

VOCAL TRAINING OF MUSIC STUDENTS BASED ON THE HEDONISTIC IMPERATIVE OF A PERSON

This article examines the features of the vocal training of music students on the basis of the hedonistic imperative of a person, which orients the educational process towards the development of students' ability to receive pleasure, joy and enjoyment from vocal performance and vocal pedagogical activities. The analysis of scientific literature related to vocal education made it possible to state the fact that, despite a wide range of studies in the field of vocal training of music students, problems that consider the interdependence of professional training with the need-motivational sphere of a modern student, with emotional and sensual palette of his/her personality, with the implementation of his/her hedonistic aspirations remained outside the field of scientific views. The main contradictions in solving this problem at the present stage of vocal training development are revealed: the general strategy of social institutions regarding the creation of favorable conditions for meeting the needs of the individual in his/her highest need field – satisfaction with the measure of self-realization in the socio-cultural space and the lack of educational hedonistically directed technologies for preparing music students for professional activity; the social order of society in highly qualified specialists in the field of musical and aesthetic education, in which vocal training is, and the weak orientation of the educational process to develop students' persistent interests, desires and goals regarding the activation of cognitive and creative performance for the sake of the success in vocal training; high hedonistic potential of vocal performance and the inadequacy of both theoretical development of the ways of its implementation and practical implementation in the educational process.

The purpose of this article is to substantiate ideas, in the context of the hedonistic imperative of a person, which can become the theoretical basis for improving the vocal training of music students at universities. The main methods used in the study are historical, analytical, heuristic, and empirical. It is concluded that the hedonistic foundations of vocal training of students with a complex of holism ideas, axeologism and euthyme actualize the category of emotional and sensory experiences of the student's personality and allow them to improve their educational process.

Key words: *hedonistic imperative, holism, axeologism, euthyme, vocal preparation, pleasure, enjoyment, joy, aesthetic vector, cognitive vector, bodily.*

(статтю подано мовою оригіналу)

The trend of globalization, which is specific for the modern era, gives rise to a number of problems that acquire the character of a crisis, that is, such a contradiction that requires a certain choice from society and a person. The common denominator for any decisions among different social subjects is the tendency to avoid what the subject considers as negative and to achieve what appears to him/her as positive. Actually, this is a gravitation towards a better life, well-being, success, which is associated with pleasure, enjoyment, happiness, joy, which is customary to refer to the hedonistic imperative of a person. The concept of pleasure, enjoyment, joy is key on the way of organizing by the subject of his/her life. Therefore, the study of these human experiences becomes a very attractive and urgent problem that can be considered both from the standpoint of life in general, and from the standpoint of educational activity in particular.

As a result of the analysis of scientific literature, it was found out that, despite the study of a significant number of issues related to vocal education (the principles of vocal training based on the use of phonetic and phonopedic methods (V. Emelyanov), the ethnocultural aspect of vocal training (V. Antonyuk), vocal performance skills (N. Grebenyuk) and others, the problems of approaching the process of professional training to the need-motivational sphere of a modern student, to the emotional-sensual palette of his/her personal essence, to the implementation of his/her hedonistic aspirations remained outside the field of scientific views.

The outlined aspects of the problem of vocal training characterize its relevance in socio-cultural and pedagogical realities and are in contradictions between:

- the general strategy of social institutions regarding the creation of favorable conditions for meeting the needs of the individual in his/her highest need field – satisfaction with the measure of self-realization in the socio-cultural space and the lack of educational hedonistically directed technologies for preparing music students for professional activity;

- the social order of society in highly qualified specialists in the field of musical and aesthetic education, in which vocal training is, and the weak orientation of the educational process to develop students' persistent interests, desires and goals regarding the activation of cognitive and creative performance for the sake of the success in vocal training;

- high hedonistic potential of vocal performance and the inadequacy of both theoretical development of the ways of its implementation and practical implementation in the educational process.

The **purpose of this article** is to substantiate ideas, in the context of the hedonistic imperative of a person, which can become the theoretical basis for improving the vocal training of music students at universities. To achieve this goal, the following tasks were set:

- research the hedonic potential of the educational process;
- theoretically substantiate hedonistic concepts of vocal training of music students;
- determine the hedonistic vectors of the singing process;
- substantiate the conclusions and prospects of the hedonistic paradigm of vocal education.

The main methods used in the study are historical, analytical, heuristic, and empirical. The theoretical basis of the research consists of: conceptual positions of the philosophy of modern education (S. Klepko); the theory of personality development, which is based on the individual needs of a person (P. Anokhin); provisions that relate to psychological mechanisms that affect the motivation of behavior and personality activity (E. Ilyin); pedagogical positions that determine the role of pleasure and joy in the educational process (A. Makarenko, G. Skovoroda).

Revealing the main aspects of the philosophy of modern education, scientists point out that education that would help a person “give birth to a dancing star” is needed [10, p. 5], that is, to comprehend himself/ herself and achieve his/her goal. This vision of the education content intersects with scientific views, which are aimed at the value of human existence, at the achievement of an individual’s happiness and enjoyment, both from professional activity and professional training. This made it possible to approach the development and substantiation of hedonistic concepts, which can become a theoretical basis for improving the vocal training of music students.

Hedonistic concepts of vocal training of music students are considered as a system of provisions, the practical implementation of which directs the educational process to develop students’ ability to receive pleasure, joy and enjoyment from vocal performance and music pedagogical activities. The emphasis on the hedonistic basis of training does not provide for the elimination of the existing vocal-performing paradigm, which performs mainly a “normative” function, absorbing fundamental scientific and theoretical provisions regarding the content of vocal training.

The hedonistic conceptual foundations of vocal training, performing a “cognitive-methodological” function in the process of organizing the method of vocal training, determine the consistency between the goal of vocal pedagogy – vocal performance skills and the means of achieving it. Hedonistic concepts are a system of ideas embedded in the methods of vocal development of a highly professional specialist: the idea of holism, the idea of axeologism and the idea of euthyme.

Research of the hedonistic imperative of a person from the perspective of his/her historical (G. Gadamer, G. Hegel, A. Gehlen), philosophical (Aristotle, V. Adorno, J. Locke), social (Z. Bauman, P. Berger, K. Jaspers), psychological [A. Adler, A. Ananiev, E. Ilyi) analysis made it possible to state that hedonistic teaching focuses its principles on the holism of human development, that is, on its integrity, since it considers pleasure, joy, delight, happiness through the category of experience at all levels of the sensory-bodily palette of the personality, uniting body and soul, mental, sensual and emotional spheres, physical and aesthetic nature of the individual. Therefore, the holism of personal and professional development of music students is defined as a conceptual basis, a “methodological ideal” of vocal training of higher education students.

The founder of the modern holistic approach was the politician and philosopher Smuts, who introduced the concept of “holism”. Since Smuts substantiated holism as an organic integrity, which later came to be called organismic integrity, then in a broader sense the term “holism” is used to define all philosophical theories that use the concept of “living whole”, “vital force”, “living substance”. Therefore, it was logical, in the context of the proposed topic, to refer specifically to holism with its principle of integrity, since the subject of learning – a student – is considered as an integral system, each “element” of which is in interaction and interdependence with one another.

Holism is revealed in the essence of its explications: organismic integrity, self, evolution and emergence, according to which the highest concrete form of organismic integrity is personality [8, p. 213]. Personality for the pedagogical process is a developing concept, both in general and in individual components – it is a dynamic variety of physiological (corporality), psychological (feeling, emotions, will, ability, character) and mental (Ego) realities of a person.

Such categories of personality development as evolution and emergent are of particular importance in the theory of holism. The evolutionary path of development is characterized by gradualness, smoothness and quantitative changes. The emergent path is distinguished by abrupt development and qualitative changes that are caused by the “life impulse” [4, p. 372], “impulse” [3, p. 421] of the subject of development.

From the standpoint of the personal and professional development of music students, holism, with its characteristics, allows one to comprehend and explain the path of their vocal and professional growth in the context of quantitative (evolution) and qualitative (emergent) development and to trace the mechanism of determination of these changes due to the hedonistic orientation of vocal training. The hedonistic orientation of vocal training becomes possible on the basis of providing a holistic influence on the personality (in the unity of its spiritual and physical, intellectual and sensual, cognitive and creative components). Therefore, the use of the idea of holism in the context of a student-centered approach in teaching, on the one hand, becomes the basis for enjoying vocal training, and on the other hand, hedonistic experiences of students during vocal training are the determining factor that leads to emergent (abrupt) changes in the system of their personal and professional development.

Researching the place of hedonistic experiences in the process of vocal development, one should turn to axiologism as an idea that is the basis for the study of that positive side of human existence, which is associated with pleasure, enjoyment, joy, and happiness. One can speak of an orientation towards one or another value only when its reflection is actual for the subject. Arguing about hedonistic experiences, namely about pleasure, enjoyment,

joy, first of all, it is assumed that we are talking directly about the emotional state of a person. The common thing that unites different phenomena by their emotional “sound” and the correspondence of the latter to the “sound” that resonates in the soul of the subject is a value, albeit of a completely different kind. There is reason to believe that it is precisely this value that forms the necessary line of value orientations of the individual, which largely determines the importance for him/her of such phenomena as happiness, delight, pleasure, joy, success, career, and achievement. Pleasure, delight are those integrative, complex experiences that reinforce the orientation of the individual, his/her behavior towards planning his/her own future, towards the formation of certain motives, towards determining ways to achieve goals. Joy, in turn, is the emotion that manifests them. The noted emotions, being included in the cognitive activity of students, become its regulator, forming interests and curiosity, motives for achievement and self-realization, ensuring activity, discipline, and persistence in overcoming difficulties. Great thinkers, scientists and eminent educators agree with this. This is the biological theory of emotions [1], and the idea of “eudemonic pedagogy” [16], and “pedagogy of happiness” [5], “tomorrow’s joy” [12], “pedagogy of heart” [14], as well as attempts of their practical implementation: schools of Confucius, Pythagoras, Socrates, Plato, Aristotle, Seneca, Marcus Aurelius, Cicero; gardens of Epicurus; the “rhetorical school” of Quintilian – the ancient Roman theorist of oratory; the first boarding school in history (Casa giocosa – “House of Games”) of the Italian Renaissance teacher Vittorino da Feltre, which also had the name “House of Joy”; schools of the famous Swiss teacher Pestalozzi; Steiner’s “Waldorf School”, teaching activity of the outstanding German humanist and educator Diesterweg; “New Institute for Character Formation” and “School for Young Children in New Lenark” (Scotland); Owen’s “New Harmony” Colony in North America; “School of Children’s Joy” by Rives and Shulman, “Yasnopolyanskaya School” by Tolstoy; “School of Joy” by Sukhomlinsky; Amonashvili’s “School of Life”.

The analysis of the presented concepts made it possible to state the value of the category of pleasure, which is determined by such indicators as: the criterion of satisfying human needs and acquiring vitality; emotional regulator of the motivations’ formation; stimulating factor of a personality’s activity; an attribute of fruitful, creative activity. And, finally, it is important not to forget about the essential connection of hedonistic experiences with the uniqueness of each human individuality, where they are consistent with both physical (evoke a positive tone of sensations), and biological (contribute to the renewal of vital body functions), and with psychological (satisfy positive emotional tone of impressions) ones by human nature. The idea of axiologism in this regard orients the consciousness of the subjects of education, both teachers and students, to the value significance of hedonistic experiences in the process of vocal training, which makes it possible to introduce the method of vocal teaching based on the hedonistic imperative of a person into the practice of professional training of music students.

The appeal to the idea of euthyme is based on the fact that the ability to have pleasure is necessary and can be developed in a person. The ideas of holism and axiologism discussed above give grounds to assert that a person who is in a good mood works better, is less likely to get sick and is less prone to aggression and depression. Therefore, there are good reasons to teach students to enjoy the learning process.

The euthyme (from the Greek “eu”, “euthenein” – good, to flourish) approach is based on a variety of approaches to understanding the psychological essence of a person. This is the causal approach and the behavioral approach, and the art therapy (therapy for creative self-expression) one, as well as the asymptomatic approach – the goal-oriented reinforcement approach. The latter, in the form of pleasure training, is presented in the concept of the “Little School of Pleasure” [11], who proposed the term “euthymic behavior”). The presented concept has entered the practice of modern psychotherapeutic and educational methods in the form of the euthyme method [13].

Following the idea of euthyme allows students to form cognitive and behavioral skills to enjoy the process of vocal training. In addition, the field of vocal training provides an opportunity for the realization of hedonistic experiences, inviting students to feel them on different hedonistic vectors of the singing process: spiritual, aesthetic, cognitive and bodily. It is the vector accentuation of hedonistic experiences, and not, for example, the level one, that does not allow them to be perceived from the position of priority significance. All presented “hedonistic vectors” of the singing process are equally necessary and important for the vocal training of future music teachers. In particular, from the standpoint of the “spiritual vector”, the leading for vocal pedagogy is the understanding of singing as a manifestation of emotional experiences, which is reflected in creativity. The creation of vocal and artistic images, which is guided by the consciousness and intuition of the singer, is an intense, but always exciting process. It is here that a huge emotional saturation is observed, an unusual rise of all the performer’s mental powers, which, “breaking through” into the “transcendental”, form an energetic-emotional outburst called inspiration. Such maximum tension and special performance concentration of the vocalist are associated with inspiration, joy and enjoyment of creativity.

The “aesthetic vector” of hedonistic experiences is determined by the hedonistic function of art. The hedonistic function of art is an integral part in the analysis of artistic creativity, namely, in the forms and manifestations of the sensual principle in art, in the ability of art to evoke a spectrum of emotions in a person, which together can be defined as aesthetic pleasure. Aesthetic pleasure in the context of vocal teaching arises in the process of “communication” with vocal art, which with its beauty begins to capture students even before they are directly involved in the performing process.

The “cognitive vector” of hedonistic experiences in the process of vocal training is associated with the satisfaction of the student’s cognitive needs, resulting in “intellectual feelings” [6, p. 124], “intellectual emotions”, or affect-cognitive complexes [9, p. 126], “intellectual joy” [3, p. 373] in the form of surprise, interest, and curiosity.

The presented affect-cognitive complexes are associated with hobby, that is, they are captured by what causes them. Passion for singing causes intellectual feelings/emotions in students regarding the comprehension of scientific truths – psychological, physical and physiological phenomena and the laws of a person's "singing essence", strengthening and developing their value-semantic motivation for vocal lessons.

The "bodily vector" of hedonistic experiences is directly related to the sphere of bodily sensations of the singer, since his/her musical instrument is not the vocal apparatus, but he himself/herself. Regarding the subjectivity of the singers' sensations, their positivity acts as an objective indicator for vocal training, that is, the vocalist's skill cannot develop on his/her physical suffering. The process of singing should bring pleasure to the student, and it is at the bodily level, which is an obligatory and necessary factor in vocal training. The hedonistic saturation of these sensations is associated, first of all, with the biological essence of a person, which requires benefits for the vital activity of his/her body.

The proposed hedonistic concepts of vocal training of music students with a complex of presented ideas actualize the category of hedonistic experiences and appeal to them from the standpoint of integrity (holistic), value (axiological) and the strategy of obtaining pleasure (euthyme), accepting them not at a vulgar-passive, but at a positive-active level – the main thing is not the achievement of pleasure, but the pleasure of achievement.

Conclusions. Socio-historical and philosophical-psychological analysis of hedonism made it possible to realize the generalized characteristics of hedonism: hedonism as the doctrine of achieving pleasure and avoiding suffering is considered exclusively within the framework of a man's/woman's personal life; hedonism as an imperative of human life requires him/her to be able to enjoy life; pleasure in hedonism is identified with good and is defined as the value.

The theoretical basis for improving the vocal training of music students can be the hedonistic paradigm, the concepts of which are: the idea of holism, which provides for the integrity of the personal and professional development of students in the unity of their spiritual and physical, intellectual and sensual, cognitive and creative components; the idea of axiologism, according to which the learning subjects become aware of the value significance of hedonistic experiences in the process of vocal training; the idea of intimacy, which provides for the purposeful formation of students' cognitive and behavioral skills to enjoy the process of vocal training.

The sphere of vocal teaching, in the context of euthyme, provides an opportunity for the realization of hedonistic experiences, inviting students to feel them on different hedonistic vectors of the singing process: spiritual, aesthetic, cognitive and bodily.

The presented material does not claim to fully disclose the problem posed and can serve as a basis for the further development of a diagnostic methodology that reveals the influence of the method of vocal training of music students on the quality of their professional training, based on hedonistic concepts.

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Василенко Л. М. Гедоністичні концепти вокальної підготовки майбутнього вчителя музики

У статті розглядаються гедоністичні концепти вокальної підготовки майбутнього вчителя музики, які представлені як система положень, практичне втілення яких спрямовує освітній процес на розвиток у студентів здатності до отримання задоволення, радості та насолоди від вокально-виконавської та вокально-педагогічної діяльності. Аналіз наукової літератури, пов'язаної з вокальною освітою, дозволив констатувати той факт, що, незважаючи на широкий спектр досліджень у сфері вокальної підготовки студентів-музикантів, поза полем наукових поглядів залишилися проблеми наближення процесу професійного навчання до потребно-мотиваційної сфери сучасного студента, до емоційно-чуттєвої палітри його особистісної сутності, для здійснення його гедоністичних устремлень. Виявлено основні протиріччя вирішення цієї проблеми на сучасному етапі розвитку вокального навчання: між актуальними запитами освіти щодо широкомасштабної дослідницької роботи у галузі педагогічних наук та обмеженою концептуально-теоретичною обґрунтованістю наукових засад відповідно до гуманістично-гедоністичної педагогічної ідеології; загальною стратегією соціальних інститутів щодо створення сприятливих умов для задоволення запитів особистості у її найвищому потребовому полі – задоволеності мірою самореалізації у соціокультурному просторі та нестачею освітніх гедоністично спрямованих технологій підготовки майбутнього вчителя до професійної діяльності; соціальним замовленням суспільства у висококваліфікованих фахівцях у сфері музично-естетичного виховання та недостатньою орієнтацією освітнього процесу на вироблення у студентів стійких інтересів, бажань та цілей щодо активізації пізнавальної та творчої активності задля успішності вокальної підготовки; високим гедоністичним потенціалом вокально-виконавської діяльності та недостатністю як теоретичної розробки шляхів його реалізації, так і практичного втілення в освітній процес.

Метою представленої роботи є обґрунтування ідей у контексті гедоністичної парадигми професійної музично-педагогічної освіти, які можуть стати теоретичною основою вдосконалення вокальної підготовки вчителя музики у системі вищої музично-педагогічної освіти. Основними методами, використаними у дослідженні, є історичний, аналітичний, евристичний, емпіричний. Робиться висновок про те, що гедоністичні концепти вокальної підготовки майбутніх учителів музики з комплексом ідей холізму, аксеологізму та еутимності актуалізують категорію емоційно-чуттєвих переживань особистості студента та дозволяють удосконалювати освітній процес майбутніх учителів музики.

Ключові слова: гедоністичний концепт, холізм, аксеологізм, еутимність, вокальна підготовка, насолода, радість, естетичний вектор, когнітивний вектор, тілесний вектор.