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Olga Oleksiuk,

*Doctor of Pedagogical Sciences, Professor,
Head of the Department of Musicology and Music Education,
Borys Grinchenko Kyiv Metropolitan University
olga4148@gmail.com
ORCID iD: <https://orcid.org/0000-0002-7785-1239>*

Larisa Teriaieva,

*Candidate of Pedagogical Sciences,
Associate Professor at the Department
of Musicology and Music Education,
Borys Grinchenko Kyiv Metropolitan University
L.teriaieva@kubg.edu.ua
ORCID iD: <https://orcid.org/0000-0002-9906-8560>*

INTEGRATION OF VOCAL AND CHORAL DISCIPLINES IN SPIRITUAL DEVELOPMENT OF FUTURE MUSICAL ART SPECIALISTS

The article discusses key aspects of spiritual development that accompany future specialists in musical art during their studies in higher education institutions, namely: methods of spiritual development, organizational forms of training, interdisciplinary connections of musical disciplines, integration of disciplines of the vocal and choral cycle, etc. For many historical centuries, music has been an effective means of education and development of the highest spiritual qualities of a person. Spiritual development of an individual is a complex and multifaceted process that requires attention from both teachers and students themselves. It is important that teachers not only impart knowledge, but also form students' ability to understand, feel and experience music on a deeper level. Spiritual development contributes to the formation of unity between the inner and outer world of the student, which allows him not only to master the technical skills of playing a musical instrument or conducting, but also to delve into the form of writing a piece, the means of musical expression, the culmination of the piece, absorbing its emotional and cultural context. Spiritually enriched students are able to more subtly feel the emotionality in musical works, understand their content, idea and perform the studied musical work more thoroughly, emotionally and expressively. Spiritual development of an individual capable of continuous education, self-improvement and self-development, of competently defining himself in the inner and outer space is one of the main tasks of modern education. To solve this problem, an effective means is the use of musical art as a specific type of art that will help develop the spiritual powers of the individual and direct his inner world according to the canons of Good, Truth and Beauty.

Keywords: *spirituality, development, integration, vocal and choral disciplines, interdisciplinary connections, higher music education.*

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Problem statement

At the present stage of education development, the spiritual development of future musical art specialists is relevant. During the period of the struggle of the Ukrainian people for a European future, the problem of spiritual awakening of a person, upbringing of moral, value-based and patriotic attitude to the defense of Ukraine in youth acquires priority importance. Thus, the existing problem of revival and development of spiritual culture, involvement of students in performing the best works of musical art and solving psychological and pedagogical tasks in higher education institutions is one of the fundamental directions of pedagogy, psychology and sociology.

Analysis of recent research and publications

For many centuries, spiritual development of the younger generation has always been in the focus of attention of pedagogical science. The problem of spiritual development of the individual was studied by I. Ziazun, I. Koval, H. Masol, O. Oleksiuk and others. Of great importance in solving this problem are the concepts of nurturing spirituality in youth on the basis of national traditions and religious values of H. Vashchenko, O. Vyshnevskiy, I. Ohienko and others. Spirituality development is studied in the modern works of O. Oleksiuk, H. Padalka, O. Rostovskiy, O. Rudnytska, O. Shchelokova and others. In the article by O. Oleksiuk "Metaphorization of Personality's Spiritual Development in Higher Art Education", the process of metaphorization is proposed, which consists in transferring the features of one object to another, which creates a new representation, a new image, more vivid and expressive. The relevance and significance of the phenomenon of metaphorization, its spiritual potential is manifested in the fact that in the process of perceiving works of art, an image of the world (worldview) is created in consciousness, which in total contributes to the spiritual development of the individual in higher art education [4].

The author also proposes a cluster model of the individual's spiritual potential development in continuous art education [5]. The spiritual component, embedded in the foundation of art education, becomes the cornerstone that raises it on the principles of integrity, interdisciplinarity, integrativity in order to develop the spiritual potential of the individual. Spirituality is considered as a person's ability to build his own world of preferences and evaluations, to reflect it through intellectual, emotional and creative potential in accordance with life ideals. Spirituality as a complex, multidimensional phenomenon is also considered as a way of being a person, but not just in the world, but in the world of higher feelings. The components of spiritual potential remain unchanged in the system of continuous art education and are the basis for the development

of the general ability of the individual to find solutions to problems based on artistic competence. The role of continuous art education is growing in the context of formation of the spiritual potential of the younger generation, the recognition of new spiritual values, life guidelines and lifestyles. Considering the spiritual potential of a person as an integral quality that reflects the extent of the possibilities of actualizing spiritual essential forces in purposeful activity, it can be argued that in this spiritual phenomenon, processes interact that provide the ability to emotionally and value-based world experience, the need to comprehend the truth, the ability to perform a responsible act and create a creative style of life and activity. The integrative basis of the spiritual potential of a person in the field of musical art is spiritual experience, which acts as a process and result of reflecting artistic images and ideas in the consciousness and activity of the person and is considered as a spiritual formation that includes the experience of musical perception, mastering the categories of aesthetics, evaluative and value-oriented activity. The most relevant innovations in the field of higher education are: reorientation of the goals of higher professional education to the spiritual development of the individual; construction of the educational process as a system that promotes the spiritual self-development of the individual; integration of knowledge acquired in the process of studying related disciplines, which create the prerequisites for the development of digital education; active implementation of innovative and experimental work; provision of the educational process with electronic means of learning at the level of modern socio-cultural development of society [5].

The problem of the influence of musical art on the development of human spirituality has been studied by many scientists, but is far from being exhausted and has not been fully investigated. Today, scientists and teachers also emphasize the need to develop spiritual values in future musical art specialists, which indicates the relevance of this problem. The development of human spirituality is influenced by various types of art, but the main place in this process is occupied by musical art, which is a necessary component in the upbringing and aesthetic development of the individual. The spiritual development of students occurs gradually through aesthetic emotions after perceiving musical works.

The purpose of the article is to analyse the influence of integration processes in vocal and choral disciplines on the students' spiritual development.

Research methodology

In order to achieve the goal, theoretical and empirical research methods were used, in particular, analysis of scientific and pedagogical literature, synthesis, systematization, generalization. Thanks to these methods, the current state of the problem was

determined and the essence of the integration of vocal and choral disciplines in the spiritual development of future musical art specialists was highlighted.

Presentation of the main material

Art is the basis of spiritual culture, therefore it has the ability to reflect real pictures of life and the needs of society in works, see and hear the beautiful, better understand one's inner world and the feelings of other people. Musical art has a unique ability to positively affect the inner world of a person, develop his emotional perception and open access to higher, abstract states of consciousness. For future specialists in musical art, this influence is manifested through emotional expressiveness. In the process of mastering musical works, students face the need to convey a whole range of emotions through music, which contributes to their personal development. The search for harmony and meaning is also important. The performance and interpretation of musical works ("interpretation" — artistic explanation of a work in the process of its performance) help students find inner harmony, as well as develop the ability to reflect and deeply understand life.

For a future specialist, creativity is not only a way of professional self-affirmation, but also a path to internal transformation. At the same time, self-expression through music becomes an important aspect of spiritual development. The process of creating one's own music or performing highly artistic musical works allows students to explore their inner experiences, ask questions about the meaning of life, and open up new horizons of self-knowledge. Understanding music as the language of the spirit is important here. Musical art becomes for students not just a technique, but a way of communicating with other people, with the world, with themselves. This contributes to the development of a more subtle perception of the spiritual and philosophical aspects of life.

The influence of teachers on future musical art specialists' spiritual development occurs through the creation of a space for self-expression. The teacher should not only teach the technique of playing, singing or conducting, but also stimulate the student to find his own creative path, which allows him to develop his spiritual and moral values. An important aspect of pedagogical activity is also the support of spiritual searches. The teacher should become a mentor who guides the student in the search for not only professional, but also personal landmarks and helps to more deeply understand the role of music in his life.

Let us pay attention to *spiritual values and ethics in music*. Of particular importance in this process is *service to art and society*. Students of musical specialties most often turn out to be mediators between a work of art and an audience, which requires a special attitude to the role of art in the life of society. The *ethical aspect* is also valuable. It is important to develop in students

an understanding of responsibility to the audience, a culture of communication with listeners, respect for cultural traditions and spiritual values, which are directly related to the ethics of future specialists in musical art. In the process of studying, students of musical specialties often encounter technical and psychological problems that become an important part of their spiritual growth. *Self-discipline and dedication, reflection and awareness* help overcome these problems. Solving problems in the educational process contributes to the development of willpower, perseverance and internal self-control in future specialists in musical art, and each failure and success require them to reflect. Musical art in higher education institutions acts as a powerful stimulator of the education of each student, an effective means of influencing his emotional sphere, emotional development and spiritual culture.

B. Reimer deeply investigates the influence of musical art on the emotional perception of musical images by a person and claims that the value of musical art lies in the fact that it is able to represent human feelings and experiences with the help of its inherent aesthetic properties [9].

We define spirituality as an essential quality of a person, embodying an active desire to find the highest meaning of his existence, to correlate his life with absolute values and thereby join the spiritual universe of the universal human culture [1].

To form emotional perception and spiritual enrichment in future musical art specialists, the *methods* of developing spirituality are proposed:

— *the method of musical interpretation and analysis* of a work allows students of musical specialties to study works not only from the point of view of technical aspects, but also to explore their content, melodic development, means of musical expression and emotional load, which contributes to a deeper understanding of music as art and forms a personal attitude to each musical work;

— *the method of joint performances and collective creativity* is used in the process of group preparation of future musical art specialists for a performance. Joint concerts allow not only to develop team-building skills, but also to create deep emotional and spiritual connections between participants, which forms communities where music becomes a means of unification and self-expression;

— *the method of studying musical traditions and folklore of different cultures* helps students expand their perception of music. Acquaintance with ethnic styles and their historical stages of development contributes to the development of their own artistic outlook and the enrichment of personal spiritual experience;

— *the method of practical meditation* can significantly increase students' concentration and emotional resilience, which helps reduce stress levels and promote a better understanding of their own emotional nature.

The processes of spiritual renewal and enrichment are reflected in the orientation of students to the performance of highly artistic musical works of spiritual orientation in classes on choral conducting, voice production and choral class. In the conditions of the educational process, *the integration of musical disciplines* (the process of unification, ordering, coordination and merging of structures and functions into a complex single system) becomes one of the most effective means of spiritual development of future musical art specialists.

We believe that integration of the content of professional education is facilitated by interdisciplinary connections. As a result of knowledge generalization, future specialists acquire knowledge of a new quality, the conceptual features of which include interdisciplinarity, generality, systematicity, general scientificity. The integrativity of knowledge cannot be achieved spontaneously, it should be purposefully formed in the process of professional training of a musician-teacher. In our opinion, the principle of interdisciplinary connections (systematicity) is implemented in integrative special courses. They involve the integration of the content of disciplines of different blocks: general cultural (philosophy, cultural studies, aesthetics, and ethics), psychological and pedagogical (music pedagogy, music psychology, and music education methodology) and special (special instrument, music history, and musical instrument teaching methodology) [2, p. 27].

In the artistic field of education, interdisciplinary connections between musical disciplines are very close and have direct and reciprocal adjacent connections between themselves. For example, between the disciplines of the vocal and choral cycle, in particular between choral conducting, voice production and choral class, there are direct and reciprocal multilateral adjacent connections. These musical disciplines directly form the methodological and professional competence of future specialists in musical art, providing theoretical knowledge, practical skills and abilities, which, thanks to interdisciplinary connections, are deepened, integrated, systematized, generalized and combined into a single pedagogical system [7].

Let us consider in more detail the integration process based on the interdisciplinary connection of vocal and choral disciplines and analyze its impact on the spiritual development of future specialists in musical art.

In the organizational structure of the educational process of higher education institutions, there are individual forms of organizing learning that create optimal conditions for identifying and developing musical abilities, individual traits and personal data of the student, his artistic potential and capabilities (imagination, intuition, technique of inspiration, artistic and meditative concentration, etc) [3, p. 168].

In individual classes *in choral conducting*, spiritual development is carried out in the process of creative performing activity, namely, during the playing of the choral score on a musical instrument, singing choral parts, conducting choral works, expressive performance of vocal and choral works. Students also enhance spiritual development thanks to the teacher's ability to select choral works of value-emotional impact; systematic perception of choral music; analysis of choral works; comprehension of the idea and character of the work, use of means of musical expressiveness; interpretations of choral works and creation of their own improvisations using computer technologies. The ability to improvise indicates a high level of students' cultural thinking, deep theoretical knowledge and professional skills. In its direction towards Perfection, Beauty and Harmony, creative improvisation acts as a form of spiritual development of future musical art specialists.

Due to the emotional and value impact of choral works in choral conducting classes, students' value orientations in the field of choral music are nurtured; students become aware of the aesthetic value and educational role of choral art; musical abilities and creativity are developed; one's own emotional feelings are transferred; motivation for learning and development of the emotional and sensory sphere through the use of multimedia and computer technology is raised. The motivation for the emotional and value perception of choral works includes: 1) selection of modern works using video recordings of performances by famous choral groups; 2) listening to works in multimedia musical formats; 3) professional mastery of vocal data and playing a musical instrument; 4) use of multimedia tools; 5) arrangement and own interpretation of choral works [6].

In choral conducting classes, for the purpose of emotional and value perception and spiritual development of students, we recommend updating the educational repertoire and including in the study, for example, the following choral works: "Agnus Dei", music by Georges Bizet; "Qui tollis", music by Wolfgang Amadeus Mozart; "Virgin Mary", music by Yakiv Yatsynevych; "Troista Molytva", music by Viktor Davydenko, lyrics by Vitalii Blyzniuk; "Kyrie", music by Gruber; "Gloria", music by Léo Delibes; "Kyrie eleison", music by Léo Delibes; "Dona Nobis Pacem", music by W. Johnson, translation by Z. Martyn; "Panis angelicus", music by César Franck; "O salutaris", music by Léo Delibes; and "Gloria", music by Antonio Vivaldi. The spiritual development of students of music specialties in the process of studying choral conducting is an important and multifaceted part of their professional and personal evolution. In choral works, a special combination of technique and art, emotions and reason is created, which opens up unique opportunities for internal growth and development of deep moral and spiritual values of future specialists in musical art.

In individual *voice training classes*, it is advisable to study with students the famous Christian hymn “Ave Maria”, music by Johann Sebastian Bach, lyrics by Charles Gounod. The image of the Virgin Mary, as the bearer of the foundations of the human spirit, combines earthly — maternal and at the same time incomprehensible Divine qualities: Wisdom and Love, Beauty and Light.

Choral art is not only a valuable heritage of the past and a wealth of the spiritual culture of the people, but also a source of modern musical culture development. Choral works of famous Ukrainian composers M. Berezovskyi, D. Bortnianskyi, A. Vedel, V. Verkhovynets, O. Koshyts, M. Leontovych, M. Lysenko, S. Liudkevych, Ya. Stepovyi, K. Stetsenko and others have great potential for influencing the emotional development and spiritual sphere of students. Choral performance, as the most accessible type of musical activity, enriches the aesthetic experience of future specialists, acquaints them with the best examples of national and world choral heritage, the work of outstanding composers, conductors, and the performing activities of famous choral groups.

Among the many types of musical art, *choral singing* is the most significant in the development of human spirituality. Choral classes in higher education institutions have their own characteristics. For the repertoire of the choral group, the teacher purposefully selects the best spiritual works. First, the teacher, together with students of musical specialties, analyzes the poetic text of the new work, melody, composition and type of choir, musical form, means of musical expression, pays attention to intonation difficulties, harmony, carefully studies each choral part with the singers, pays attention to the strokes, dynamic shades of the work, then offers to clearly demonstrate the work in choral performance. The teacher's task is not only the development of vocal and choral skills, improvement of students' creative abilities, development of the emotional sphere, but also the spiritual enrichment and development of the performing culture of future musical art specialists. The study of spiritual choral works contributes to the spiritual unification of singers, their conscious attitude to the means of musical expression, accurate intonation, and the manifestation of a desire to creatively approach the joint performing-choral work.

Student creative teams have unlimited possibilities for forming the ability to collective emotional and value feelings. In the psychological aspect, this

is expressed in experiencing catharsis, as a result of which deep changes occur at all levels of the psyche. For the spiritual development of future specialists in musical art, the following are of fundamental importance: objectivity (the worldview created by the musical creative team); informativeness (expression of the spiritual richness of the educational process in the team); technologicality (development, testing and improvement of forms and methods focused on the development of students' spiritual forces); functionality (implementation of heuristic, normative-regulatory, socio-cultural functions of the team); texture (creation of a group of factors that ensure the dominant role of communication in the team); operability (ensuring the mechanism for the entry of potential into the team's activities, the formation of possible in its functioning based on the interaction of all the above-mentioned parameters [3, p. 169]).

For example, a student choir can perform liturgical choral works by M. Leontovych (“Our Father”), spiritual compositions (Liturgy, Requiem, psalms) by V. Sylvestrov, E. Stankovych, M. Skoryk, as well as cantatas, psalms, religious songs, spiritual concerts by M. Dyletskyi (“Only Begotten Son”), M. Berezovskyi, A. Vedel; D. Bortnianskyi (“Lord, by Your Power”), concert No. 3, part I and others.

Choral singing envisages a concert form of performance, which simultaneously involves a large number of singers and is a powerful emotional response when performing choral works. Collective creative work, personal effort of each choir member, joint expressive and emotional performance of the work, a positive final concert result cultivate in future musical art specialists a sense of responsibility, empathy, mutual support and spiritual unity [8].

Conclusions

The spiritual development of future specialists in musical art in the process of study is closely related to their professional growth, but goes beyond purely technical and artistic aspects. Highly artistic works of musical art provide students with a unique opportunity not only to improve their performing skills, but also to deepen their spiritual development, to seek meaning and harmony in life. We believe that in the context of the problems of national revival, it is necessary to continue research on students' spiritual development and the features of their spiritual culture formation by means of musical art.

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Олексюк Ольга Миколаївна, Теряєва Лариса Анатоліївна

ІНТЕГРАЦІЯ ВОКАЛЬНО-ХОРОВИХ ДИСЦИПЛІН У ДУХОВНОМУ РОЗВИТКУ МАЙБУТНІХ ФАХІВЦІВ МУЗИЧНОГО МИСТЕЦТВА

Духовний розвиток особистості — це складний та багатогранний процес, який потребує уваги як з боку викладачів, так і з боку майбутніх фахівців музичного мистецтва. Духовний розвиток сприяє утворенню єдності між внутрішнім та зовнішнім світом студента, що дає йому змогу не тільки оволодівати технічними навичками гри на музичному інструменті, а й заглиблюватися у зміст, засоби музичної виразності, кульмінацію твору, вибираючи його емоційний та культурний контекст. Духовний розвиток особистості, здатної до неперервної освіти, самовдосконалення і саморозвитку, до компетентного визначення себе у внутрішньому та зовнішньому просторі є одним із головних завдань сучасної освіти. Для розв'язання цієї проблеми ефективним засобом є залучення музики як специфічного виду мистецтва, яке допоможе сформувати і розвинути духовні сили особистості та спрямувати її внутрішній світ за канонами Добра, Істини й Краси.

У статті розглянуто ключові аспекти духовного розвитку, які супроводжують майбутніх фахівців музичного мистецтва у навчальному процесі, а саме: організаційні форми навчання, міждисциплінарний зв'язок музичних дисциплін, інтеграція дисциплін вокально-хорового циклу тощо.

Ключові слова: духовність, розвиток, інтеграція, вокально-хорові дисципліни, міждисциплінарні зв'язки, вища музична освіта.