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SELF-REGULATION OF A VOCALIST'S MUSICAL AND PERFORMING ACTIVITY AS AN ARTISTIC PHENOMENON

The self-regulation of a vocalist's musical and performing activity is considered from the standpoint of the achievements of modern science. The expediency of studying the content and structure of the phenomenon by art historians is substantiated, since only the use of art historical tools makes it possible to identify mechanisms for controlling the individual physiology of the vocalist's vocal apparatus in the process of musical and performing activity. It was found that the emotionality of the conditions of a vocalist's concert and stage activity depends both on his own assessment of their significance and on his personal attitude to the stressors that create such conditions. Two algorithmic forms of the reaction of the vocalist's psychophysiological sphere to the action of stressors in the process of musical and performing activity are described. It is emphasized that the use of the first form ensures the activation of the vocalist's emotional reaction to the perceived signals of stressors, and the use of the second one mobilizes his internal resources to create such a potential state that reveals psychological mechanisms for counteracting stressful conditions. A technology has been defined for dividing all vocalists into groups, according to the external reflection of the impact of stressors on their concert and stage well-being, that is, into "repressor vocalists" who suppress the difficult experiences of stressors and "concealer vocalists" who consciously ignore their impact on the course of musical and performing activities. It has been proven that "concealer vocalists" usually demonstrate higher performance during public interpretation of vocal works than "repressor vocalists". Leading factors influencing the self-regulation of a vocalist's musical and performing activity have been identified. An analysis of the vocalist's emotions, which encourage him to activity, characterized as the "dictatorship of concert and stage behavior", was carried out. The internal unity of the vocalist's emotions and the specificity of their self-assessment, which is reflected in the essence of these concepts, have been studied, namely: in emotions it is reflected in the form of subjective experiences, and in self-assessment — in the form of a signal, which is outlined by the corresponding sign (positive or negative) even before the conscious (logical) or unconscious (emotional) assessment of the quality of control attributes.

Keywords: *vocalist, musical work, musical performance, emotions, emotionality of conditions, self-regulation, "repressor vocalists", "concealer vocalists".*

Problem statement... In the process of a vocalist's musical and performing activity, it is impossible to predict in advance the appearance of all stressors that can create emotional conditions. Of course, such conditions are characterized by both

positive and negative effects on a given type of activity, depending on their intensity. At the same time, the issues of self-regulation of the intensity of emotional conditions to the optimal strength, at which the most successful musical and performing activity of the vocalist is achieved, have not yet been studied. Studying these issues would make it possible to develop a methodology for the purposeful formation of self-regulation abilities of a vocalist's musical and performing activities, as it refers to the internal management of the process of imaginary creation of an interpretative model of musical works and its implementation. If such abilities are available, personal capabilities are mobilized and developed to achieve the goal, and this process is accompanied by the unerring reproduction of performing abilities during public interpretation of musical works.

That is why considering the problem of self-regulation of a vocalist's musical and performing activities from the standpoint of art history is considered relevant today.

Analysis of recent studies and publications... The development of computer civilization at the turn of the 20th and 21st centuries, rapid and radical changes in the socio-cultural policy of Ukraine require a creative personality capable of rapid integration into the global information space. A significant role in the formation of such a personality is given to musical art, where the problem of self-regulation of the vocalist's musical and performing activities is quite relevant.

Modern art history has been replenished with a large number of works that examine various aspects of the musical and performing activities of artists in the concert and stage sphere, namely:

- the performance technique of a musician-performer (Giesecking, Leimer, 1972; Onyskiv, 2012; Su Lingfen, 2020 and others);
- the readiness of a concert program for public interpretation by a musician-performer (Yan I, 2023; Yunyk, 2009, 2011; Zhan Yi, 2023 and others);
- the individual performance style of a musician-performer and the specifics of its determination (Ma Lin, 2024; Yunyk, Yunyk, 2025; Yunyk, Kozyr, Tkach, Bukanievych, Zihan, 2025 and others);

- the artistry of a musician-performer (Iergiev, 2016; Mattice, 2013; Suj Na, 2023 and others), etc.

The problem of self-regulation of the musical performance process by any artist of concert and stage activity, unfortunately, has so far remained beyond the attention of art historians. However, this problem has been considered by scholars in the field of musical pedagogy. In particular, D. Yunyk, researching the theory and methodology of forming the performance reliability of instrumental musicians, came to the conclusion that the basis of their self-regulation is "... imagined images of control attributes, the formation of which occurs both during work on musical works or improvement of technical equipment, and in the process of direct rehearsal preparation for stage performances" (2011, p. 411). According to his beliefs, the programming of patterns of such "... attributes of control is carried out through the integration, complementation, and cognitive transformation of perceived stimulus features based on the representation of semantic concepts, separated from the properties of the sensory influences themselves. Conscious representation of not only the signs of generalized visual properties of drawings of musical or sound configurations, but also typical connections of numerous notations with other conceptual categories (sound production techniques, fingering-keyboard sequence of playing movements, emotional-figurative content of musical works, etc.) improves the quality of formation of performance attributes of control" (2011, p. 412).

Unfortunately, in art history, the issue of self-regulation of musical and performing activities by vocalists have so far remained beyond the attention of scholars. However, their coverage would provide an opportunity to improve the quality of interpretation of musical works during public performances by vocalists.

The aim of this article is to prove that the self-regulation of a vocalist's musical and performing activity is an art history phenomenon and it is from the standpoint of this field of science that the content and structure of the aforementioned concept should be investigated.

To achieve this aim, the following **objectives** were defined:

1) to consider the essence of the concept of "self-regulation of the vocalist's

musical and performing activity" based on the achievements of modern science;

2) to clarify the forms of reaction of the vocalist's psychophysiological sphere to the action of stressors in the process of musical and performing activity;

3) to substantiate the technology of dividing all vocalists into groups, according to the external reflection of the impact of stressors on their concert and stage well-being;

4) to determine the leading factors of influence on the self-regulation of the vocalist's musical and performing activities.

Presentation of the main research material... It is advisable to consider the self-regulation of a vocalist's musical and performing activity taking into account the artist's positive previous experience of interpreting musical works under the influence of certain stressors on his emotional sphere. This makes it possible to link the self-regulation of a vocalist's musical and performing activity with two forms of reaction of his psychophysiological sphere to the action of stimuli, namely:

the first form is the activation of the emotional reaction to the perceived signals of the action of stressors;

the second form is the mobilization of internal resources to create such a potential state that reveals psychological mechanisms of counteracting stressful conditions (Buchek, 1993; Markovets, 2005; Zemlyakov, 1996 and others).

The activation of the vocalist's corresponding emotional reactions to the received signals of the action of stressors (the first form of self-regulation of his psychophysiological sphere during musical and performing activity) depends on the assessment of their action. If the received information contributes to the interpretation of the vocal work, then the action of these stressors causes eustress, but, if there is a negative impact on the specified process, a "distress effect" appears, which destroys the coherence of the reproduction of performing abilities and skills.

Of course, in musical and performing practice, there are two groups of artists in whom the influence of stressors on their concert and stage well-being is manifested in different ways from the outside, namely:

the first group is "repressor vocalists" who feel the negative effect of stressors

and, thus, overcoming them, "demonstrate" the influence of these stressors on their own concert and stage well-being;

the second group is "concealer vocalists" who consciously avoid feeling the consequences of the negative effects of stressors and, thus, do not "demonstrate" their impact on their own concert and stage well-being (Yunyk, 2011).

It should be noted that the latter ("concealer vocalists") are less susceptible to the negative impact of stressors on the process of interpreting vocal works and have greater productivity during public performances.

Mobilization of the vocalist's internal resources to create such a potential state that reveals psychological mechanisms for counteracting stressful conditions (the second form of self-regulation of his psychophysiological sphere during musical and performing activities) depends on the summarization and generalization of emotions. The summation of "negative" emotions, which spontaneously arises in each vocalist, leads to the accumulation of a great intensity of its influence on the success of a public performance. The sphere of manifestation of the artist's emotional reactions to the influence of stressors depends on how broad the generalization of emotions was (the unconscious creation of a hierarchical system of individual emotions subordinated to the presenter). The generalization of emotions occurs not only due to the similarity of their properties, but also on the basis of characteristics that appear simultaneously with the initial emotion of a certain sign or modality during previous public performances. The ease of emergence of these emotions is a consequence of the emergence of connections with various elements of the conditions of public performances, which provides uncertainty and unexpected diffusivity for the vocalist's stage behavior. For an informed assessment of the success of the interpretation of vocal works, the emotional significance of such situations for the artist is "shifted" and forms a modified form of his emotions. That is why any stage performance has a certain emotional coloring for the vocalist, which depends on what emotions dominated in the process of such activity. The determining factor in the generalization of emotions is the intensity of the indifferent stressor. The process of generalizing emotions by a vocalist is not static. It is characterized by dynamism that depends on the intensity of emotions, i.e.:

in some conditions, the same stressors can be neutral, and in others — capable of causing a very strong emotional situation (Yunyk, Kozyr, Tkach, Bukanievych, Zihan, 2025).

That is why the preparation of a vocalist for the rational use of "adaptive reserves" in the process of concert and stage performances requires not only "psychological patience" of the long-term action of possible stressors, but also the formation of certain performing abilities aimed at:

- maintaining the desired level of activity of the performing apparatus regardless of the strength and duration of emotional conditions;

- providing emotional and figurative content to musical performances during their sound implementation;

- enhancing the artistic impact on listeners/viewers through appropriate emotional and expressive reactions of the body during public interpretation of vocal works (Yunyk et al., 2025).

Thus, the self-regulation of the vocalist's musical and performing activity takes place both in the form of activating the emotional reaction to the perceived signals of the action of stressors, and in the form of mobilizing internal resources to create such a potential state that reveals psychological mechanisms for counteracting stressful conditions. If the first form of such self-regulation gives the vocalist's personality a reactive character, then the second one is purposeful activity. If stressors convey information about the properties of objects or events and simultaneously cause changes of an affective nature, then the emotionality of the conditions of the vocalist's concert and stage activity increases. By assessing such emotionality, the vocalist determines his personal ability to adequately respond to the effects of these stressors. If this emotionality is perceived as superior to one's own capabilities, a "distress effect" arises, which disrupts the coherence of the reproduction of performance actions. However, the "requirements" are placed both by the "emotional nature of the conditions" towards the vocalist and, conversely, by the vocalist towards them. The emergence of doubt in the ability to provide an adequate "response" to stressors that create the emotionality of the conditions of public performance disorganizes the vocalist's concert and stage

behavior. Of course, the emotionality of the conditions of a vocalist's concert and stage activity depends not only on his own assessment of their significance, but also on his personal attitude to stressors. "Repressor vocalists" who suppress the difficult experiences of stressors are characterized by a lower tendency to distress and higher noise tolerance than "concealer vocalists" who consciously ignore their impact on the course of stage activity.

It should also be noted that the second form of self-regulation of the vocalist's psychophysiological sphere during musical performance (mobilization of internal resources to create a potential state that reveals psychological mechanisms for counteracting stressful conditions) depends on the generalization and summation of emotional stimuli. The emotional sphere regulates the vocalist's adaptive behavior, since emotions evaluate the information (external and internal) received on stage, the sensations of which are encoded in the form of subjective images. The adaptation of his emotional sphere to the conditions of musical and performing activity is carried out through the evaluative, ideomotor and synthesizing functions of emotions. The evaluative function of the vocalist's emotions contributes to the reflection of the emotional conditions of concert and stage activity due to the depth and qualitative uniqueness of his experiences. The ideomotor function of the artist's emotions anticipates the result of performing actions in the imagination and provokes itself into it. Using the synthesizing function of emotions, the vocalist realizes the emotionality of musical and performing activities even under the condition of its uncertainty. In the process of public interpretation of vocal works, such a stimulus evokes the same emotion as an indifferent one. Its strength can even increase due to summation and, thus, affect the effectiveness of the vocalist's musical and performing activities.

This thesis is confirmed in the scientific studies of L. Buchek (1993), O. Markovets (2005), T. Zemlyakov (1996) and other psychologists, who prove that the sphere of manifestation of a person's emotional reactions depends on how broad the generalization of emotions was. It (generalization) is carried out not only on the basis of the similarity of the signs of stimuli, but also on the basis of those signs that appeared simultaneously with the source of the emotion of a certain sign or modality

in previous performances. The ease of formation of "conditional" emotions is a consequence of establishing connections with various elements of previously created situations (Yunyk, Yunyk, 2025).

This, in our opinion, is what gives the vocalist's stage behavior uncertainty and unforeseen diffuseness. With a conscious assessment of the intermediate or even final effectiveness of his musical and performing activity, the emotional significance of similar situations "shifts", forming a modified form of emotions. That is why any public performance has a certain emotional "background" for the vocalist, which depends on what emotions he or she experienced in similar conditions. According to D. Yunyk's research, "... not only similar stimuli, but also other stimuli accompanying them can act as a source of accumulation of emotions both during the mastering of musical works and during their stage performance. An emotional reaction in stage conditions of activity is caused even by those stimuli whose meanings are characterized by a rather distant similarity, since under such circumstances sensitivity to them increases" (2009, p. 82). He also proved that "Spatial or temporal distance from a performance that is significant for musicians narrows the generalization of emotions due to a decrease in sensitivity to the influence of the corresponding type of emotional stimuli. One of the important factors determining the limit of generalization is the strength of the acting stimulus. The greater it is, the stronger the generalization. In novice musicians, generalization of emotions occurs on the basis of physical similarity of stimuli and temporal contiguity, and with the acquisition of certain experience — due to semantic similarity" (Yunyk, 2009, p. 82).

Therefore, it should be noted that:

- 1) one of the determining factors of the generalization of the vocalist's emotions in the process of musical-performing activity is the intensity of the indifferent stimulus;
- 2) the greater the intensity of the indifferent stimulus, the stronger the generalization of the vocalist's emotions in the process of musical-performing activity;
- 3) the limit of intensity of the indifferent stimulus of a vocalist in the process of musical and performing activity depends on his tendency to perceive the corresponding type of emotional stimuli, although, in turn, it is determined by the spatial and temporal

distance from the situation that is significant for him.

Regarding the latter thesis, D. Yunyk noted that the tendency of a musician-performer to perceive a certain type of emotional stimuli is traced in his emotional reaction to stressors, the meaning of which has a rather distant similarity to the emotional stimulus. That is why, according to the scientist, a strong emotional reaction to a weak force of stressors is interpreted by him as a "... symptom of the existing emotional situation. The process of generalization of emotions is not static. It is characterized by dynamism, which depends on the intensity of emotions, that is: in some conditions, stressors are neutral, in others - they are capable of causing a rather strong emotional situation. This is what gives grounds to distinguish pre-concert and concert emotions of musicians-performers, whose functions are:

- in maintaining the required level of activity of actions during the formation of procedural motivation, programs of technical and tactical actions and their implementation;

- in providing emotional content to musical representations during the assimilation of the material and its reproduction on the stage;

- in enhancing the dynamism of transmitting information to listeners by means of the corresponding emotionally expressive reaction" (Yunyk, 2009, pp. 136-137).

Thus, it can be hypothetically noted that the emotions of the vocalist, performing the functions of reflecting not only objective phenomena, but also subjective attitudes towards them, participate in the self-regulation of their own psychophysiological sphere. That is, the emotions of the artist act as a regulator of adaptation to the emotional conditions of musical and performing activities due to their influence on:

- 1) the search for patterns of action of a possible number of stressors in his musical and performing activities;

- 2) the differentiation of stressors and their integration in the emotional conditions of the artist's musical and performing activities;

- 3) the implementation of a pre-planned quality of sound reproduction of the musical text of a vocal work;

- 4) the creation of "autonomy and efficiency" of the reproduction of creative

abilities and performing abilities in the emotional conditions of his musical and performing activities;

5) leveling the influence of the artist's rational sphere on the conscious management of his own concert and stage well-being.

Operating on the basis of the research of scientists in the field of psychology (Buchek, 1993; Markovets, 2005; Zemlyakov, 1996 and others), as well as the results of observations of the musical and performing activities of vocalists, we can hypothetically note the following:

1) the influence of the vocalist's emotional sphere on the adequacy of his own well-being is determined by his musical and performing experience;

2) the artist's musical and performing experience reflects integrative "successes — failures" of previously performed concert and stage activities;

3) the appearance of negative emotions of the optimal degree of intensity in the vocalist's musical and performing activities plays a more important role in the process of working on vocal works than positive ones, since it encourages the search for the most effective methods of achieving the goal;

4) the optimal degree of intensity of a vocalist's emotions in musical and performing activities is individual and is determined personally by each artist;

5) only the optimal degree of intensity of a vocalist's emotions in musical and performing activities allows him to maintain the achieved confidence in his ability to qualitatively apply creative abilities and reproduce performing skills.

According to D. Yunyk's research, the role of an artist's negative and positive emotions in the adequacy of self-assessment of any musical and performing processes is ambiguous. In this regard, he points out the following: "... if the former reflect signals of disorder, confusion and danger, then the latter — well-being. Negative emotions of any level of intensity are caused by signals of an unsatisfactory assessment of control attributes until the situation is corrected or their value is devalued. However, in the process of self-evaluation, negative emotions of low intensity contribute to the search for new information by increasing the sensitivity of analyzers (sense organs), and this, in turn, leads to individuals responding to a wider range of external signals

and improves the representation of certain semantic concepts in long-term memory" (2011, pp. 82-83). However, according to his research, negative emotions of low intensity cause "... unlikely or even random associations that could not be activated in an unemotional state. That is why only "negative" emotions remain stagnant. They become harmful to the adequacy of self-assessment only with excessive force of action. The moderate intensity of such emotions does not distort the assessment of the content of the objective reality of control attributes" (Yunyk, 2011, p. 83).

Therefore, the generalization of the presented information regarding the consideration of self-regulation of the vocalist's musical and performing activities from the standpoint of the achievements of modern science allows us to make generalizations and draw conclusions.

Conclusions.

1. Self-regulation of a vocalist's musical and performing activity is an art history phenomenon and it is from the standpoint of art history that the content and structure of the concept should be investigated. Only the use of art history tools allows us to identify the mechanisms of control of the individual physiology of the vocalist's vocal apparatus in the process of musical and performing activity.

2. The emotionality of the conditions of a vocalist's concert and stage activity depends both on his own assessment of their significance and on his personal attitude to the stressors that create such conditions. There are two algorithmic forms of the reaction of the vocalist's psychophysiological sphere to the action of stressors in the process of musical and performing activity. If the application of the first form ensures the activation of the vocalist's emotional reaction to the perceived signals of the action of stressors, then the application of the second mobilizes his internal resources to create such a potential state that reveals psychological mechanisms for counteracting stressful conditions.

3. All vocalists can be divided into two groups according to the external reflection of the impact of stressors on their concert and stage well-being: "repressor vocalists", who suppress the difficult experiences of stressors; "concealer vocalists", who consciously ignore their impact on the course of musical and performing activity.

Representatives of the second group ("concealer vocalists") are less inclined to perceive the negative impact of stressors on the musical and performing process than representatives of the first group ("repressor vocalists"). In addition, "concealer vocalists", as a rule, demonstrate higher performance during public interpretation of vocal works than "repressor vocalists".

4. The vocalist's emotions are the leading factor in the self-regulation of his musical and performing activities, because they encourage activity, which is characterized as the "dictatorship of concert and stage behavior". Excessive intensity of any type of emotions of the vocalist leads to a false assessment of the content of objective reality due to its distorted presentation in consciousness, which ultimately negatively affects his concert and stage well-being. The internal unity of emotions and self-esteem is reflected in the essence of these concepts, where the attitude towards one's own "I" is reflected, only with the difference that in emotions it is reflected in the form of subjective experiences, and in self-esteem - in the form of a signal, which is outlined by the corresponding sign (positive or negative) even before the conscious provision of a logical assessment of the quality of control attributes.

Prospects for further research... It should be recognized that the information presented in the article does not claim to be an exhaustive disclosure of the mechanisms of self-regulation of the vocalist's musical and performing activity. However, it can serve as a basis for further research into the problem, since questions regarding: the structure of self-regulation of the vocalist's musical and performing activity; the technology of using conscious and unconscious (emotional) assessment of intermediate singing performance in the process of working on vocal works, as well as during their public interpretation, etc. were left out of consideration.

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Саморегуляція музично-виконавської діяльності вокаліста

як мистецтвознавчий феномен

Розглянуто саморегуляцію музично-виконавської діяльності вокаліста з позицій досягнень сучасної науки. Обґрунтовано доцільність дослідження змісту та структури

означеного феномену науковцями з мистецтвознавства, адже тільки застосування мистецтвознавчого інструментарію надає змогу виявити механізми управління індивідуальною фізіологією голосового апарату вокаліста у процесі музично-виконавської діяльності. З'ясовано, що емоціогенність умов концертно-сценічної діяльності вокаліста залежить як від власної оцінки їх значущості, так і від особистісного його ставлення до стресорів, які створюють такі умови. Описано дві алгоритмічні форми реакції психофізіологічної сфери вокаліста на дію стресорів у процесі музично-виконавської діяльності. Наголошено на тому, що застосування першої форми забезпечує активізацію емоційної реакції вокаліста на сприйняті сигнали дії стресорів, а застосування другої — мобілізує його внутрішні ресурси для створення такого потенційного стану, який розкриває психологічні механізми протидії стресовим умовам. Визначено технологію розмежування всіх вокалістів на групи, відповідно до зовнішнього відображення впливу стресорів на їх концертно-сценічне самопочуття, тобто на «вокалістів-репресорів», які подавляють у собі важкі переживання стресорів та на «вокалістів-приховувачів», які усвідомлено ігнорують їх вплив на перебіг музично-виконавської діяльності. Доведено, що «вокалісти-приховувачі», як правило, демонструють вищу продуктивність діяльності під час прилюдної інтерпретації вокальних творів, аніж «вокалісти-репресори». Виявлено провідні фактори впливу на саморегуляцію музично-виконавської діяльності вокаліста. Здійснено аналіз емоцій вокаліста, які спонукають його до активності, що характеризується як «диктатура концертно-сценічної поведінки». Досліджено внутрішню єдність емоцій вокаліста та специфіку їх самооцінювання, яка відображається в суті цих понять, а саме: в емоціях вона відбивається у формі суб'єктивних переживань, а в самооцінці — у формі сигналу, який окреслюється відповідним знаком (позитивним або негативним) ще до усвідомленого (логічного) або неусвідомленого (емоційного) надання оцінки якості атрибутів контролю.

Ключові слова: вокаліст, музичний твір, музично-виконавська діяльність, емоції, емоціогенність умов, саморегуляція, «вокалісти-репресори», «вокалісти-приховувачі».

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