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Social and Psycho-Pedagogical Conditions for the Acquisition of Professional Skills of a Modern Vocalist in Open Educational Stipulations

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Abstract

This article is devoted to one of the most acute issues in preparing modern pop vocalists for stage performance at a professional level. Among the analysed factors are the competitive environment influences and socio-pedagogical aspects that stimulate vocalists towards active, creative growth and self-education in the conditions of a modern information society.

Socio-psychological aspects include individual personality traits. The article discusses the positive as well as negative aspects of the social conditions for the development of a creative personality, which must be taken into account in the pedagogical practice of training the modern pop vocalists.

Also, the article examines the influencing factors of an aggressively competitive environment and the processes of creating a favourable social climate that unites the creative youth and nurtures an atmosphere of interaction between colleagues from all around the world. The article analyzes both internal (psychological) and external (social) conditions, which are increasingly significant in the modern information society. The author sets out a goal of revealing the axiology mechanisms and updating the open education system.

Keywords: personality, conditions, environment, psyche, society, competitive environment, open education.

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Introduction

The gravity of the problems within the modern musical pedagogy lies in the recognition of psychological processes and the identification of the laws governing the formation of a favourable socio-cultural environment for the active creative and professional development of young vocalists. The fundamental quality that shapes the identity of a modern person in the conditions of the information society and open education is the ability to learn, which is determined by the desire to develop and accumulate knowledge in both theoretical and practical fields.

Given the realities of the modern world, education requires a different approach to the culture of comprehending new knowledge and its systematisation.

We are forced to admit that the system of pedagogical influence on the student has changed drastically. Open education should be considered primarily as a process of self-education of an individual and the formation of internal creative productivity on the path to self-realisation within the information society.

Modern information and communication technologies (ICT), such as the Internet and the mobile phone network, provide each user with global informativeness — as in, consumption of any information developed by mankind at any given time, in any format desired (text, audio, video) (Timkin, 2014).

There are numerous electronic resources available in the public domain that are of great cultural significance (full-text libraries, virtual museums, interactive foreign language lessons, etc.).

It is traditionally acceptable to use the terms, Net Generation, or Generation Millennium, or Millennials, or Digital Natives (Cherniy, 2010) when referring to those born in 1980–2000, since they grew up using the Internet and various electronic gadgets that fundamentally changed the information mentality. Adjusted for a slight lag when it comes to Russia in this regard, it can be stated that only in recent years a stream of students of this category has taken to the Russian schools and universities and a few young teachers belonging to that same generation have now appeared (Lapchik, 2017)

Studies conducted in the USA show that about 75% of respondents (students and university graduates) occasionally turn to open electronic courses because of their availability. 45% are interested in courses that don't exist or were not available in the university where the respondents studied, but they are needed for career growth. Finally, only about 6% indicated that the electronic course is integrated with the one currently being studied at the university and recommended by the teacher (Henner, 2015). We think that such studies to a large extent can be applied to specialized musical academies. It cannot be denied that the representatives of the artistic professions need experience of performing on stage - this practical component of the learning process excludes isolation from the community of colleagues, teachers and spectators, but the process of learning and acquiring skills itself can be enclosed and limited to distance learning in electronic format.

In our view, the individual characteristics of the socio-cultural climate of those who are studying is an important psychological factor, as well as the formation of favourable conditions for overcoming psychological, linguistic and financial barriers during the learning process.

The Difficulty in studying this problem lies in the fact that all the above components should be taken into account when considering it - "personal", "socio-cultural" and "psychological". Moreover, the impact of the socio-cultural environment upon the contemporary performer, as well as the formed behavioural patterns and psychological stereotypes within the learning process in the given environment as a whole should be equally significant.

In our opinion, the atomisation of society, which is gaining strength and the active growth of individualisation in the modern world is taking place against the background of an overwhelming influence of mass culture patterns, creates an unfavourable environment for the development of a creative personality and a bright individuality.

If the requirements of the socio-cultural environment are not taken into account during the preparation for an active stage performance, there could be a skew towards shocking behaviour and bad taste, which can affect the professional and artistic level of performers skill extremely negatively. In this regard, the independent work of young vocalists which happens online must have its logical continuation in the form of personal contact and work with a mentor in an offline mode. This is possible both in full-time, part-time and distance learning in the university environment, and outside of it.

Purpose and objectives of the study

The study of psychological and pedagogical conditions for the development of creative personality has been considered by many scientists (Augustinavichute, 1998a, 1998b; Bogomolov, 2004; Vygotsky, 1996).

The article analyzes individual psychological characteristics and social climate in which undesirable personal characteristics of performers are minimized and their strengths are maximized (Istratova, 2010).

Scientists studied models of creative children and teenagers ' personalities, their lifestyle and social environment (Osipov, 2003; Urmina, 2011; Freud, 1990, 1991; Filatova, 1994, 2010; Jung, 1995).

Methodology

We are living in a new pedagogical reality, and an open education system has already firmly entered our line of sight. In its development, modern society moved on to a new stage in the informatisation of education, when the problems of informational-communicational interactions became relevant.

The human perception of information algorithms is built differently in the traditional education system in comparison to the open. The principle of world cognition itself has undergone significant changes, especially in the presence of a huge flow of information. This implies the development of the ability to operate with information in a dynamic environment, including occurrences in society, science, and the profession — all this creates a space of constantly changing cultural strata, on which an active modern personality that is integrated into society "manoeuvres".

We believe that a free development of a personality, the discovery of its creative potential and individuality is a fundamental factor within an open education system in the field of developing vocal performance skills. The open education system allows everyone to carry out a controlled educational process, independently determining its intensity, working on an individual schedule with a flexible definition of the time and place for their classes. At the same time, thanks to a highly developed modern network and multimedia technologies, as well as software capabilities, constant

contact can be upheld with the teacher and students progress in learning the material can be verified by statistics. It is also important that open education allows conducting formative activities not only through traditional educational institutions but also in the alternative commercial institutions that are working in the cultural and social spheres.

An open model of education is emerging as a result of the evolution of social processes in the current round of informational development of mankind. These processes are less dependent on state policy towards the field of education, rather being a logical response to an objectively existing demand, formed by an active, modern individual.

An open international education system contributes to the integration of national educational systems into a single international space, and this, in turn, leads to cooperation and mutual enrichment. Neither the differences in the language environment nor variations in professional terminology will interfere with the international educational exchange of information. On the contrary, such practice is capable of providing a new leap in quality in the improvement and enrichment of the educational process.

The basic socio-psychological characteristics of each person are innate. This determines the need for taking the student's temperament into account - introvert or an extravert personality. Individual characteristics of human nature will inevitably affect behavioural responses and individual traits of a creative person, while their role in the learning process is often underestimated, which in turn, leads to a negative emotional state of the performer (Bogomolov, 2004; Istratova, 2010; Vygotsky, 1996).

It is obvious for us that for the swift implementation of effective new technologies, we need trained professionals who are capable of supporting the production processes of open training, and more and more of them are now appearing. Already, open education technologies are being widely used in modern teaching practices. Confirming this is the massive interest in educational Internet channels and thematic websites. If the student has not grasped something in a classroom, they can cover on their own in the form of online lessons or webinars. All this confirms the validity of the above-mentioned processes occurring in our society and testifies to the manifestation of a motive-backed action on behalf of a modern person on the path to learning new things.

We understand that in the open education system higher requirements are applied to the student since the system requires a different quality of readiness for learning. Hard work, motivation, discipline, self-control - all the skills needed for independent work should be at a high level. It is important to objectively evaluate the starting level of a student's knowledge, and the basic set of skills already acquired by them, and the physical/technical capability of the workplace. Due to unequal starting conditions, the factor of social inequality can have an effect, however, unfortunately, this is inevitable in the modern world. There is a big gap between elite education and that for the masses. The goal of the open education system is to minimise that gap and help people improve their informational and professional culture without condemning them to additional expenses.

The information delivery system in open education provides feedback and support for the teacher, which is usually difficult within the framework of traditional teaching methods. Of course, personal contact is of great importance, but the dialogue between the student and teacher is not always productive. Most important is for the student to be motivated to acquire knowledge and ability to self-organise since the lack of constant control for many acts as a positive impetus. Modern Internet platforms have training channels where the material is delivered an accessible and talented way. It

should be emphasised that this is already an everyday reality for the students, which in turn, serves as an impetus for the development of learning modules and control systems to measure the learning process.

To date, researchers in the field of teaching methods based on modular training programmes have accumulated results that are extremely important for the development of professional studio and concert practices for a modern vocalist.

The fundamental factor and the key to success is the internal and external motivation, the pedagogical and educational function in motivating the student goes by the wayside in that regard. The interactive approach to communication between the student and the teacher helps to establish contact, and additionally between the students themselves. At the same time, the authority of the teacher does not diminish, and on the contrary, moves to a different level: mentoring as a type of individual and personal companionship and support of the student. The student becomes independent in solving individual professional problems while operating with the support of a teacher (Gulchevskaya, 2003).

Online Learning Modules

The technological approach of modular online learning is naturally developing on the basis of traditional methods, but this evolution is taking place due to changes in the social systems and scientific and technological progress.

Researchers in the field of modular technology formulate the objectives of modular learning as follows:

1.   The main goal is to achieve high-level results.

2.   Comfortable pace for the student.

3.   Self-determination of the trainees' own abilities.

4.   Flexible construction of content to be learned.

Thus, the modular approach is, in fact, an intensive way to solve educational goals. In this regard, we are convinced that it is important to create online training modules for vocalists with different basic knowledge. Starting with the introductory (fact-finding) all the way to the professional. Such a well-planned developmental approach will allow forming sustainable singing skills based on the existing or newly acquired theoretical knowledge.

The widespread use of mobile and cloud-based modern information communication technologies (ICT), masses of open online courses determine the process of integration into the educational environment of specialised secondary and higher educational institutions - universities of a new generation. The teachers themselves are modernising the educational process - for most of them, the constant self-development and mastering of new technologies and activities is completely inorganic (Kuznetsov et al., 2000).

We have developed, described and filmed a video of a basic online training course system for people with an initial and intermediate level of knowledge in the field under discussion. Based on personal performance and pedagogical practice, the author attempted to answer all the necessary professional requests of the students. You can see this in table 1 "Training modules".

Table 1"Training modules"

MODULE I	MODULE II	MODULE III	MODULE IV	MODULE V
Elementary Music Theory	Range development	Solo vocals	Vocals in motion	Vocals in motion
Vocal breathing	Vocal amplification	Rhythm section for vocalists	Help of the body	Stylistics and repertoire work
Voice hygiene	Timbre	Harmony	Craft of acting	Vocals in the studio
Vocal/stage tone	Vocal mobility	Vocal improvisation	Stage movement and vocals	Monitor field and work in various acoustic conditions
Fundamental techniques of vocal mastery	Rhythmic Solfeggio	Ensemble	Tools	Production and studio equipment

In the process of modular music education, basic operational knowledge about musical elements is formed. This becomes possible due to the interaction between several types of cognitive activities:

Visual cognitive

Auditory

Intonational

Rhythmic

The author fully shares the opinion of colleagues who agree that such a technique creates a holistic approach to the study of the subject, increases the speed of perception of information and the acquisition of professional skills (Nazaikinsky, 1972).

The psychological nature of creative inspiration is closely related to the issue of attention. Therefore, particular features surrounding attention play a very important role in the psychological analysis of a personality (Teplov, 1947).

Unlike the traditional, IT lectures allow to unfold the presented content wider and deeper through the use of various teaching aids and technologies, in addition to resources from the Internet (Gromkova, 2017).

Results

In accordance with the needs and challenges that the modern vocalists face, and based on the desire of young professionals to integrate into the international community and undertake a successful performance practice, attention should be paid towards creating a favourable climate for colleagues to interact and acquire professional skills.

Many international music schools with a high-efficiency rating have opened online courses for everyone, including those from other countries. For example, Berklee Online.

We would like to continue our work on the creation of online learning modules for vocalists of various levels of competency, distinguished by their ability and desire for independent creative work, for educational and rehearsal work with a clear criterion of a subsequent evaluation of what was learned and mastered. Possibility of working offline, in turn, should become a powerful stimulus during personal contact with a mentor. This will enable to construct an effective system for acquiring the technical skills of vocal mastery for all those who are willing, regardless of their place of residence or their physical condition. Specifically, in cases when the health, remoteness, or other factors do not allow a student to be part of the educational environment of the university, modular online learning becomes especially relevant.

During our teaching practice, we observed that for students who are distinctly introverted, such a technique would allow focusing on individual vocal-associative-physiological processes thus revealing their inner potential, bypassing fear of external negative factors.

For extroverts, feedback from the mentor would serve as a favourable condition during training, since the regular correlation of their performance with expert evaluation and approval of their success is beneficial while working with such students.

An important factor in creating favourable conditions for the acquisition of professional skills by a modern vocalist is the interaction between the mentors and students, and this is often impossible due to tours or remoteness, as well as with distance learning.

Given all this, we are convinced that a modular online system will organise this process better than anything else. This, in turn, creates complementary socio-pedagogical conditions for the acquisition of the necessary professional skills by the modern vocalists.

Discussion

It's obvious to the author that the stage is the main stimulus for a musician and the audience's sympathy and that the approval of colleagues provides strength for personal and professional growth.
Self-perception is of great importance for the personality as a whole and it is formed in the context of a person's attitude towards the society and performed activities (Bochkarev, 1974).

It is obvious to us that participation in contests, concert programmes and other events is an integral part of the life of an active musician, vocalist in particular. In this regard, any performance presents a great opportunity to consolidate the acquired professional skills. Overcoming the fear of the stage, the ability to work in various acoustic spaces, free

emotional expression of the musical material in accordance with the creative task that was set out, and many other factors are worked out in the rehearsal room, and then on the stage.

The competitive spirit, realized through participation in competitions among peers, will create the basis for the formation of self-esteem in a student. The analysis of the performance, the jury reviews and the applause of the audience all set the desired vector for professional development, which allows the artist to adapt among colleagues and mentors. Many professionals share this point of view, emphasizing that at this stage fairly stable friendships and relationships are formed that help a future professional vocalist find the necessary optimistic pre-set and self-confidence (Urmina, 2011).

Mass culture products are created by professionals - specialists in the field of consumer demand, education, politics, mass art, and advertising (Osipov, 2003).

To date, researchers in personality psychology have accumulated data that is extremely important for those practising concert performances. Here, first of all, one can single out the development of the personality typology theory by Jung (1995). It is interesting since it includes the study of both the sphere of the unconscious and consciousness in their organic unity, overcoming the well-known extremes of traditional psychoanalysis which places an exaggerated significance on unconscious drives in the psychological life and creative practices of a person (Filatova, 2010; Freud, 1991, 1990).

Our analysis of the social and psychological environmental factors allows us to highlight a number of situational interactions of a creative person with the environment.

The first one is "consolidation". It is based on the formation of a social microenvironment and an informal interpersonal interaction (instances of "friendship" and "love"). It is important to note that there may be a fear of existential loneliness in the form of an absence of "one's own", "native", familiar audience, meaning that such a situation can be regarded as hostile and even critical.

The second is "confrontation". For many performers, it can have a stimulating effect - namely, the desire to "defeat" the audience, "show then", etc. This refers to the atmosphere of competitive excitement supported by the surrounding social environment. However, in this case, fear of defeat is also inevitable, which can be perceived by the young performer as a disaster.

The third situation is described as that of a "creative dialogue." It is formed during educational/rehearsal work and is filled with directorial and acting technologies. It is as if the performer is "coming to an agreement", "attracting" the audience and listeners to their point of view and enter into a confidential contact with them. In this case, there is an anxiety that this contact will not occur, and this causes the corresponding fears.

The following situation can be described as the "situation of public loneliness." Artists with developed internal creative potential that are inclined to self-centeredness may be scared of losing all contact with the audience, as they are largely self-sufficient. This situation arises due to an excessive personification of the performer in the process of their training, constant planting in the feelings of their own exclusiveness by those around him. Sometimes this can work but often leads to nervous breakdowns associated with the state of inner loneliness causing fears that are not well understood, which manifest themselves in the most unexpected situations - states of increased anxiety, depression, fear of being misunderstood by others (Augustinavichute, 1998a, 1998b; Filatova, 1994; Freud, 1990).

All the above processes fully relate not only to concert practice but also to the learning process as a whole. In the educational environment of the university or in creative groups, they are displayed very clearly. However, in conditions of open education, these processes remain largely hidden. What are the true motives and desires of young performers on their path to success and creative fulfillment? Obviously, the thirst for success in front of the audience and recognition of colleagues often act as a flip side of vanity. The author conducted a small study, during which several authoritative and famous musicians answered the question: "What served as an incentive to start studying music seriously?". Almost all of them answered: "Success." So, we can assume that in many respects we are dealing with strong, atypical personalities with obvious leadership qualities.

Under the circumstances of an open society and education, the modern performer receives a universal tool for understanding and applying professional skills. This works regardless of the personality type, its inherent fears and complexes. Any subsequent work conducted offline with a mentor, concert or a competitive experience, will serve to consolidate the gained knowledge.

Conclusion

Social and psycho-pedagogical factors surrounding the acquisition of professional skills by modern vocalists in an open education environment are both internal and external. We see that internal factors are conditioned upon individual psychological characteristics of personality development, which are based on a person's genetic predisposition. The basic personality structure with which the individual is born carries vulnerabilities, which most often become a positive incentive on the path to acquiring professional skills and creative freedom. For instance, an introvert loses to the extravert in sociability, wins in the refinement of perception and feelings.

Versatility and even somewhat impersonality of the open education system in many ways equates the positions of different social and psychological groups. Hence, the subsequent examination, competitive and concert practices, as well as group work, among colleagues and with a mentor in an offline setup, can enrich the routine process of vocal rehearsals. Operating by the online training modules system facilitates a gradual socio-psychological adaptation of performers.

Each of these stages is crucial, and each student may overcome them at their own speed. However, while maintaining the overall thought-out sequence within the framework of the psychological and pedagogical cycle, each of the students will approach the next stage prepared, regardless of the individual learning speed, time and place of where the professional knowledge and skills were acquired.

Art refers to life like wine to grapes - said one thinker, and he was absolutely right, indicating that art takes its roots from life, but gives something beyond what was taken that is not contained in the characteristics of what it originated from (Vygotsky, 1996).

The task of an educational system within the modern realities is to provide a young creative person with all the necessary professional knowledge and skills that they can transform into the miracle of art at the highest aesthetic level.

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