [2;8] and American S. Riggs [6] and also the Hanna Karas's investigation on the activity of the famous Ukrainian origin singer Pavlo Gunko [5] are very interesting sources of data. The study should also highlight the monograph and article of the singing teacher Galina Stasko [9;10]. Since the problem of formation of self-control skills is the most important in the development of the singing voice, we are convinced that it involves a significant layer of still not studied educational experience and preliminary work. In particular, it is interesting to investigate self-control from the psychophysiological point of view.

Of course, for each singer's body (since the uniqueness of any individual is taken into account) a separate set of special exercises should be selected and appropriate methodological techniques for the accomplishment of psychological and physiological freedom during singing found. The establishing of an individual vocal regimen is also very important. However, to improve the intonational inner monitoring it would be nice to practice public psychophysiological training, designed to solve social problems.

Among other things it is worth listening to the advice of a well-known American psychologist Albert Ellis [4] on appropriate and inappropriate unrest (of course, I do not want this to happen, but

if it happens, then I will manage it somehow), rational and irrational, illogical thoughts (if I try today more, then tomorrow I will be able to ...). David Berns writes about definite dreams and plans: to throw away all too idyllic dreams and plans, to start up only real, available tasks for today. At least, it will allow avoiding frustration and depressed emotional state.

The principles of such trainings suggest that irrational, panic and illusory thinking is the main reason of emotional breakdowns and negative future projections. Thus, the systematic implementation of professional plans, which allows the singer to gradually increase his singing potential and avoid unnecessary stress situations through his own ambitions, is considered to be the reason of the cultivation of the so-called "purposeful professional patience".

Another significant obstacle in the professional career of a singer can be constant stress, which can follow him at every step. In recent years, stress has become a global problem of humanity. Stress means the state of mental tension caused by certain hazards that appear in the course of solving important problems [7].

However, the stress can be also characterized as a protective body response to a critical increase in external workload. There are a number of physiological changes in the body, contributing to the increase of its power capabilities and adding to the successful performing of difficult and dangerous actions. The increase of brain bioelectrical activity, heart rate, blood flow rise, vasodilation, and leukocytes growth in the blood are common with stress. Thus, stress is not only the reasonable safety body reaction, but also the mechanism facilitating the success of the work activity under the conditions of certain obstacles, difficulties and dangers.

Nevertheless, one should understand that stress has a positive effect on the results of the work (stretching of all body's powers) only until it does not exceed a certain critical level. Below a critical level, it can cause many psychosomatic disorders like psychoses, neuroses, diseases of the brain blood vessels, myocardial infarction, hypertension, gastrointestinal disorders, decrease in immunity, oncology diseases. Stress affects the sexual function and the genetic apparatus of cells. The disastrous effect of stress can result in the growth of alcoholism and drug addiction, the increase in injury rate, the growth of the number of people with disabilities, and suicides.

From the point of view of medicine, it is recommended to apply rehab exercise, including psychotherapy, bodily exercise, hydrotherapy, air bath, massage, adequate diet, taking vitamins and minerals, relaxing music, meditation (prayer), autogenic training as preventive measures and

rehabilitation of consequences of psycho-emotional stress [7].

In his monograph, S. Hanick [3] emphasizes on deepening of the knowledge of physiology and medicine to achieve effective activity and hence good results in the voice training. Since the main reason of most human failures and health problems he believes to be negative thoughts and emotions, he admits the following "Only we ourselves, not anybody else form certain events in our life through our thoughts and feelings. Therefore, it is better to pull yourself together, make yourself think only positively, and see yourself the way you want it to be". [3, c.52]

Then the doctor provides a whole bunch of tips how to keep mental and physiological health in a constant tone. We will give some of them: 1) fear of failure and being ridiculous; it makes it difficult to advance to the success and personal self-fulfillment; 2) the ability to make mistakes, which is an essential part of life experience; the avoidance of mistakes keeps you from possibility to study and develop; 3) the habit to put away for later; only permanent action can lead to success, it greatly helps to avoid the agitation arising in the middle of making plans; 4) having patience and perseverance; a person, even with little ability, often succeeds where the genius would be insolvent without perseverance; 5) one should pay attention to knowledge, skills, abilities, get as much information as possible, consult with others and train constantly; 6) not to be afraid of mistakes, because the ability to make mistakes is an essential part of life experience; 7) it is necessary to believe in yourself and this thought must prevail in order to find a way out of any critical situation; 8) believe in your own talent and be responsible for success. There is talent in everybody. We can discover it only by ourselves, acting extensively and seeking our true calling. [3, c. 45-51]

An interesting and effective vocal teaching technique of the famous British singer Pavel Gunko is described by G. Karas [5]. In 2015, at the invitation of the rector of Vasyl Stefanyk Precarpathian national university, Professor Ihor Tsenda and the mover of the idea Doctor of Fine Arts, Professor H. Karas, the head of the Department of academic and variety singing at the Institute of Arts at that time, maestro was able to share his performance experience with senior students. He gave an unforgettable master class showing the importance of the meaning of the word, artistic image and the releasing of the vocal apparatus. Each minute the changes in student's voice control were becoming noticeable. Maestro admitted that without any doubt the basis for achieving such an effect was the good technical training of students. He believes that as soon as the singer masters the correct technique, the voice will be at his disposal whenever he wants to. Intellectual work switches the singer's

attention from the focusing on techniques to creating the artistic image. Then the singer pays great attention to clear articulation, phrasing, acting, and performing skills. The immersion into music and the word helps the singer to conquer the hearts of the listeners. [5, c.42]

Pavlo Gunko's methods and techniques resonates with the pedagogical practice of another well-known British Richard Berkelee. The master classes and the advice given by this Professor of Singing, dramatic tenor and actor is a kind of know-how in modern vocal practice. However, they have not been so popularized as the Strelnikova's counterintuitive method of breathing and the American gurus of vocal show business, Seth Riggs's singing at the linguistic level (described by Y. Kushka). Berkelee's method resonates with the above-mentioned training of A. Ellis, D. Burns, S. Genyk. It aims at releasing of the vocalist's psychophysiological emotions and expanding his professional abilities [8].

Galina Stasko describes and suggests an interesting practice of the "voice releasing" according to Kalabin-Bagrun in her monograph [9]. In this research she reveals the vocalist Kalabin's main secrets of singer's training, including the one that thought (and imagination) controls intonation and intonation controls everything. This is a psychological secret of the work of the voice formation system, the ability of the singer to transmit the emotional nature of the composition and its information content.

Actually, Galina Stasko proves that the formation of a person's vocal abilities lies in the field of psychoemotional sphere of his activity. A scientist offers an algorithmic approach to vocal training that allows systematizing creative work in the vocal class (voice development methods proposed by Gontarenko). For autogenous configuration of the body certain exercises can be useful. Acquiring algorithmic structure, they help to generate an appropriate mental attitude to

perform specific vocal and technical problems. The following five exercises are offered: self-awareness of yourself as a unique personality, adjusting yourself and autosuggestion; the education of internal freedom; voice as the means of self-expression; removing of mental restraint and obstacles [9, c. 123-125].

According to Stasko, the psychology of the intellectual and creative approach to learning how to sing emphasizes on the mastering of certain psychological laws of the vocal activity mechanisms. Among them, there are vocal-motor hearing, figurative-associative thinking, a wide palette of artistic creative imagination and vocal memory, and the ability to use intellect and mood to complete the vocal tasks [9, c.126].

**Conclusions.** Thus, if the quality of sound depends on the singer's attitude and mental state then the use of psychophysiological methods in educational training will strengthen the student's professional background.

The psychophysiological solution to the problem of intonational self-control is possible using Burns's, Ellis's and Genyk's generally accessible trainings in real life. The Berkelee's and Gunko's methods and techniques are aimed at releasing the vocalist's feelings, and expanding his professional abilities.

Offering the effective method of "voice releasing" according to Kalabin-Bagrun, Stasko is convinced that the formation of person's vocal abilities lies in the field of psychoemotional sphere of his activity.

Therefore, the research and introduction into the educational process the new interesting methods and practices of leading specialists not only in the field of vocal training, but also in psychology, physiology and medicine will promote the expansion of singing potential, improving the work of the vocal apparatus and increasing the student-singers' performance self-control.

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