

DOI 10.26886/2520-7474.1(65)2025.4

UDC: 378.1:784.9:159.942

**PERFORMING ABILITIES OF A STUDENT VOCALIST
AND THEIR CLASSIFICATION**

Ou Jiayu, Postgraduate student

<https://orcid.org/0009-0001-5584-7634>

e-mail: oujiayu.vocalist@gmail.com

Dragomanov Ukrainian State University, Kyiv, Ukraine

Three methodological approaches to studying the concept of "abilities" are identified. According to the first methodological approach, the classification of abilities according to the hierarchical principle is considered, according to the principle of acquiring knowledge and abilities, according to the nature of the activity. According to the second methodological approach, the classification of abilities according to the degree of their involvement in the activity process, the division of interpretative-performance abilities into two types of skills, as well as the classification of musical-creative abilities are considered. According to the third methodological approach, the characteristic properties of abilities are outlined, the classification of abilities by type, conditions and purpose of activity is considered, as well as the division of abilities into three groups.

Key words: *theoretical knowledge, performing abilities and skills, ability to self-regulate emotional state, student vocalist, preparation for stage performances.*

Introduction. Numerous works of pedagogical, psychological and art studies are devoted to the problem of classification of abilities. At the same time, there is a fairly small number of scientific works aimed at studying the performance abilities of student vocalists in the process of preparing for

stage performances, respectively, their classification is quite poor, and the views of researchers are not unanimous, quite different from each other. Not only the success of the process of preparing a student vocalist for stage performances, but also the successful vocal performance of a musical work during a concert depends on the formation of his performing abilities.

Analysis of recent research and publications. It is impossible to imagine considering the performing abilities of a student vocalist in the process of preparing for stage performances without clarifying the meaning of the concept of "abilities". Numerous works of pedagogues (O. Ardelyan, O. Bugriy, V. Burnazova, M. Fitsula, P. Husak, O. Kanyuk, L. Kotova, P. Malezhyk, D. Yunyk, I. Yunyk, T. Yunyk), psychologists (A. Altukhova, M. Ginsberg, O. Illarionova, G. Palm, M. Savchyn, R. Wlodkowski, G. Zelenin), art studies (A. Mamykina, V. Melnychenko, S. Shyp) and many other scientists are dedicated to this phenomenon. At the same time, it is worth noting the existence of contradictions in the scientific literature related to the interpretation of the content of the concept of "abilities". In general, scientists distinguish three main methodological approaches to studying this concept, the basis of which is the psychological theory of activity. According to the first methodological approach, scientists propose to consider abilities as an acquired ability of an individual to quickly and easily find methods to solve a certain problem that arises in the process of acquiring new knowledge and skills. The second methodological approach to studying the content of the concept of "abilities" involves considering the specified phenomenon as an individual's ability to successfully achieve a set goal, based on the knowledge and skills he has. According to the third methodological approach to studying the content of the concept of "abilities", the interpretation of the specified phenomenon occurs in the form of a way of transferring actions by a person in the process of performing similar or different types of activities.

Thus, there is a need to carefully consider the essence of the concept of "abilities" and research of its characteristic properties among vocal students in accordance with the existing classifications of these abilities.

The purpose of this article is to systematize the meanings of the concept of "abilities" and its classifications, as well as to interpret this information on performing abilities of a student vocalist in the process of his preparation for stage performances.

Presenting the main material. *According to the first methodological approach*, scientists propose to consider "abilities" as an acquired ability of an individual to quickly and easily find methods for solving a certain problem that arises in the process of acquiring new knowledge and skills. Different researchers understand the meaning of the concept of "abilities" differently, in particular, we would like to emphasize the following interpretations of the meaning of the concept:

- this is a certain mental formation, which consists of a system of skills of a certain activity of an individual and a system of knowledge that he possesses [1, 2];

- this is "... the ability of a person to use existing knowledge and concepts, to operate with them to identify the essential properties of objects and phenomena, to successfully solve theoretical and practical tasks" [3, p. 224].

In psychological and pedagogical science, according to the first methodological approach, different concepts of abilities classification are distinguished. The most famous of the existing concepts include: the classification of abilities according to the hierarchical principle, according to the principle of acquiring knowledge and abilities, according to the nature of the activity performed, etc.

According to the concept of classifying abilities according to the hierarchical principle, researchers in the field of pedagogy, in particular

M. Fitsula, propose to attribute elementary, partial, and special abilities to the lower hierarchical level, while the higher level of the aforementioned abilities is made up of complex and generalized abilities [4].

Confirmation of the feasibility of such a division can be found in the candidate's dissertation of G. Zelenin, where the psychologist classifies abilities according to the same hierarchical principle, the difference appears only in the names of the structural elements: "abilities of a primary nature" and "abilities of a secondary nature". Abilities of a primary nature, according to the author, are based on knowledge, therefore they are always discursive-logical, while abilities of a primary nature are based on automated skills that play an important role in learning a foreign language. According to his work, the consciousness of a future teacher should focus not on the lexical and grammatical formation of thoughts (which should occur intuitively and as automatically as possible), but on the semantic content of language. Only in this case, the foreign language will not be used as a means of communication, but as the form of a code (a system of conventional signs, thanks to which the thoughts expressed in the native language are encrypted and deciphered) [5].

O. Bugriy, taking as a basis the principle of classifying abilities by the nature of the activity performed, proposed dividing them into two large groups. The first group involves the consideration of theoretical abilities and skills, the basis of which is the operation of concepts of analytical and synthetic activity (which involve working with theoretical methods of cognition, such as observation, modeling, working with scientific literature, etc.). The second group includes practical abilities and skills (based on empirical research methods, such as measurement, calculation, conducting experiments, etc.) [1].

Therefore, considering abilities as the acquired ability of student vocalists to quickly and easily find techniques to solve a certain performance

problem that arises in the process of acquiring new knowledge and skills in the process of their (student vocalists) preparation for stage performances, it is advisable to distinguish three groups of general didactic abilities: the ability to formulate goals, the ability to determine the objects of activity and the ability to create the necessary means of activity.

The second methodological approach to studying the content of the concept of "abilities" involves considering the specified phenomenon as an individual's ability to successfully achieve a set goal, based on the knowledge and skills he has. The structure of abilities, according to this approach, is built on the intellect, will, emotions, knowledge and skills of an individual, which are manifested in the purposeful implementation of a system of mental, mnemonic, perceptual, sensorimotor, volitional and other actions that directly ensure the achievement of the set goal under changing conditions [6, 7].

As O. Kanyuk states, abilities cannot be formed without existing knowledge, while skills can be formed due to the existence of an imitation mechanism. Abilities are formed both in the process of acquiring knowledge (for which flexibility and breadth are characteristic properties) and during the acquisition of skills based on acquired experience, and serve as an important source for acquiring new knowledge [8].

The interrelationship of knowledge and abilities was also emphasized by A. Altukhova. She drew attention to the existence of a close connection between such structural components of personality as knowledge and abilities, and believes that the strength and awareness of abilities and skills depend on their reliance on existing theoretical prejudices [6]. That is why only a harmonious combination of all components of the triune structure of "knowledge-abilities-skills" shapes the experience of an individual and, accordingly, helps to achieve the set goal.

In accordance with the concept of classifying a person's abilities

according to the degree of their involvement in the activity process, O. Bugriy, distinguished simple, operational and activity types of abilities. The first (simple, elementary) abilities are characterized by the ability of an individual to use the knowledge they have to achieve a set goal by successfully implementing a choice of techniques and performing simple actions, the repeated use of which turns abilities into a skills. Complex abilities are psychological formations that combine the knowledge and skills of a particular individual with certain actions. Operational abilities involve partial solutions to specific tasks under conditions of limited time and space. The scientist connects the activity abilities with the global characteristics of educational, physical, intellectual and other processes of activity implementation, as well as personal structures of individuals (in particular, temperament, character, etc.) [1].

In A. Mamykina's opinion, every performer should improve their performance abilities, the basis of which is auditory and technical skills. The first skills, according to her beliefs, consist in: analyzing and adjusting one's own performance; perceiving texture according to its characteristics (horizontally, vertically, polyphonic layers); activating auditory representations; developing intonation, timbre-dynamic, key-harmonic, metro-rhythmic and polyphonic hearing; using intonation and timbre diversity; fluent mastery of the means of musical expression. To the second group of skills, the scientist includes articulation, coordination-motor skills, as well as playing various types of techniques [9].

A similar position is held by S. Shyp and V. Melnychenko. They, researching musical-creative abilities, divided them into two types: "the ability to dream up, invent figuratively meaningful, meaningful musical-sound forms" and "the ability to construct, compose musical-sound forms". The scientists state the following about the first type of abilities: "Intuition and the experience of artistic perception, on which intuition is based, take an active

part in such actions. Under certain conditions, the specified ability acquires the quality of a kind of psychotechnics, which we propose to call inventive technique (from the Latin "inventio" – finding, discovery, invention, discovery, ingenuity)" [10, pp. 49-50]. Referring to the second type of musical-creative abilities, researchers point out the following: "Such actions are dominated by conceptual, combinatorial, mathematical thinking, a clear awareness of cause-and-effect relationships, calculation of shape proportions, etc. In their developed form, such abilities acquire the quality of rational technology (from the Latin "ratio" – calculation, thinking, reasoning)" [10, p. 50].

S. Shyp and V. Melnychenko propose to understand the phenomenon of musical-creative abilities as the synergy of cognitive and emotional-perceptual actions of the artist aimed at obtaining new artifacts or methods of musical activity. Scientists point out the importance of having not only universal psychological mechanisms for creative activity (specific thinking tools of which are well-developed individual ideas, imagination and uninhibited operation of images and concepts), but also logical, abstract, dialectical thinking, and combinatorial abilities. The authors include the following components of musical-creative abilities:

"... a) mastery of musical sound as an artistic material in all its plastic and expressive properties;

b) mastery of musical language – intonation vocabulary (intonemes, rhythmic formulas, syntactic frames), patterns of musical speech organization (metrhythm systems, pitch systems, mode systems);

c) mastery of musical rhetoric, that is, the ability to create holistic compositions aimed at inducing certain artistic-figurative effects in the perception of listeners;

d) mastery of typological models and speech paradigms (styles) of a musical artifact, that is, the ability to create music in different genres and styles of musical art" [10, p. 50].

As A. Mamykina notes, performing abilities form the artist's ability to consciously and accurately perform musical phrases, convey emotions, content and character of the work, while thanks to the interpretative-performing abilities of the individual, the artistic, semantic and performing aspects are combined, which characterize his performing mastery and professional qualities as holistically as possible. Interpretative-performance abilities should be understood as: "... a professional integrated acquisition ... in the process of working on musical works, based on theoretical (structure of the work, historical context, style, genre, texture, etc.) and practical knowledge (performing skills), which are transformed in accordance with the personal and spiritual potential, individual properties and special abilities of the individual; aimed at revealing and embodying the semantic content of a musical work" [9, p. 112].

Considering the interpretation-performance abilities of a student vocalist in the process of preparing for stage performances as complex integrated formations, it is appropriate to outline the defined concept as a complex of certain abilities. The hermeneutic abilities of artist consist in the correct interpretation and understanding the meaning embedded in the sheet music text of a musical work. The creative abilities of a student performer involve building his own artistic concept for a given musical work. The performing abilities of the individual are directed to the realization of the artistic concept through available musical-performing tools. The reflective abilities of a student vocalist involve self-evaluation of the practical implementation of the artistic concept of a musical work and self-regulation of the emotional state.

According to the third methodological approach to studying the content of the concept of "abilities", the interpretation of the specified phenomenon occurs in the form of a way of transferring actions by a person in the process of performing similar or different types of activities. In this way, generalization is realized as one of the most important properties of abilities.

In addition, the specified psychological-pedagogical phenomenon has a number of key properties. O. Ardelyan, like most scientists of the indicated methodological approach, distinguishes such properties of abilities as flexibility, stability and strength. By flexibility, the scientist understands the ability of an individual to take rational actions in different situations, by stability, she understands the preservation of not only accuracy, but also the pace of activity. Durability (or duration) is a characteristic of a ability that keeps it from being lost even when not in use [11]. V. Burnazova, D. Yunyk, I. Yunyk, T. Yunyk and L. Kotova proposed alternative names for the specified properties – mobility, planning, and failure-free action in any situation [12].

M. Ginsberg and R. Wlodkowski outline the importance of such a characteristic as awareness of actions, which encourages the development of an individual's intellectual abilities in new circumstances [13]. According to O. Ardelyan, it is also appropriate to include their intellectuality, arbitrariness, purposefulness, practical significance, progressiveness, combination of mental and practical actions, and variability of methods of achieving goals of both similar and different types of activities [11].

According to the concept of classifying abilities by type, conditions and purpose of activity, scientists distinguish the following types of them:

- educational abilities (O. Ardelyan; G. Zelenin and others);
- communicative abilities (V. Burnazova, D. Yunyk, I. Yunyk, T. Yunyk, L. Kotova; O. Kanyuk and others);
- cultural abilities (M. Ginsberg, R. Wlodkovski and others);
- intellectual abilities (O. Bugriy; G. Palm, O. Illarionova and others);
- labor abilities (A. Mamykina; S. Shyp, V. Melnychenko and others);
- projecting abilities (M. Fitsula; P. Husak; P. Malezhyk and others);
- organizational abilities (A. Altukhova; Savchyn, M. and others).

The closest combination is between academic and intellectual abilities,

because during educational activities, mental operations are usually involved (in particular, analysis, synthesis, comparison, generalization, etc.) that are characteristic of intellectual abilities are usually involved. Thus, P. Malezhyk proposed the division of abilities into three groups: intellectual, general and special. The first group of abilities is represented by the abilities of acquiring and processing information; and the abilities of highlighting the main and essential in a certain material. By general abilities, the author means the ability to carry out the process of self-directed activity by an individual. A person acquires special abilities in the process of studying professional academic disciplines [14].

O. Ardelyan considers it appropriate not to separate abilities from skills (due to the presence of the only difference between them – the degree of automation) and conducts their joint classification as follows: educational, industrial, sports, social abilities and skills [11].

Conclusions. Therefore, generalizing the information considered above regarding various methodological approaches to studying the content of the concept of "abilities", gives reason to note that:

- there are large number of interpretations of the content of this phenomenon, while absolutely all researchers agree on the appropriateness of considering abilities as an acquired, rather than inherited, ability of a person (in particular, a student vocalist) to direct his own cognitive resources to quickly find techniques for solving a certain performance problem;

- the knowledge, abilities and skills of a student vocalist form a holistic system, the main task of which is to perform actions in the process of preparing for stage performances in order to achieve a specific goal – successful vocal performance of a musical work during a concert;

- the characteristic properties of abilities of a student vocalist are generalization, flexibility, stability, strength, proximity to real conditions and tasks, as well as awareness of his actions that arise when solving new

performance tasks;

- the formation of performing abilities of a student vocalist in the process of preparing for stage performances – is a complex, non-linear process, that involves raising existing technical abilities to a significantly higher level;

- the mandatory stages of developing performing abilities by a student vocalist in the process of preparing for stage performances include the formation of theoretical knowledge (mastery of educational material through the study of theoretical courses throughout the entire period of study – from music school to a higher education institution), the formation of performing ability (as a way of performing an action during active regulation of the process by consciousness), the formation of performing skill (bringing the specified ability to the level of automatism through exercises) and the formation of complex performing ability;

- the performing abilities of a student vocalist should be taken into account when forming his abilities of self-regulation of emotional state in the process of preparing for stage performances.

References:

1. Bugriy, O. V. (2006). *Teoriia i metodyka formuvannia intelektualnykh umin uchniv u protsesi heohrafichnoi osvity* [Theory and method of formation of intellectual skills of students in the process of geographical education]. Doctoral dissertation in Pedagogical Sciences. Kryvyi Rih. [in Ukrainian].
2. Husak, P. M. (1999). *Pidhotovka uchytelia: tekhnolohichni aspekty* [Teacher training: technological aspects]. Lutsk: Vezha. [in Ukrainian].
3. Savchyn, M. V. (2007). *Pedahohichna psykholohiia: navchalnyi posibnyk* [Pedagogical psychology: a textbook]. Kyiv: Akademydav. [in Ukrainian].
4. Fitsula, M. (2009). *Pedahohika: navchalnyi posibnyk* [Pedagogy: a

textbook]. 3rd edition. Kyiv: Akademiya. [in Ukrainian].

5. Zelenin, G. I. (2009). *Kohnityvni mekhanizmy zasvoiennia inshomovnykh tekstiv yak chynnyk rozvytku profesiinoi kompetentnosti maibutnikh inzheneriv-pedahohiv* [Cognitive mechanisms of learning foreign language texts as a factor in the development of professional competence of future engineering teachers]. Candidate's dissertation of Psychological Sciences. Kharkiv. [in Ukrainian].

6. Altukhova, A. V. (2012). Sutnist pryntsyphu mitsnosti znan: suchasnyi aspekt [The essence of the principle of the strength of knowledge: a modern aspect]. *Pedahohika ta psykholohiia* [Pedagogy and psychology], no. 42, 15-20. [in Ukrainian].

7. Palm, G. A., Illarionova, O. P. (2019). Krytychne myslennia z pohliadu psykholoha [Critical thinking from the perspective of a psychologist]. *Scientific Journal Virtus*, no. 31, 42-44. [in Ukrainian].

8. Kanyuk, O. L. (2011). Teoretychnyi analiz poniat "znannia", "uminnia", "navychky" – yak vazhlyvykh skladovykh profesiinoi kompetentnosti maibutnikh fakhivtsiv [Theoretical analysis of the concepts of "knowledge", "skills", "skills" – as important components of the professional competence of future specialists]. *Naukovyi visnyk Uzhhorodskoho universytetu. Serii: Pedahohika. Sotsialna robota* [Scientific Bulletin of Uzhgorod University. Series: Pedagogy. Social work], no. 21, 66-69. [in Ukrainian].

9. Mamykina, A. I. (2024). Interpretatsiino-vykonavski uminnia yak profesiine nadbannia muzykanta-pianista [Interpretation and performance skills as a professional asset of a musician-pianist]. *Slobozhanski mystetski studii* [Sloboda Art Studies], no. 3(06), 109-113. [in Ukrainian].

10. Shyp, S. V., Melnychenko, V. G. (2022). Muzychno-tvorchi uminnia ta mozhyvosti yikh formuvannia z vykorystanniam suchasnoi elektronnoi tekhniky [Musical and creative skills and the possibilities of their formation

using modern electronic technology]. *Pivdenoukrainski mystetski studii* [South Ukrainian Art Studios], no. 1, 48-53. [in Ukrainian].

11. Ardelyan, O. V. (2002). *Dydaktychni umovy formuvannia zahalnopiznavalnykh umin i navychok u molodshykh shkolariv (na materialy vyvchennia anhliiskoi movy)* [The didactic conditions for the formation of general cognitive abilities and skills of the primary school children (on the basis of teaching English)]. Candidate's dissertation in Pedagogical Sciences. Kirovograd. [in Ukrainian].

12. Burnazova, V., Yunyk, D., Yunyk, I., Yunyk, T., Kotova, L. (2019). Complex Abilities of Communicators and Specificity of Their Formation. *Journal of History Culture and Art Research*, no. 8, 136-145. [in English].

13. Ginsberg, M. B., Wlodkowski, R. J. (2009). *Diversity and Motivation. Culturally responsive teaching in college*. 2nd ed. San Francisco: Jossey-Bass. [in English].

14. Malezhyk, P. M. (2020). *Teoretychni i metodychni zasady tekhnichnoi pidhotovky maibutnikh fakhivtsiv z informatsiinykh tekhnolohii* [Theoretical and methodical bases of technical training of future specialists in information technologies]. Doctoral dissertation in Pedagogical Sciences. Kyiv. [in Ukrainian].

Citation: Ou Jiayu (2025). PERFORMING ABILITIES OF A STUDENT VOCALIST AND THEIR CLASSIFICATION. Frankfurt. TK Meganom LLC. Paradigm of knowledge. 1(65). doi: 10.26886/2520-7474.1(65)2025.4

Copyright Ou Jiayu ©. 2025. This is an openaccess article distributed under the terms of the Creative Commons Attribution License (CC BY). The use, distribution or reproduction in other forums is permitted, provided the original author(s) or licensor are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.