

TRADITIONS AND INNOVATIONS IN CONTEMPORARY VOCAL AND CHORAL ART

OLENA BATOVSKA¹, NATALIA GREBENUK²,
NATALIYA BYELIK-ZOLOTARYOVA³, YULIYA IVANOVA⁴,
TETIANA SUKHOMLINOVA⁵, IANA KAUSHNIAN⁶

SUMMARY. The problem of traditions and innovations in vocal and choral performance is a large-scale, many-sided integral system. This phenomenon of musical culture combines the classical direction and modernization of interpretation processes, which determines the topicality of the research. The aim of the article was to reveal the phenomenon of traditions and innovations in vocal and choral art as a complex multi-vector phenomenon that includes components of different scales, content, and functions that they perform. *Methods.* The research involved theoretical and practical methods. *Problem:* theoretical methods are represented by the analysis and arrangement of materials; identification of the main elements of the problem; generalization of the data obtained during the research. The practical methods are based on the search for and collection of scientific concepts and empirical data

¹ Doctor of Arts, Professor of Department of Choral Conducting, Faculty of Performing and Musicology, Kharkiv National University of Arts named after I. P. Kotlyarevsky, Constitution Square, 11/13, Kharkiv, 61003, Ukraine, olenamb1@gmail.com

² Doctor of Arts, Professor of Department of Choral Conducting, Faculty of Performing and Musicology, Kharkiv National University of Arts named after I. P. Kotlyarevsky, Constitution Square, 11/13, Kharkiv, 61003, Ukraine, ng29rebenuk@gmail.com

³ Candidate of Arts, Professor of Department of Choral Conducting, Faculty of Performing and Musicology, Kharkiv National University of Arts named after I. P. Kotlyarevsky, Constitution Square, 11/13, Kharkiv, 61003, Ukraine, 1bueliikzolutava3i@ukr.net

⁴ Candidate of Arts, Associate Professor of Department Choral Conducting and academic vocal, Faculty of Music Art, Kharkiv State Academy of Culture, 4, Bursatskyi uzviz, Kharkiv, 61057, Ukraine, Ivochkaulia@gmail.com

⁵ Candidate of Arts, Senior Lecturer of Department Choral Conducting and academic vocal, Faculty of Music Art, Kharkiv State Academy of Culture, 4, Bursatskyi uzviz, Kharkiv, 61057, Ukraine, sukhomlinova1tety@gmail.com

⁶ Candidate of Art, Senior lecturer of Department of Solo Singing and Opera Training, Faculty of Performing and Musicology, Kharkiv National University of Arts named after I. P. Kotlyarevsky, Constitution Square, 11/13, Kharkiv, 61003, Ukraine, yanina4kashubi2@ukr.net



from the fields of performance, history, pedagogy, philosophy, aesthetics, medicine; on the monitoring of educational, as well as concert and performing activities; creative collaboration with soloists and the choral group. *Results.* The problem of traditions and innovations in vocal and choral performance is based on the following blocks: preservation of classical principles of academic vocal performance; their synthesis with discoveries and achievements of other spheres; modernization promoted by the expansion and updating of the genre framework, as well as modern engineering equipment. *Conclusions.* The fact of significance of the phenomenon of traditions and innovations in vocal and choral performance for the culture of society was revealed during the research. Its universality as a many-sided, flexible, large-scale integral phenomenon which consists of many different elements that play a leading role in its formation and are closely related was proved. Its interaction with different areas of society is shown. *Prospects.* The issue of traditions and innovations in vocal and choral performance is constantly enriched with new content, expands the scope of its implementation and interaction with various forms of social consciousness, science, medicine, which necessitates further study of this phenomenon.

Keywords: academic vocal performance; performance software support; practice of vocal and choral art; educational and performance activities; breathing exercises; artistic directing; monitoring of educational and concert practice.

Introduction

Vocal and choral art is one of the leading branches of human culture in general and music in particular. Throughout centuries of its history, it has accumulated the background of properties that are continuously modernized, expanding its framework and scope, while maintaining its classic version.

It is also a complex multi-vector and, at the same time, integral system, which includes a series of categories (main components) that ensure the integration of music and performing arts in society, the achievements of humanitarian thought and science. This fact determines the relevance of the study of traditions and innovations in the field of vocal and choral performance.

The aim of this article is to study the ways of preserving classical traditions of the past in the activities of soloists, vocalists, as well as choral groups, and update the interpretation principles, as well as the concert and performative environment, means of broadcasting music performance. It is important to achieve this aim from both practical and theoretical points of view, as the materials of this study can be used by choir artists, soloists and vocalists in their performing, pedagogical activities, as well as in the academic field regarding an in-depth study of this problem.

The aim of this research involves the following objectives:

- Find and collect sources that reveal the theory and practice of vocal, choral performance in the current realities;
- Analyse and arrange all available material related to the topic;
- Identify the categories — the main elements of the phenomenon of contemporary vocal and choral performance;
- Summarize the results of the study.

The first of these objectives is based on the formation of the academic and information background, which is the foundation of the research and successful fulfilment of the rest of objectives.

The second objective becomes the main link in the creation of this article, as it focuses on the analysis of academic information background, which allows presenting the problem of traditions and innovations in vocal and choral performance as a complex many-sided integral phenomenon.

The third objective derives from the first two, and allows outlining the range of components that constitute the background of the problem of contemporary vocal and choral art in general, and the synthesis of classical and innovative trends in particular.

Finally, the fourth objective set by the author of the article is providing a panoramic view of the phenomenon of tradition and innovation in contemporary vocal and choral art based on the research findings.

So, this research distinguishes by the topicality, as well as the variety and diversity of the objectives fulfilled in it.

Literature review

The academic and pedagogical literature covers different segments of the problem of traditions and innovations in vocal and choral performance. Researchers focus on the study of historical periods of the formation and establishment of the vocal school, emphasize the importance of deep spiritual sources of domestic vocal culture of pre-classical times, which have made an invaluable contribution to contemporary vocal and choral creativity⁷.

The scholars study the life and career of prominent representatives of national performing schools. One of them is Modest Menzinsky, who founded his own vocal studio in the Swedish capital (Stockholm), which attracted not only soloists but also experienced interpreters of classical and folk vocal music⁸.

⁷ Rudenko, Olexandr. *Ukrainian school of vocal art: traditions and modernity*. Musical Arts and Culture, 2018. <https://doi.org/10.31723/2524-0447-2018-26-264-255>

⁸ Turianskyi, Peter. *Vocal-performance creativity of Modest Mentsinsky*. Youth and the market, 2022. <https://doi.org/10.24919/2308-4634.2022.256049>

The great role of the performing activity of Oleksandr Hromysh, the outstanding bass of Ukraine, in preserving and popularizing the classical traditions of the cantata-oratorio genre on the contemporary opera stage is emphasized⁹.

Musicology also presents the performing and pedagogical activities of Zoia Khrystych, soloist (soprano) of Taras Shevchenko National Opera and Ballet Theatre of Ukraine. The role of her professional creative contribution both in maintaining the high level and popularization of the Ukrainian national academic vocal school around the world, and in educating new generations of opera performers is noted¹⁰.

Contemporary science of choral and vocal performance actively studies and describes the process of developing a singing voice in various works. In particular, subtle nuances of the nature of the voice, the language and voices that reproduce musical intonations are recorded with the help of speech therapists, as well as the latest computer hardware and software¹¹.

The researchers monitor the condition of the vocal apparatus and the nature of the sounds it produces during a 40-minute rehearsal load. This process includes exercises for singing, performing works and reading aloud¹².

Specialists in the field of vocal and choral art actively study the problem of ergonomics of performance and saving, as well as improving the singers' vocal health. Knowledge in this area contributes to maintaining the vocalist's ability to work longer¹³.

One of the main areas of musicology of vocal and choral performance deals with the methods of melodiousness development in junior school pupils in general, and the coordination between musical hearing and purity of intonation in particular. This approach improves the quality of musical training of school graduates¹⁴.

⁹ Siatetskyi, Cornell. *Creative and performance activity of opera singer alexander gromsh in the cantato-oratorial cycle*, 2021. <https://www.researchgate.net/publication/354470526>

¹⁰ Kirsh, Elliana, Leer, Eva, Phero, Heidi, Xie, Changchun, Khosla, Sid. *Factors Associated with Singers' Perceptions of Choral Singing Well-Being*. *J Voice*, 27, No.6, 2013, pp. 25-32. <https://doi.org/10.1016/j.jvoice.2013.06.004>

¹¹ Rehder, Maria, Behlau, Mara. *Perceptual, auditory and acoustic vocal analysis of speech and singing in choir conductors*. *Pró-fono: Revista de Atualização Científica*, 20, No. 3, 2008, pp. 195-200. <https://doi.org/10.1590/S0104-56872008000300010>

¹² Trinite, Baiba, Blauzde, Olga, Barute, Dina, Ivane, Madara. *Choral Conductors Vocal Loading in Rehearsal Simulation Conditions*. *Journal of Voice*, 2022. <https://doi.org/10.1016/j.jvoice.2022.01.025>

¹³ Trinite, Baiba, Blauzde, Olga, Paipare, Mirdza, Valce, Ilze. *The investigation of voice ergonomic factors in conductors*. *Problems in Music Pedagogy*, 20, No. 2, 2021, pp. 71- 85. <https://www.researchgate.net/publication/357406354>

¹⁴ Ivane, Madara, Trinite, Baiba. *Development of coordination between hearing and voice in singing: review of methodical literature in the latvian language. society integration education*, *Proceedings of the International Scientific Conference*, 3, No. 223, 2020. <https://doi.org/10.17770/sie2020vol3.5080>

The impact of classes in the choral group on human health, the importance of the optimal zone for the performer are examined. This includes range, volume, and vocal performance technique¹⁵.

Vocal and choral creativity specialists study the factor of the influence of different genres and human participation in different choral groups on the state of the voice. As practice shows, this factor has a direct impact on the fatigue rate¹⁶.

However, research on the problem of tradition and innovation in vocal and choral performance as a whole system has not yet been conducted. As musicology has not covered this aspect of the cultural life of society, it is necessary to study it in depth and supplement it with updated information and discoveries in the future.

Methodology

This section describes the structure of the research topic, the sampling process, the methods used in relation to the analysed problem. The methods used are described below.

Research procedure

The research of the problem of traditions and innovations in vocal and choral performance involves a number of stages. Each of them is aimed at in-depth comprehensive study of this topic.

The stages of studying the problem of traditions and innovations in vocal and choral performance are the following:

- finding and collecting sources of information covering this topic;
- analysis and arrangement of materials according to their content and function;
- identification of leading elements of the phenomenon, its description as a comprehensive many-sided and integral system.

¹⁵ Kirsh, Elliana, Leer, Eva, Phero, Heidi, Xie, Changchun, Khosla, Sid. *Factors Associated with Singers' Perceptions of Choral Singing Well-Being*. Journal of Voice, 27, No.6, 2013, pp. 25-32. <https://doi.org/10.1016/j.jvoice.2013.06.004>

¹⁶ Jolley, Morgan. *Vocal Health of Choral Singers from Kenya and the United States: Dysphonia and Vocal Fatigue in Relation to Musical Genres*. University of South Florida, 2020. <https://doi.org/10.13140/RG.2.2.30375.98722>

Figure 1

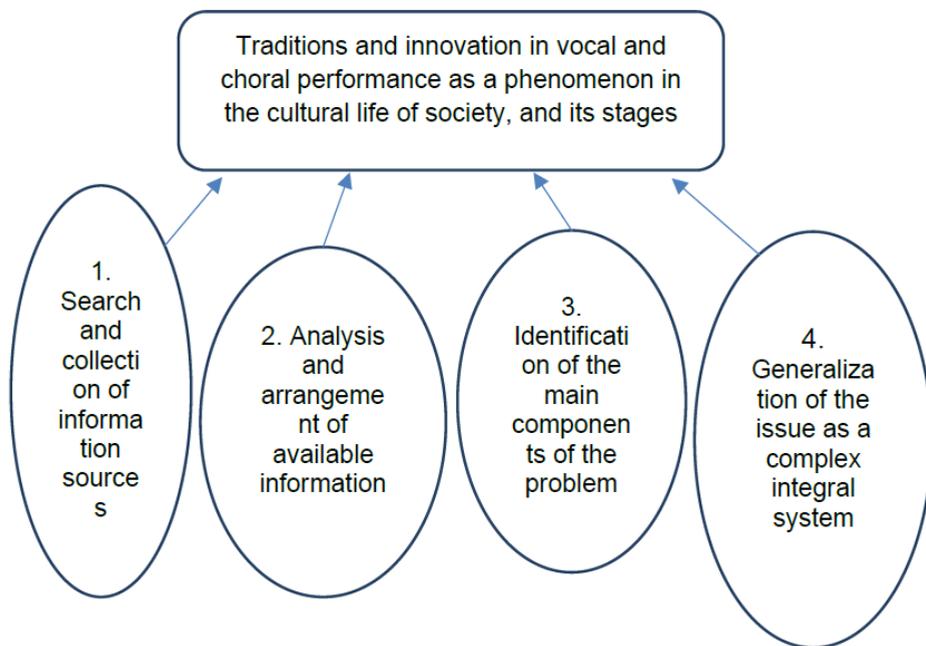


Figure 1 illustrates the stages of studying the phenomenon of traditions and innovation in contemporary vocal and choral art

Stages of studying the problem of traditions and innovations in vocal and choral art. Source: developed by the author

Finding and collecting sources of information that cover the problem of traditions and innovations in vocal and choral art creates a background for the analysis and arrangement of materials, according to their content. This allows identifying the main components that form an integrated system of the phenomenon and reveal it comprehensively.

So, all four stages of the research procedure that play key roles in the in-depth and comprehensive analysis of the phenomenon of traditions and innovation in vocal and choral performance are inextricably linked and contribute to its many-sided study.

Sampling

The article examines materials on various aspects of the problem of tradition and innovation in vocal and choral performance. Those aspects apply to the areas related to music, in particular, performing arts, such as aesthetics and philosophy, history and psychology, as well as a less closely related field — medicine.

The objects of the sample were academic works and recorded observations of the artistic and pedagogical activity of masters of vocal and choral creativity, as well as the practical experience of specialists from different countries and cultural fields.

The author of the article studied 30 sources covering the problem of traditions and innovations in vocal and choral performance. The complexity, volume, multi-vector nature of the studied phenomenon and the importance of its in-depth comprehensive study determine the need to analyse a large number of materials. These sources, which were used as the background for the scientific understanding of the topic of the article, proved to be the foundation for the explanation and many-sided study of the phenomenon of traditions and innovation in vocal and choral creativity.

To achieve the main goal of the maximum coverage of the phenomenon of traditions and innovations in vocal and choral performance, the author selected scientific papers in various fields. They are represented by the following areas:

- aesthetic education of children, singing voice (including choral) therapy;
- teaching methods and principles of professional realization of outstanding opera singers and conductors on the stage in the context of certain historical periods;
- information and communication technologies that deal with expanding opportunities and modernizing the practice of concert performances of soloists, as well as choral groups.

Research methods

Theoretical and practical research methods were used to cover the issue of traditions and innovations in vocal and choral performance of this phenomenon became the methods of research.

Analysis, arrangement of materials, identification of the main components of the analysed phenomenon are used as theoretical methods.

The practical methods included the search and collection of information related to the research topic, observation of teaching and learning the basics of academic singing in the educational institution, interaction with vocalists and choral groups in educational and concert-performing activities.

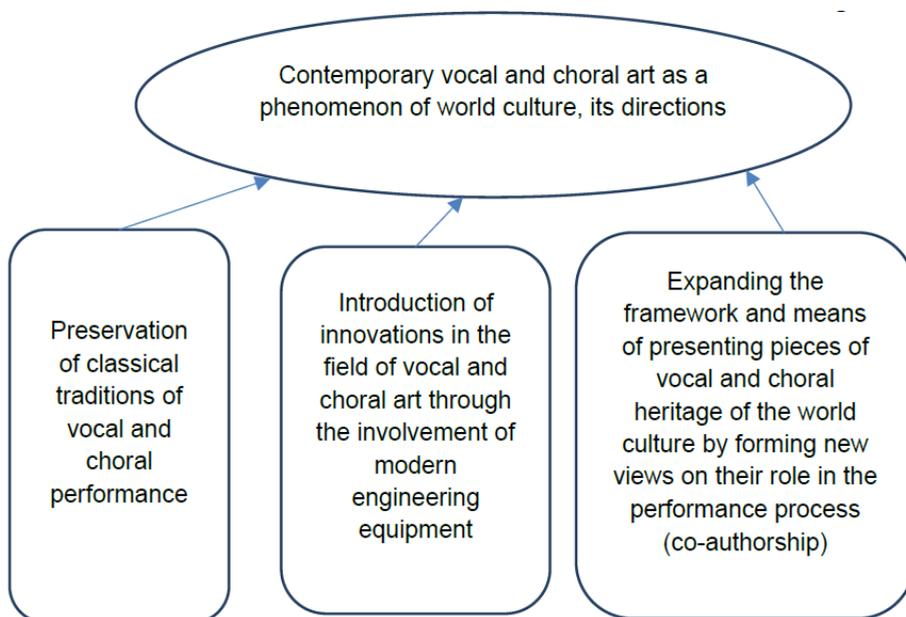
Search and collection of materials is based on the study of a large system of information from scientific and practical fields concerned with not only vocal and choral performance, but also related fields, as well as slightly related subject areas.

Observation of teaching and learning the basics of academic singing of soloists and choirs allowed revealing the principles of preserving traditions and updating the nature of educational and pedagogical practice, as well as the synthesis of these two areas.

Interaction with soloists and choral groups in the process of educational and concert performing activities of the author as a leader of an orchestra was aimed at obtaining information about the means of providing classes and performances to the audience, as well as methods of their preparation and organization.

Results

The search for and collection of materials on contemporary vocal and choral art gives grounds to state that both classical methods of performing practice and new trends dictated by the current demands are presented in inseparable unity. The vocal and choral activity is universal because the property referred to above makes it a large-scale, many-sided, complex and, at the same time, flexible phenomenon. Its analysis contributes to the understanding and coverage of vocal and choral performance as an integral system that includes many components. Figure 2 illustrates three main blocks of contemporary vocal and choral practice, which form the foundation of this activity.

Figure 2

Vocal and choral art and its main directions. Source: developed by the author

According to modern practice in the field of vocal and choral performance, the classical traditions of academic vocal, the base of technical methods of interpretation, the development of the vocal apparatus and sound delivery as the main unit of performing vocal compositions remain topical.

The modernization of educational programmes in the majors: Vocal, Solo Singing, Choral Singing, Choral Conducting plays a significant role in the successful implementation of the performance of soloists and choral groups. It is based on the active use of the information and communication technologies, which include the latest developments in engineering software. It is equally important to consider the above subjects from a philosophical point of view as complex integral systems, where knowledge of related subjects and areas is closely intertwined.

The factor of improving performance skills among soloists and choral groups is the active application of the practical principle of co-creation of composers and performers, the introduction of improvisational blocks, as well as the creation (usually by a solo singer) of a vocal line in the choral or orchestral score performed at stage.

The analysis and arrangement of available information became the background for identifying the main components of the research problem. Table 1 lists the classical (traditional) elements of vocal and choral performance skills, as well as their characteristics.

Table 1

Breathing exercises	It contributes to maintaining and improving the professional health of singers, maintaining vital activity of the vocal apparatus
Vocal exercises - chanting	Used to prepare the vocal apparatus for the performance of works. They include a system of technical methods of interpretation that help improve the skills and quality of presentation of the author's idea
Formation of the voice timbre base	Highly artistic and professional approach to referring a voice to a particular timbre group and, accordingly, deep knowledge of its tessitura, range limits, development of singing capabilities and selection of repertoire in accordance with the above indicators
Creating a harmonious ensemble	The essence of this phenomenon is the coherence and purity of the sound of musical material, in terms of intonation, as well as constructive, highly professional interaction of all performers with each other, the ability to unite during the performance, while maintaining the expressiveness of their own performance. Such an ensemble can include small groups, as well as a choral group in general
Preserving works created in early times in the repertoire of soloists and choir	The essence of this principle is to support the technical apparatus of the means of interpretation accumulated over several centuries.

**Components of classical traditions of vocal and performing arts
and their characteristics**

Table 2 lists the categories of innovative approach to the current vocal and choral practice.

Table 2

Interaction of vocal and choral art with other areas of artistic practice (drama, cinema, speech)	The method of using elements of dramatic acting skills (speech, facial expressions, gestures) by vocalists and choir in the course of performing works
Synthesis of technical discoveries in the field of interpretation belonging to different countries, styles and academic schools	Involvement of the elements of vocal and choral music performance used by different traditional national cultures and their adaptation to academic conditions
Application of the latest engineering and technical equipment in the field of sound directorial support of performances of soloists and choral groups	Modernization and expansion, as well as improving the quality in the field of vocal and choir performances
Expanding the boundaries of the environment where vocalists and choirs perform music	Inclusion of groups in the modernized format of the concert programme, where singers become participants in a big show, with the use of information and communication technologies that help increase the number of listeners around the world

Categories of innovative approach to the field of vocal and choral performance, their characteristics

Table 3 gives the names, descriptions of those areas where the classical traditions of vocal and choral art are preserved, on the one hand, while there is a modernization in this area on the other hand.

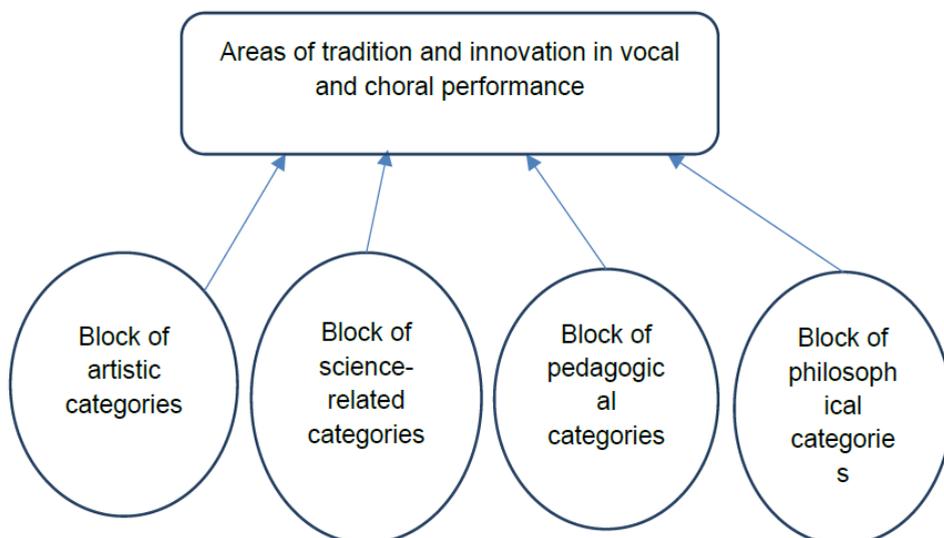
Table 3

Higher and mid-level educational institutions where future specialists study in the majors Vocal Art, Choral Art, Choral Conducting	Development of universal methods of teaching and learning according to the educational programmes, which synthesizes practical, as well as scientific and theoretical experience of outstanding masters of vocal and choral art of the past and innovative trends used in the activities of representatives of this professional field of the present.
---	--

Material and technical support of vocal performers and choral groups	The provision of modern engineering equipment that provides not only high quality broadcasting, recording performances of vocalists, choirs, but also contributes to the implementation of special effects on stage designed for brighter, innovative display of images and content of vocal, choral compositions in general
Artistic realization of performance of soloists and choral groups	Individual director's approach to the interpretation of works performed by vocalists or choirs, accompanied by the author's concert and stage version, which becomes the idea and content of the parallel plan
Environment where professional activities of representatives of vocal and choral creativity are carried out	The principle of expanding the scope of the stage concert venue for vocalists and choirs is actively used as a phenomenon in its traditional sense. This principle implies the use of different options of acoustic space. This space can be both a room and an open-air stage, as well as an auditorium created by the latest means of video broadcasting, when online listeners in any part of the world have access to viewing the performances of vocalists and choir

Areas of implementation of traditions and innovations in vocal and choral art, their characteristics

So, traditions and innovations in the contemporary vocal and choral art are a complex many-sided and at the same time complete phenomenon. This is manifested in artistic, scientific, pedagogical and philosophical forms of expression of academic creativity. The figure below illustrates this problem as part of an integral system comprising a number of categories that differ in scale and function.

Figure 3

Generalized demonstration of the problem of traditions and innovations in vocal and choral art as a complex integral system

Source: developed by the author

The artistic block provides the author's individual versions of the stage concert design of vocalists and choral groups, which combine classical traditions and modernization techniques.

The science-related block involves monitoring the concert performance of soloists and choirs, collection of information about their practice, analysis of the resulting data and creating concepts about traditions and innovations in the field of vocal and choral art as a many-sided and complex phenomenon.

The pedagogical block is based on preparing flexible universal guidance manuals that promote the formation of choir artists and soloists-vocalists of the highest professional and artistic level, who have developed a deep national and world culture, along with a broad and thorough technical set of tools.

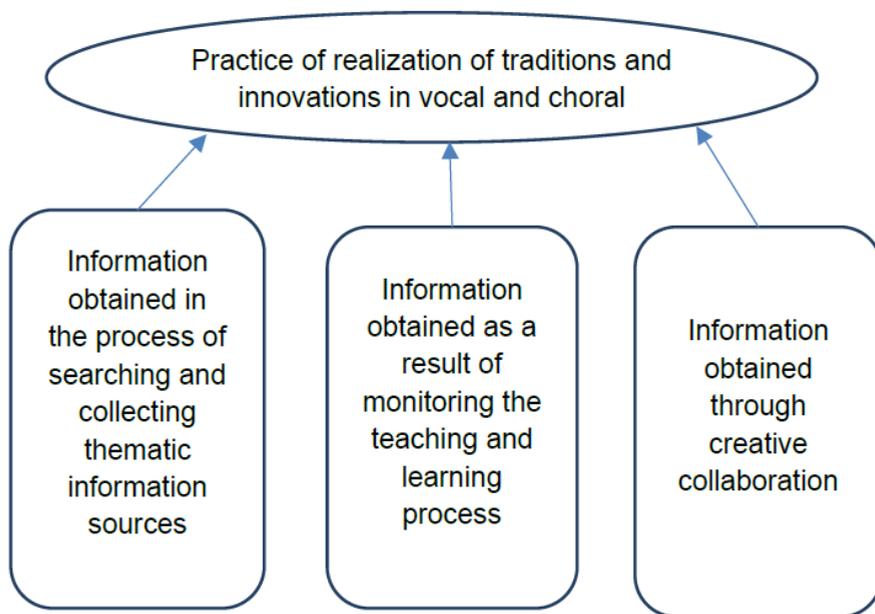
The philosophical block opens the widest prospects for the preservation and development of further vocal and choral creativity. It is a mechanism for understanding the deep value and necessity of this field of art for the life of society and its progress in general. This block gives

contemporary composers the opportunity to realize their own authorial ideas and make extraordinary, truly creative, innovative solutions to the tasks set while working in this field.

Practical methods of researching the problem of traditions and innovations in vocal and choral performance are based on three blocks:

- search and collection of information.
- observation of the process of teaching the basics of academic interpretation in an educational institution.
- interaction with soloists and choral groups in preparation for performances. Figure 4 illustrates the vector of the practical approach to the study of the research topic.

Figure 4



Practical methods of studying the problem of traditions and innovations in vocal and choral art. Source: developed by the author

The search for and collection of information sources is carried out by identifying the range of issues that are of scientific importance for the full-scale disclosure of the phenomenon of tradition and innovation in vocal and choral performance. These issues describe both the musicological aspects directly related to the research topic and the aspects that have an indirect and in some cases little relation to the art of music, but contribute to a deeper and comprehensive coverage of the problem under research.

The method of monitoring the process of teaching students of different ages the basics of academic solo and choral singing is based on recording pedagogical methods used by vocal performance teachers, as well as tools used to fully and effectively convey educational programmes to students and ensure quality contemporary concert performances of soloists and choirs.

The method of creative interaction with the leader of the choral group, its members, as well as soloists involves the direct participation of the author of the publication as a leader of an orchestra in rehearsals with them and performances on stage. This method concentrates the principles for:

- the formation of the “soloist — leader of an orchestra”, “choir — leader of an orchestra”, “soloist, choir — leader of an orchestra” ensemble.
- achievement of synchronous performance of parts by its participants.
- building a balanced sounding of singers and the accompanying musical instrument.
- artistic directing, which creates a relief of musical themes, which pass by turn from vocal performers to instrumentalists.

Table 4 presents the names of mechanisms for practical research on the problem of traditions and innovation in contemporary vocal and choral performance.

Table 4

<p>Identifying ways to study the problem</p>	<p>In-depth perception, understanding and consideration of the problem of traditions and innovations in vocal and choral creativity, as a complex, large-scale, multi-vector and, at the same time, integral system, which includes a series of the main components. They include:</p> <ul style="list-style-type: none"> - methods of executive and pedagogical activity; the practice of using modern software in the design of classes and concert programmes. - implementation of the principles of vocal performing therapy in the treatment and rehabilitation of patients. - research of historiographical documents related to the names of prominent representatives of vocal and choral performance.
<p>Recording pedagogical methods</p>	<p>Drawing up a map of the principles and mechanisms of presenting material related to academic vocal to students of different ages. These components include:</p> <ul style="list-style-type: none"> - penetration into the content of the work being learnt. - outlining the images presented in it by the composer. - determining the set of performance techniques characteristic of the composition learnt. - training intervals that help to consolidate the material and increase the performance level.
<p>Means of presentation of the educational programme</p>	<p>A series of mechanisms to ensure effective and high-quality students' learning of materials on Solo Singing, Choral Singing, Choral Conducting. It is based on such components as:</p> <ul style="list-style-type: none"> - a variety of types of work during classes (exercises for the voice, learning the text of the work, finding information about the history of its creation). - acquaintance with different variants of interpretation of the work being learnt by other performers. - developing one's own authorial version of its in-class performance.
<p>Supporting a concert performance</p>	<p>A set of methodical and engineering tools promoting creation of high-quality concert performance: rehearsals; the use of modern equipment that provides the process of sound transmission and its recording.</p>

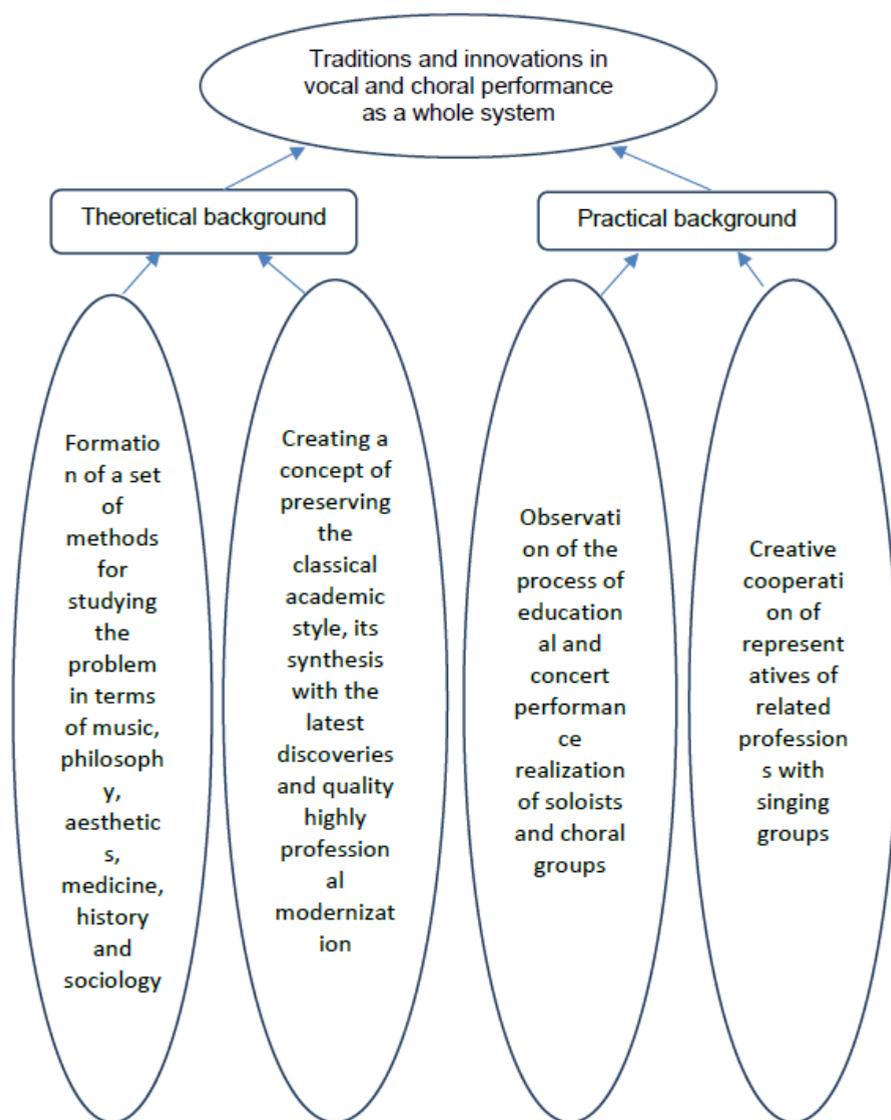
TRADITIONS AND INNOVATIONS IN CONTEMPORARY VOCAL AND CHORAL ART

Principles of ensemble formation	A series of methodological techniques aimed at making all members of the choir, as well as soloists and leader of an orchestra feel part of a large integral system, the components of which are interconnected, complement each other, and promote expressive performance of the material by other performers, while maintaining high artistic quality of their own part, to create a single comprehensive picture of the work being performed.
Formation of synchronous performance of the parts	Several principles of performing technique that allows musicians to maintain a single dynamic, tempo, the nature of the images of the work in general.
Building a balanced sound of singers and musical instrument	Finding the optimal map of timbre lines and dynamic inflections for a vocal or choral work that contribute to the relief presentation of its main material and more shaded performance of those layers of musical texture that serve as the background of the main theme, complementing and enriching it.
Artistic directing	A number of methods of individual author's solution of the stage concert version of vocal and choral works: - the plan of placement of performers on the stage. - introduction of software, including videos during the performance of singers. - the opportunity to build a dialogue of artists with the audience, which expands the genre framework and modernizes the classical principles of performing practice of soloists and choir.

Principles of practical study of traditions and innovations in vocal and choral art, their characteristics

So, the problem of traditions and innovations in vocal and choral performance is a many-sided integral system that includes a series of components of different scales. Figure 5 shows a panorama of this phenomenon.

Figure 5



**The system of traditions and innovations in vocal and choral art.
Source: developed by the author**

The problem of this study is a phenomenon that combines theoretical and practical blocks, as well as the components that form their foundation: methodology and conceptuality, creative practice, and scientific discoveries. This topic is promising for further research, as it opens a wide field for the representatives of not only music culture, but also a number of other fields.

Discussion

According to this research, the problem of traditions and innovations in vocal and choral performance is a many-sided, large-scale and, at the same time, integral system. It includes a number of categories (significant elements) that differ in scale, content and functions they perform. They include two main blocks: the theoretical and practical foundations of the study of the topic, as well as the components that make up each of these blocks. These components are related to performing, pedagogical, methodological activities. All of them are shown in an inseparable synthesis with each other, in deep communication with various spheres of social consciousness and science, which revealed the uniqueness, breadth and flexibility of the phenomenon under research.

The musicological literature on the problems of traditions and innovations in vocal and choral art emphasizes the importance of vocalist's individual approach to the performance of his/her part in the works, as well as the importance of talent in interpreting different styles, including postmodern ones¹⁷.

The focus on such an aspect of practical study of the nature of vocal sound as its recording by new software systems, in particular by spectral bifurcation diagrams, is significant from a scientific perspective¹⁸.

A valuable contribution to the study of the problem of traditions and innovations in the vocal and performing arts is the consideration of the composers' creative approach to the use of voice in the score. In particular, it becomes a means of expressing the human condition and its study¹⁹.

¹⁷ Karantonis, Pamela, Placanica, Francesca, Verstraete, Pieter. *Cathy Berberian: Pioneer of Contemporary Vocality*. Routledge, 2014. <https://doi.org/10.4324/>

¹⁸ Neubauer, Jürgen, Edgerton, Michael, Herzel, Hanspeter. (2004, April). *Nonlinear phenomena in contemporary vocal music*. *Journal of Voice*, 18, No. 1, 2004, pp. 1-12. [https://doi.org/10.1016/S0892-1997\(03\)00073-0](https://doi.org/10.1016/S0892-1997(03)00073-0)

¹⁹ Shortis, Cob. *Distilling the Essence: Vocal Provenance in the Work of Jack Body*. 2020. https://mro.massey.ac.nz/bitstream/handle/10179/2139/02_whole.pdf?sequence=3&isAllowed=y

Revealing the role of modern computer technology in the design of voice translations, both natural and artificial, and the study of its space, through the use of representative elements and their manipulation, is also important²⁰.

The research on how composers and sound engineers use speech recordings, especially in technology-mediated works, is significant (21).

Scientific experiments and developments in the field of understanding microtonal music in vocal performance with the help of modernized versions of scales and instruments (homemade lyres) are being actively conducted²².

In musicology, the relationship between vocal performance and linguistics takes place through the observation of a system of semiotic patterns in the course of singing. In particular, the phenomenon of the voice sonority scale is considered, which clarifies the nature of the expansion of their range, stability and change²³.

Researchers provide valuable scientific information related to the process of self-study of vocal-related educational programmes, where the mechanism of developing perception of high art in neural networks plays the main role²⁴.

A major contribution to research on vocal and choral performance is the focus on testing a modernized structure to identify and build a separate model of the singer's part in the context of polyphonic songs by including a module of sound sources, which contributes to the effectiveness of engineering support for vocalists²⁵.

This trend is also observed in the study of a model for the systematization of vocal performers through the WaveNet classifier, which modulates the functions of the raw audio signal²⁶.

²⁰ Wishart, Trevor, Emerson, Simon. *On sonic art*. Harwood Academic Publishers, 1996. <https://doi.org/10.4324/9781315077895>

²¹ Lane, Caleb. *Voices from the Past: Compositional approaches to using recorded speech*. *Organised Sound*, 11, No. 1, 2006, pp. 3-11. <https://doi.org/10.1017/>

²² Kilbane, Mariam. *A Speech-Musical Modernism: Harry Partch's Lyric Media*. *Publications of the Modern Language Association of America* 135, No. 3, 2020, pp. 511-529. <https://doi.org/10.1632/pmla.2020.135.3.511>

²³ Agha, Asif. *Voice, Footing, Enregisterment*. *Journal of Linguistic Anthropology*, 15, No. 1, 2013, pp. 38–59 <https://doi.org/10.1525/jlin.2005.15.1.38>

²⁴ Yakura, Hiromu, Watanabe, Kento, Goto, Masataka. *Self-Supervised Contrastive Learning for Singing Voices*. *IEEE/ACM Transactions on Audio, Speech, and Language Processing*, 30, 2022, pp. 1614-1623. <https://doi.org/10.1109/TASLP.2022.3169627>

²⁵ Sharma, Bidisha, Das, Rohan, Li, Haizhou. *On the Importance of Audio-Source Separation for Singer Identification in Polyphonic Music*. *Interspeech*, 2019. <https://doi.org/10.21437/Interspeech.2019-1925>

²⁶ Zhang, Xulong, Yu, Yongwei, Li, Li, Gao, Yi. *Music Artist Classification with WaveNet Classifier for Raw Waveform Audio Data*, 2020. <https://www.researchgate.net/publication/340541309>

Obtaining information on scientific discoveries in the field of vocal and choral performance is facilitated by the analysis of methodological aspects of training music teachers in the vocal ensemble class, in particular, the principles of coherence, balance, harmonious sounding of parts of the vocalists and the whole group while singing²⁷²⁸.

A valuable contribution to the discovery of the phenomenon of traditions and innovations in vocal and choral art is the evaluation of the effectiveness of multimedia systems of teaching popular and classical music. It is also a revision of speech spectrum technology to create a multimedia device based on the broadcast of pop music, which is based on the mechanism for recognizing the features of the audio frame²⁹.

The study of traditions and innovations in vocal and choral performance can undoubtedly benefit from the academic studies of the problems of the evolution of vocal culture in European academic schools at different historical stages³⁰.

The position of masters of academic singing is progressive: in their scientific works they state that the successful vocal activity of a future teacher of music is based on stage culture, which is determined by highly artistic performance of a piece of music, artistic image, the performer's aesthetic taste, artistic behaviour, translation of aesthetic values³¹³².

The principles of formation of stage culture of future music teachers during their vocal training are the methodological background for structuring the content of professional subjects for vocal training, choice of forms and methods of teaching and learning in higher educational institutions³³. The

²⁷ Shapovalova, Liudmyla, Chernyavska, Marianna, Govorukhina, Nataliya, Nikolaievskaya, Yuliia. *Pastoral in Instrumental and Vocal Music 18-21 Centuries: Genre Invariant and Performance*. Ad Alta-Journal of Interdisciplinary Research. 11, No. 2, 2021, pp. 136-140. http://www.magnanimitas.cz/ADALTA/110220/papers/A_23.pdf

²⁸ Svitylo, Serhiy. *Preparation of lectures on musical arts in the class of vocal ensemble*. Bulletin of the National Academy of Managers of Culture and Arts, Vol. 3, pp. 180-184. <https://doi.org/10.32461/2226-3209.3.2021.244480>

²⁹ Zhao, Xuelin. *Evaluation of Multimedia Popular Music Teaching Effect Based on Audio Frame Feature Recognition Technology*. Advances in Multimedia, 4, 2022, pp. 1-11. <https://doi.org/10.1155/2022/1178100>

³⁰ Shelepnytska-Govorun, Natalia. *Periodization of vocal culture development of music art specialists in Europe, 2021*. <https://doi.org/10.36550/2415-7988-2021-1-195-49-52>

³¹ Drach, Iryna, Cherkashina-Gubarenko, Marianna, Chernyavska, Maryna, Govorukhina, Nataliya, Mykhailova, Olga. *Francis Poulenc's Music through Screen Media*. European Journal of Media, Art and Photography, 9, No. 2, 2021, pp. 92-105.

³² Kosinskaya, Natalia. *Methodological bases natalia kosinskaya of formation of scenically-shaped culture of future teachers of musical art*. Aesthetics and Ethics of Pedagogical Action, 2017. <https://doi.org/10.33989/2226-4051.2017.16.175972>

³³ Kosinska, Natalia. *Formation of the scenically-shaped culture of future teachers of musical art: methodological benchmarks*, 2018, pp. 109-116. <https://doi.org/10.24195/2218-8584-2018-9-109-116>

analysis of the organization of a pedagogical experiment on the formation of the stage culture of future music teachers when learning vocals is also important, it includes three stages: summative, formative, comparative³⁴.

Observing the preparation of vocalists and choral groups for the performance plays an important role. In particular, the need to use voice warm-up during rehearsals is emphasized, which allows avoiding the risk of vocal cord injury while singing³⁵.

The philosophical and pedagogical comprehension of communicative practices in the educational process of high school has practical value for studying the problem of traditions and innovations in vocal and choral art. In particular, a typology of dialogic interaction in the teachers' research space is proposed, which creates conditions for analysis, reflection and self-assessment of students in the organization of their educational activities³⁶.

It is necessary to learn the content of a piece of music as a special cultural phenomenon, to consider it as a synthesis of spiritual, emotional and aesthetic experience of mankind based on the interpretation of its artistic and semantic dimension, to build its stage image and retransmit it to pedagogical, performing and vocal activities³⁷.

Determination of the leading methodological approaches (cultural, axiological, competence, hermeneutic), which determine the essence of stage culture of music teacher and stage artist, plays a significant role in the study of traditions and innovation in vocal and choral performance^{38,39}.

However, the problem of traditions and innovations as a comprehensive, many-sided and, at the same time, integral system has not been considered in the works referred to above. This determined the need to address this issue in this article.

³⁴ Kosinska, Natalia. *Analysis of the results of experimental research of stage culture formation of future teachers of music art in the vocal training process*. Eureka Social and Humanities, 1, No. 1, 2020, pp. 56-61. <https://doi.org/10.21303/2504-5571.2020.001141>

³⁵ Onofre, Fernanda, Ricz, Hilton, Prado, Maria, Rojas, Vannesa. (2021, January). *Vocal resistance among choir singers*. European Archives of Oto-Rhino-Laryngology, 278, No. 3. <https://doi.org/10.1007/s00405-020-06238-7>

³⁶ Oleksiuk, Olga, Bondarenko, Larysa, Cherkasov, Volodymyr, Kosinska, Natalia. *Innovative Model of Communicative Practices*. Journal of History Culture and Art Research, 8, No. 2, 2019, p. 244. <https://doi.org/10.7596/taksad.v8i2.2109>

³⁷ Kosinska, Natalia. *Formation of the scenically-shaped culture of future teachers of musical art: methodological benchmarks*, 2018, pp. 109-116. <https://doi.org/10.24195/2218-8584-2018-9-109-116>

³⁸ Kosinskaya, N. (2017, October). *Subject characteristic of scenic-image culture of future teachers of music art in the vocal training process*. ScienceRise Pedagogical Education <https://doi.org/10.15587/2519-4984.2017.112901>

³⁹ Klish, Iryna. *Stage activities of Zoya Christich in the context of the development of vocal art OF Ukraine*. Youth and the market, 3, 2021, pp. 133-139. <https://doi.org/10.24919/2308-4634.2021.234265>

This study is reduced to several educational institutions where the author carries out practical activities, as well as reliance on academic, methodological and empirical material of researchers who analysed the problem. Its results can be applied in both educational and performance practice of educational institutions and concert organizations.

The study of traditions and innovations in vocal and choral performance provides indisputable prospects for further research. In particular, the researchers can study such areas as the sociology of vocal and choral creativity; psychological aspect of the organization of choral groups; the role of vocal and choral performance in the progress of society.

Conclusions

The research topicality is determined by its many-sided review, which includes, in addition to musical performance, aesthetic, historical, pedagogical, technological and medical aspects. This is evidenced by the coverage of a large number of elements which form the background for the issue of traditions and innovations in vocal and choral performance as an integral multi-vector system.

The study of the problem of traditions and innovations in modern vocal and choral performance reveals it as a complex multi-vector phenomenon. It is formed by components of different scales, content and functions. They include two major blocks of particular importance: theoretical and practical backgrounds; creation of the concept of preservation of classical academic style, its synthesis with the latest discoveries and quality highly professional modernization.

The foundation of the practical background is the observation of the process of educational and concert performing realization of soloists and choral groups; creative cooperation of representatives of related professions with singing groups.

The findings of this research can be used in educational institutions as a material of the educational programme on the following majors: Choral Conducting, Solo Singing, Choral Singing, as well as in the activities of creative associations, concert organizations as one of the links creating a stage version of works for soloists and choir.

The study of this topic opens up broad prospects for researchers due to its versatility, which indicates the deep relationship of music with philosophy and aesthetics, history and sociology, medicine and technical subjects. This forms the background for new discoveries about its complex and universal nature.

REFERENCES

- Agha, Asif. *Voice, Footing, Enregisterment*. *Journal of Linguistic Anthropology*, 15, No. 1, 2013, pp. 38–59 <https://doi.org/10.1525/jlin.2005.15.1.38>
- Drach, Iryna, Cherkashina-Gubarenko, Marianna, Chernyavska, Maryna, Govorukhina, Nataliya, Mykhailova, Olga. *Francis Poulenc's Music through Screen Media*. *European Journal of Media, Art and Photography*, 9, No. 2, 2021, pp. 92-105.
- Ivane, Madara, Trinite, Baiba. *Development of coordination between hearing and voice in singing: review of methodical literature in the latvian language. society integration education*, Proceedings of the International Scientific Conference, 3, No. 223, 2020. <https://doi.org/10.17770/sie2020vol3.5080>
- Jolley, Morgan. *Vocal Health of Choral Singers from Kenya and the United States: Dysphonia and Vocal Fatigue in Relation to Musical Genres*. University of South Florida, 2020. <https://doi.org/10.13140/RG.2.2.30375.98722>
- Karantonis, Pamela, Placanica, Francesca, Verstraete, Pieter. *Cathy Berberian: Pioneer of Contemporary Vocality*. Routledge, 2014. <https://doi.org/10.4324/9781315571072>
- Kilbane, Mariam. *A Speech-Musical Modernism: Harry Partch's Lyric Media*. *Publications of the Modern Language Association of America* 135, No. 3, 2020, pp. 511-529. <https://doi.org/10.1632/pmla.2020.135.3.511>
- Kirsh, Elliana, Leer, Eva, Phero, Heidi, Xie, Changchun, Khosla, Sid. *Factors Associated With Singers' Perceptions of Choral Singing Well-Being*. *J Voice*, 27, No.6, 2013, pp. 25-32. <https://doi.org/10.1016/j.jvoice.2013.06.004>
- Klish, Iryna. *Stage activities of Zoya Christich in the context of the development of vocal art OF Ukraine*. *Youth and the marke*, 3, 2021, pp. 133-139. <https://doi.org/10.24919/2308-4634.2021.234265>
- Kosinska, Natalia. *Analysis of the results of experimental research of stage culture formation of future teachers of music art in the vocal training process*. *Eureka Social and Humanities*, 1, No. 1, 2020, pp. 56-61. <https://doi.org/10.21303/2504-5571.2020.001141>
- Kosinska, Natalia. *Formation of the scenically-shaped culture of future teachers of musical art: methodological benchmarks*, 2018, pp. 109-116. <https://doi.org/10.24195/2218-8584-2018-9-109-116>
- Kosinska, Natalia. *Principles and approaches to the formation of the stage-shaped culture of future teachers of musical art in the process of vocal training*. *ScienceRise Pedagogical Education*, 10, No. 18, 2018, pp.4-8. <https://doi.org/10.28925/2518-766X.2018.3.4348>
- Kosinskaya, Natalia. *Methodological bases natalia kosinskaya of formation of scenic-shaped culture of future teachers of musical art*. *Aesthetics and Ethics of Pedagogical Action*, 2017. <https://doi.org/10.33989/2226-4051.2017.16.175972>

- Kosinskaya, Natalia. Subject characteristic of scenic-image culture of future teachers of music art in the vocal training process. *ScienceRise Pedagogical Education*, 2017. <https://doi.org/10.15587/2519-4984.2017.112901>
- Lane, Caleb. *Voices from the Past: Compositional approaches to using recorded speech*. *Organised Sound*, 11, No. 1, 2006, pp. 3-11. <https://doi.org/10.1017/S1355771806000021>
- Neubauer, Jürgen, Edgerton, Michael, Herzel, Hanspeter. (2004, April). *Nonlinear phenomena in contemporary vocal music*. *Journal of Voice*, 18, No. 1, 2004, pp. 1-12. [https://doi.org/10.1016/S0892-1997\(03\)00073-0](https://doi.org/10.1016/S0892-1997(03)00073-0)
- Oleksiuk, Olga, Bondarenko, Larysa, Cherkasov, Volodymyr, Kosinska, Natalia. *Innovative Model of Communicative Practices*. *Journal of History Culture and Art Research*, 8, No. 2, 2019, p. 244. <https://doi.org/10.7596/taksad.v8i2.2109>
- Onofre, Fernanda, Ricz, Hilton, Prado, Maria, Rojas, Vannesa. *Vocal resistance among choir singers*. *European Archives of Oto-Rhino-Laryngology*, 278, No. 3, 2021. <https://doi.org/10.1007/s00405-020-06238-7>
- Rehder, Maria, Behlau, Mara. *Perceptual, auditory and acoustic vocal analysis of speech and singing in choir conductors*. *Pró-fono: Revista de Atualização Científica*, 20, No. 3, 2008, pp. 195-200. <https://www.researchgate.net/publication/23314845>
- Rudenko, Olexandr. *Ukrainian school of vocal art: traditions and modernity*. *Musical Arts and Culture*, 2018. <https://doi.org/10.1590/S0104-56872008000300010>
- Shapovalova, Liudmyla, Chernyavska, Marianna, Govorukhina, Nataliya, Nikolaievskaya, Yuliia. *Pastoral in Instrumental and Vocal Music 18-21 Centuries: Genre Invariant and Performance*. *Ad Alta-Journal of Interdisciplinary Research*. 11, No. 2, 2021, pp. 136-140. http://www.magnanimitas.cz/ADALTA/110220/papers/A_23.pdf
- Sharma, Bidisha, Das, Rohan, Li, Haizhou. *On the Importance of Audio-Source Separation for Singer Identification in Polyphonic Music*. *Interspeech*, 2019. <https://doi.org/10.21437/Interspeech.2019-1925>
- Shelepnytska-Govorun, Natalia. *Periodization of vocal culture development of music art specialists in Europe*, 2021. <https://doi.org/10.36550/2415-7988-2021-1-195-49-52>
- Shortis, Cob. *Distilling the Essence: Vocal Provenance in the Work of Jack Body*. 2020. <https://www.researchgate.net/publication/48371596>
- Svitylo, Serhiy. *Preparation of lectures on musical arts in the class of vocal ensemble*. *National Academy of Managerial Staff of Culture and Arts Herald*, 2021. <https://doi.org/10.32461/2226-3209.3.2021.244480>
- Siatetskyi, Cornell. *Creative and performance activity of opera singer Alexander Gromsh in the cantato-oratorical cycle*, 2021. <https://www.researchgate.net/publication/354470526>
- Trinite, Baiba, Blauzde, Olga, Barute, Dina, Ivane, Madara. *Choral Conductors Vocal Loading in Rehearsal Simulation Conditions*. *Journal of Voice*, 2022. <https://doi.org/10.1016/j.jvoice.2022.01.025>

- Trinite, Baiba, Blauzde, Olga, Paipare, Mirdza, Valce, Ilze. *The investigation of voice ergonomic factors in conductors*. Problems in Music Pedagogy, 20, No. 2, 2021, pp. 71- 85. <https://www.researchgate.net/publication/357406354>
- Turianskyi, Peter. *Vocal-performance creativity of Modest Mentsinsky*. Youth and the market, 2022. <https://doi.org/10.24919/2308-4634.2022.256049>
- Wishart, Trevor, Emerson, Simon. *On sonic art*. Harwood Academic Publishers, 1996. <https://doi.org/10.4324/9781315077895>
- Yakura, Hiromu, Watanabe, Kento, Goto, Masataka. *Self-Supervised Contrastive Learning for Singing Voices*. IEEE/ACM Transactions on Audio, Speech, and Language Processing, 30, 2022, pp. 1614-1623. <https://doi.org/10.1109/TASLP.2022.3169627>
- Zhang, Xulong, Yu, Yongwei, Li, Li, Gao, Yi. *Music Artist Classification with WaveNet Classifier for Raw Waveform Audio Data*, 2020. <https://www.researchgate.net/publication/340541309>
- Zhao, Xuelin. *Evaluation of Multimedia Popular Music Teaching Effect Based on Audio Frame Feature Recognition Technology*. Advances in Multimedia, 4, 2022, pp. 1-11. <https://doi.org/10.1155/2022/1178100>