

**ARGUMENTATION FOR THE ELABORATION OF THE GUIDE
“METHODODOLOGICAL HIGHLIGHTS FOR VOCALISTS.
PROFESSIONAL-APPLIED PHYSICAL TRAINING AND
MENTAL TRAINING”. ITS CONTENT AND STRUCTURE**

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Abstract

This article presents the argumentation for the elaboration of the guide for vocal soloists, which appeared on the background of the creation of a teaching-learning-evaluation unit, for ensuring the necessary consistency, continuity and logical coherence of the content of the Canto discipline. The elaboration of the guide aimed the current and strategic state of scientific research in the field, the creation of skills regarding mental training and the means of PAPT (professional-applied physical training), intended for vocal soloist students.

Introduction

The *PAPT guide for vocal soloists* is an essential part of the Canto discipline and is of major importance in the process of training a singer, a highly qualified specialist in the field of music and jazz [1, 4, 5]. The motivation of this guide is to elaborate practical recommendations for implementation within the study program for the specialized discipline. To become a valuable professional, singer and or teacher, the vocal soloist must be in an optimal state of training. Professional-applied physical training is a specialized pedagogical process which uses certain forms, means and methods of physical training, which optimally ensures the development and improvement of mental and physical qualities, motor skills and body functions in accordance with the requirements of the profession. The multilateral development of students proves to be essential in the acceptance of specialists from the physical culture field Balsevici V., 1991 [7] Andreev I., 2001 [6], Danail S., 2011 [9], Vizitei N., 1985 [8] and others. A vocal soloist must have a focused and distributed attention, emotional expressiveness, ability to cope with stage excitement. All these particularly high requirements are imposed to the physical qualities of the vocalist. In this context, Octav Cristescu in the book “SINGING, problems of technique and vocal interpretation”, remarks the following: “In most cases, singers have a sedentary life, their

activity often being limited only to breathing exercises and vocal technique. Prolonged sedentary life can cause the weakening of the most important functions of the body: respiration, circulation, digestive, etc. Exercise plays an effective role in removing these physiological discomforts. These, correctly applied, increase muscle strength, improve blood circulation activity, develop respiration, stimulate metabolism, lower blood pressure, create a proper body posture” [2 p.128].

Material-method

Regarding the elaboration of the guide, a sociological study was organized and carried out on the basis of a questionnaire, aiming to obtain information on the need to introduce the new guide and based on it, the new curriculum for the Canto discipline. The questionnaires were distributed to teachers from higher education institutions, students and graduates who have / or had in the curriculum the *Canto* discipline. 248 questionnaires were answered, out of which: 127 by students, 39 by graduates and 82 teachers. Analyzing the answers, we received important information about the need to introduce the new guide and the new curriculum.

Results and discussions

In this respect, the percentage determined from the survey results is presented below (Table 1).

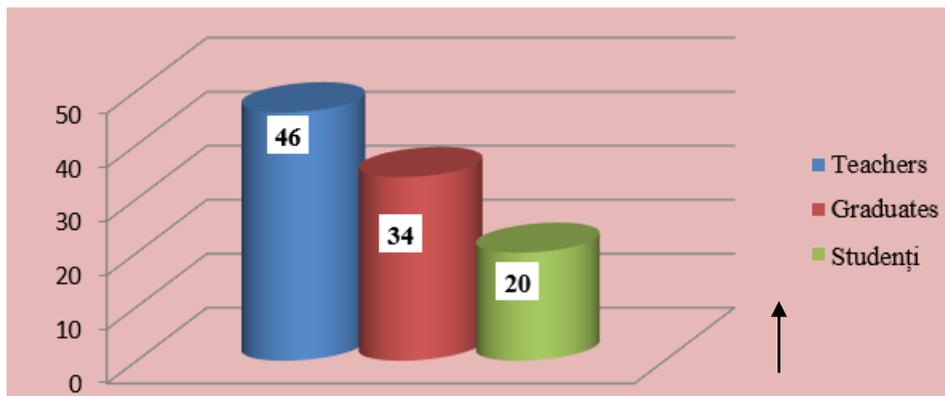
Table 1. The results of the sociological survey for the three categories of respondents

No.	The content of the common questions from the survey conducted during the research	Teachers n = 82	Graduates n = 39	Students n = 127
1.	<p><i>What are the priorities in defining the PAPT that will become traditional in the Canto discipline taught to students?</i> Specific methods of practice:</p> <ul style="list-style-type: none"> - standard exercises - specific exercises - mental training <p>All 3 methods:</p>	<p>- -</p> <p>- -</p> <p>- -</p> <p>46%</p>	<p>- -</p> <p>- -</p> <p>- -</p> <p>34%</p>	<p>- -</p> <p>- -</p> <p>- -</p> <p>20%</p>

2.	<i>Is it necessary to develop a methodical guide for vocalists focused on PAPT?</i> Yes No Difficult to answer	41% - - - -	31% - - - -	28% - - - -
3.	<i>Do you consider that it is necessary to implement PAPT and mental training within Canto discipline?</i> Yes No Difficult to answer	43% - - - -	26% - - - -	31% - - - -
4.	<i>Please specify the form of teaching for additional training in Canto discipline:</i> - theoretical - practical - methodological	- - 44% - -	- - 36% - -	- - 20% - -
5.	<i>Do you consider necessary a scientifically argued PAPT for vocalists?</i> Yes No Difficult to answer	37% - - - -	32% - - - -	31% - - - -

Source: Table elaborated by the author based on the sociological survey.

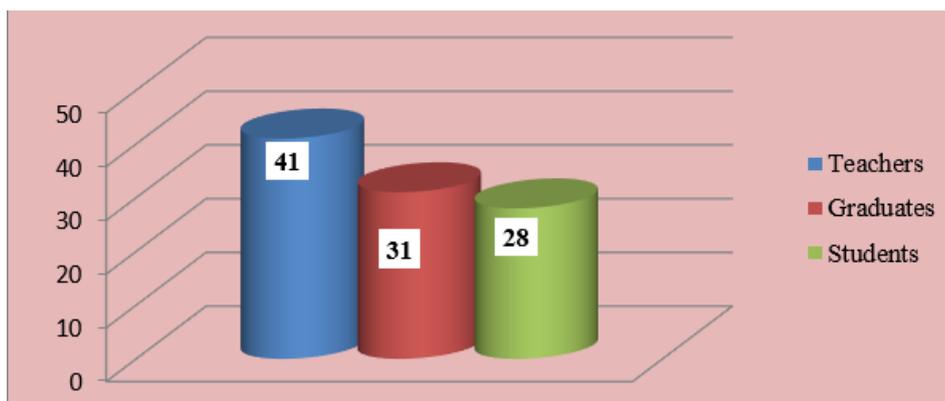
To the question *What are the priorities in defining the PAPT that will become traditional in the Canto discipline taught to students?* (Figure 1), 46% of teachers considered all three methods to be useful; graduates - 34%, and only 20% of students answered positively to this question, possibly because they did not know what surprises the PAPT prepares for them during *Canto* classes.



Source: Graphic representation of the answers to question 1 from Table 1.

Figure 1. What are the priorities in defining the PAPT that will become traditional in the Canto discipline taught to students?

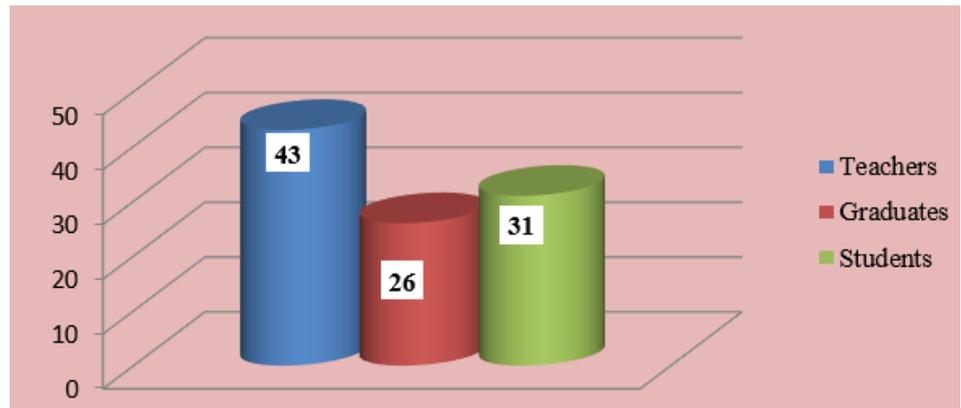
With respect to the 2nd question *Is it necessary to develop a methodical guide for vocalists focused on PAPT?* (Figure 2) we can mention that the following percentage was registered which confirmed the need to elaborate the guide: 41% of teachers, 31% of graduates and 28% of students.



Source: Graphic representation of the answers to question 2 from Table 1.

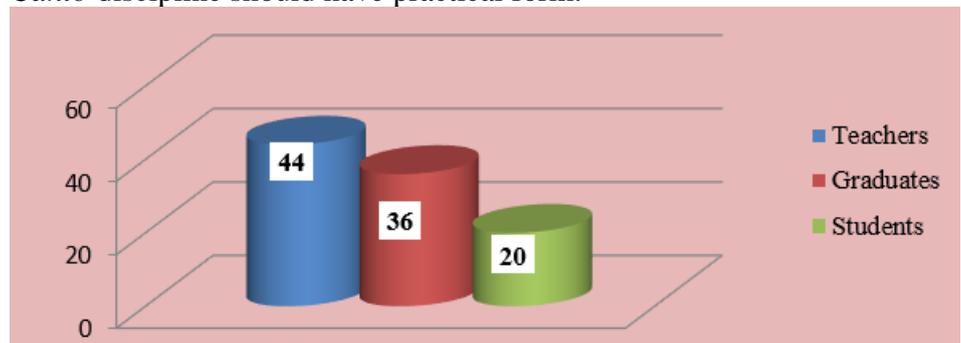
Figure 2. Is it necessary to develop a methodical guide for vocalists focused on PAPT?

To the 3rd question *Do you consider that it is necessary to implement PAPT and mental training within “Canto” discipline?* (Figure 3) the percentage of positive answer accumulated: 43% of teachers, 26% of graduates and 31% of students.



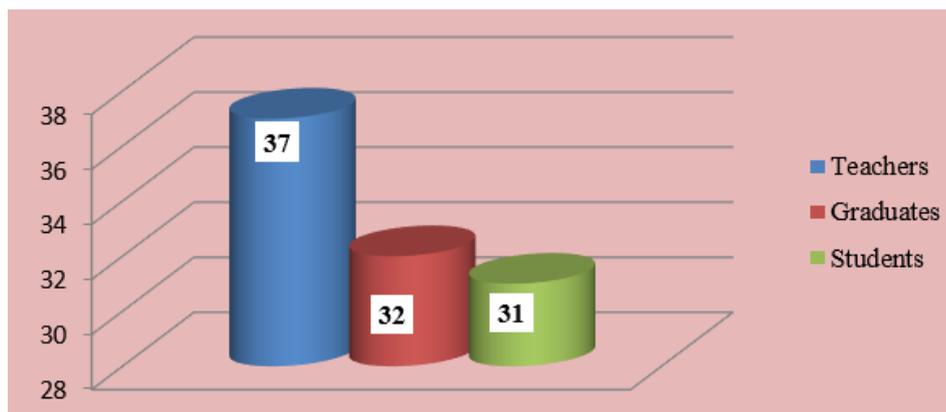
Source: Graphic representation of the answers to question 3 from Table 1.
Figure 3. Do you consider that it is necessary to implement PAPT and mental training within Canto discipline?

The 4th question asked to *Specify the form of teaching for additional training in Canto discipline* (Figure 4). 44% of teachers, 36% of graduates and 20% of students agree that additional training in the *Canto* discipline should have practical form.



Source: Graphic representation of the answers to question 4 from Table 1.
Figure 4. Specify the form of teaching for additional training in Canto discipline

The 5th question sound *Do you consider necessary a scientifically argued PAPT for vocalists?* (Figure 5). 37% of teachers, 32% of graduates and 31% of students answered affirmatively.



Source: Graphic representation of the answers to question 5 from Table 1.

Figure 5. Do you consider necessary a scientifically argued PAPT for vocalists?

Structurally, the guide is divided into two parts: the theoretical and the practical part. The theoretical part is divided into ten chapters with subchapters, the practical part contains a chapter divided into subchapters, followed by conclusions and bibliography. The text of the guide includes tables, figures, examples of PAPT exercises and mental training, quoted from several sources of information.

Chapter I - *Professional-applied physical training for vocal soloists* - contains general notions about the role and importance of PAPT for the specialization [10].

Chapter II - *The vocal apparatus. Description of the vocal apparatus* - is a chapter referring to knowledge of the anatomy and physiology of the vocal apparatus, its composition and mechanism of operation.

Chapter III - *Respiratory system* – here it is argued the importance of the respiratory system in sound emission, composition and characterization of organs that are part of the respiratory system.

Chapter IV - *Breathing in singing* - this chapter includes notions about breathing, how to breathe correctly, education of the breath for a qualitative emission, the types of breathing, the phases of breathing, the rules of breathing in singing.

Chapter V - *The phono-articulatory apparatus* - includes the activity of the phono-articulatory apparatus in the process of vocalist education, anatomical composition, phonation process, phonetic elements: vowels and consonants, theories of phonation mechanism.

Chapter VI - *Muscles involved in phonation* - this chapter describes the morpho-functional characteristic of the muscular system, muscle groups of the vocal apparatus, diaphragm, lungs.

Chapter VII - *Voice Hygiene. Singers' illnesses* - aims to analyze the factors that have a negative effect on the voice, vocal hygiene rules, vocal hygiene goals, singers' illnesses and their treatment.

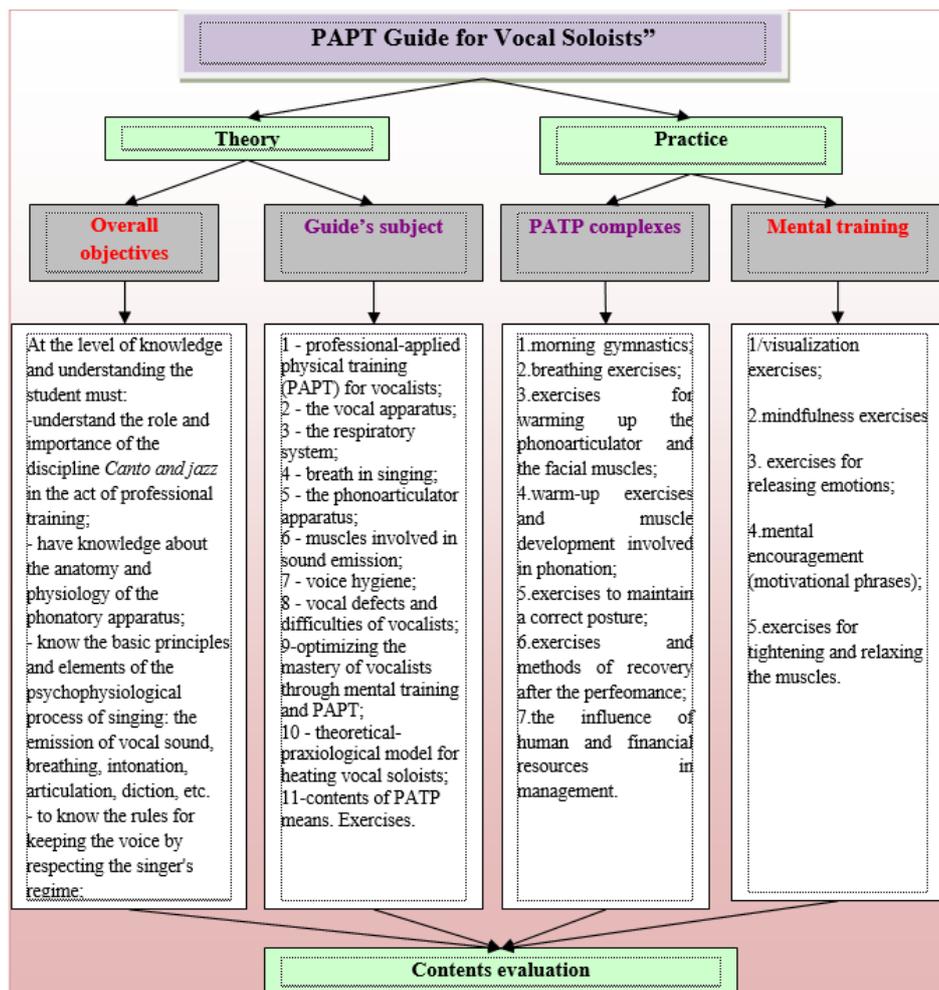
Chapter VIII - *Vocal defects and difficulties of vocalists. Removal methods* - includes the means of educating and protecting the voice, vocal defects, causes and methods of removing them.

Chapter IX - *Optimizing the mastery of vocal soloists through mental training and professional-applied physical training* – there are presented arguments of the fundamental elements that underlie the successful performance of the vocalist. We consider the method of mental training and PAPT to be of major and innovative importance [2]. Also, in this chapter is proposed the mixed model of mental training and PAPT.

Chapter X - *Theoretical-praxiological model of heating for vocal soloists. Complex heating method* - in this chapter it is proposed the heating planning of vocal soloists, heating objectives and criteria, the theoretical-praxiological model of heating.

Chapter XI - *Contents of PAPT means* – there is a complex of exercises: morning gymnastics, breathing exercises, warm-up exercises of the phono-articulator and facial muscles, warm-up exercises and muscle training involved in phonation, breathing exercises, mindfulness exercises, exercises for maintaining a correct posture, exercises and methods of recovery after the performance.

Based on the analysis of the guide data, we developed the Figure 6.



Source: Schematic interpretation of the newly developed guide

Figure 6. Evaluation of the the content of the PAPT guide for vocal soloists

Conclusions:

- The practical implementation of PAPT for vocal soloists cannot be qualitative without its theoretical justification, concretization of features and specifics of professional activity. The analysis of the literature sources referring to the studied subject showed us that currently no fundamental scientific researches are undertaken regarding the content of PAPT for the students from the art education institutions.
- The creative development of PAPT for vocal soloists has a beneficial effect on emotional-volitional, intellectual and practical activity.

- The undertaken sociological research showed that most respondents are familiar and confirm the need to develop a methodological guide for vocal soloists.

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