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**THE ROLE OF EXPRESSIVE AND IMPRESSIVE VOCALIZATIONS
IN SELF-EXPRESSION AND SELF-AXPLORATION**

PhD Dissertation Summary

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GENERAL DESCRIPTION OF THE RESEARCH

Relevance of the study

These days, vocal therapy as a field of counselling psychology and non-medical practice is being developed and spread all over the world (Austin, 2008; Hiller, Gardstrom, 2018; Kern, Tague, 2017; Lewis, 2017; Lindblad, 2017; Monti, Austin, 2017, Nazarova, 2002; Olenskaya et al., 2015; Rogers, 2015; Shushardjan, 2005; Stewart, McAlpin, 2016; Zirko, Orlov, 2017a). Vocal therapy introduces a wide spectrum of psychotherapeutic vocal practices which facilitate self-expression, self-exploration, self-healing and finding an authentic voice for an individual (Zirko, Orlov, 2017b; Uhlig, 2006). Authenticity is concerned as accessibility of one's emotions and feelings for an individual and their accurate identifying and expression (Rogers, 1980). The more authentic voice will probably express one's inner experience more precisely and bring an individual closer to oneself (Rogers, 2015; Uhlig, 2006). The term "Self-expression" is considered as expressing one's inner experience (which are emotions, feelings, thoughts, body senses and other elements of experience) through various kinds of arts. The processes of self-expression and self-exploration are often closely connected with each other. Clients symbolize their experience through expressing it and get acquainted with something new in themselves. At the next step they can already express this new knowledge and also symbolize some more new unconscious elements of their experience. Self-expression can also be revealed through stage performances and in this case it contains some elements of self-presentation as a bigger element of self-expression (Omelchenko, 2013). In such cases, individuals may inquire some separate elements of their inner experience, such as how they solve, for instance, various creative tasks. Self-exploration is observed as the process of "diving deep" into the individual's experience followed by its analysis and symbolization.

The language of vocal therapy features vocalizations which are understood as the client's expression of their experience with non-verbal voice sounds in vocal practices and psychotherapy (Zirko, Orlov, 2017, b). The importance of non-verbal vocalizations for coming closer to individual's experience is emphasized in psychotherapeutic literature (Austin, 2008; Rogers, 2015; Uhlig, 2006 et al.) Being aware and having symbolized

one's experience facilitates a stronger contact with them. Because vocalizations do not contain regular words, individuals may symbolize the unconscious experience. These issues are related to non-verbal art therapy (Volkova, Orlov, 2009). N. Rogers speaks of vocalizations as one of the most powerful ways for individual self-expression and inquiring the deepest aspects of their inner selves (Rogers, 2015). Despite the popularity of this field of psychotherapy, there are very few investigations into this topic. In contemporary relevant literature mostly practice-oriented descriptions of the concrete cases were found (Baker, 2015; Hiller, Gardstrom, 2018; Monti, Austin, 2017). The relevant research projects are mostly either descriptive and phenomenological, or they investigate the effectiveness of particular vocal therapeutic interventions (Dassa, 2018; Kern, Tague, 2017; Lewis, 2017; Vaillancourt et al., 2018).

It can be observed that there is a gap between methodological bases and practical work in the area of vocal therapy as it is an element of person-centered expressive psychotherapy (Merill, Anderson, 2005). Only empirical research in this field can fill this gap.

As a result, despite the wide popularity of vocal therapeutic practices in the fields of counselling, psychology and non-medical psychotherapy, there are very few investigations in the area of the practice itself (Zirko, Orlov, 2017a; Rogers, 2015; Kern, Tague, 2017; Stewart, McAlpin, 2016; Theorell, 2014 et al).

So far, no theoretical and methodological bases, classifications, research applications or questionnaires providing instruments for investigation of vocalizations in self-expression and self-exploration have been found in the relevant sources. Taking all this into account, two primary research questions were formulated and set:

- First, are there any psychological bases for the classification of vocalizations which occur in self-expression and self-exploration practices?
- Second, what are the peculiarities of different types of vocalizations and what is the experience of vocalizing in self-expression and self-exploration?

The new point of this research is based on a special model of the vocal psychotherapy process and a special classification of vocalizations. Special criteria were developed for each type of vocalizations. Based on these criteria the new research

instrument for investigating peculiarities of vocalizations and experience of vocalizing was developed. Then the empirical investigation was conducted exploring the types and dynamics of vocalizations during self-expression in the situation of unconditional and positive regard and in the situation of evaluating.

According to S. I. Ozhegov's dictionary, peculiarity means a distinctive feature of something (Ozhegov, Shvedova, 2011, p. 1442). C. Rogers viewed the term "Experience" as all the conscious and unconscious processes within the individual (Rogers, 2008). The peculiarities of vocalizations and experience of vocalizing are closely related. The individuals express their experience through peculiar voice sounds, which reflect their experience (Rogers, 2015). These peculiarities of vocalizations help individuals symbolize the particular elements of their inner experience. Such symbolization, in turn, brings new enquiries producing new pieces of self-expression through vocalizations. This new vocalizations will again have their own peculiarities which will help an individual express this new experience (ibid). According to S. I. Ozhegov's dictionary, the word "Role" is considered as a way of participating in some process (Ozhegov, Shvedova, 2011, p. 1702). In the given research the role combines peculiarities of vocalizations and vocalizing experience in self-expression and self-exploration and indicates a general way of their participating in the given processes.

The purpose of this study was to investigate the role of vocalizations in the processes of self-expression and self-exploration of the participants within unconditional positive regard and evaluation through the new developed research instrument of the quantitative and qualitative analysis of the empirical data.

The following research tasks were formulated:

1. To analyze and systematize the sources on the topic of vocalizations in self-expression and self-exploration.
2. To reveal the problematic areas due to the lack of research in this field of science and to formulate the research questions.
3. To clarify the premises and to determine the theoretical bases of self-expression and self-exploration with vocalizations in person-centered expressive psychotherapy.

4. To design the author's model of vocalization types in self-expression and self-exploration;

5. To develop the research inventory for finding and analyzing the empirical types of vocalizations and the experience of vocalizing;

6. To conduct the empirical research on the role of different types of vocalizations in self-expression and self-exploration in the situation of acceptance and valuing and in the situation of evaluating.

Based on the concept of extra and inner self in general psychology (Orlov, 1995, 2002) and the concept of congruence (Rogers, 1994) the authors offered one of the possible models of types and dynamics of vocalizations in self-expression and self-exploration. This model is related with an opportunity of searching for individual authentic voice (Uhlig, 2006) and the practice of person-centered expressive psychotherapy (Rogers, 2015). The authors have proposed and described one of the possible models of types and dynamics of vocalizations in self-expression and self-exploration. This model is related to the opportunity of finding an authentic voice for an individual (Uhlig, 2006) and to a person centered expressive practice (Rogers, 2015). The authors of this research have postulated the continuum of authentic and inauthentic vocalizations in correspondence with the works of C. Rogers (Rogers, 1994) and S. Uhlig (Uhlig, 2006). Authentic vocalizations will express an individual's inner experience while inauthentic vocalizations will rather distort or block them. Based on the idea of expressive and impressive arts (Orlov, 2015) the researchers suggested the continuum of expressive and impressive vocalizations. Expressive vocalizations help individuals to express their inner experience, and impressive vocalizations help individuals to impress other people. Then the whole variety of vocalizations can be located on a plain built with two continuums and four poles: authenticity/inauthenticity and expressiveness/impressiveness (Zirko, Orlov, 2017b). Authentic and expressive vocalizations help express an individual's experience in the situation of unconditional and positive regard. Authentic impressive vocalizations impress the listener but they do not express an individual's true experience. Inauthentic expressive vocalizations distort an

individual's inner experience. Inauthentic impressive vocalizations do not impress the listener and do not express an individual's experience.

The hypothesis of the research:

Hypothesis 1. Expressive vocalizations, which participants use for the purpose of self-expression and self-exploration within the conditions of positive regard, will have higher quantitative and qualitative indicators of authenticity in comparison to impressive vocalizations of the participants who work on the impressiveness and beauty of their voice within the conditions of evaluation.

Hypothesis 2. The indicators of authenticity will be gradually growing in both groups of the participants, although they will be higher in the expressive group than in the impressive group.

Hypothesis 3. According to our theoretical model, the empirical research will rather reveal four corresponding empirical types of vocalizations: authentic vocalizations, expressive vocalizations, inauthentic vocalizations, impressive vocalizations.

The object of the research is the subjective experience of vocalizations.

The topic of the research is the peculiarities of vocalizations and experience of vocalizing within acceptance and within evaluation.

The theoretical and methodological bases of the research are as follows. First, the methodological bases of the given research lie in person-centered approach, person-centered expressive psychotherapy and vocal music psychotherapy (Monty, Austin, 2017; Rogers, 1994; 2015). The principle of being centered at the needs and peculiarities of the participants (Kirschenbaum, Henderson, 1989, Rogers, 2008 et al.), the principle of gradual bringing the participants into the context of vocal practice (Austin, 2008; Rogers, 2015; Shushardjan, 2005 et al.). The principles of conducting a qualitative, quantitative and mixed methods research (Coolican, 2017; Creswell, 2017; Lyons, 2016) were also used.

Next, the theoretical importance of the study is discussed. In the given study the analysis, systematization and integration of existing knowledge in the field of vocal psychotherapy and person-centered expressive psychotherapy was done. The conceptual method for investigating the roles of different types of vocalizations in self-expression

and self-exploration was developed. As a result of this research we were hoping to make a particular input into the development of person-centered expressive arts psychotherapy with vocalizations as a field of psychological science.

The practical importance of the study is as follows. The results of this investigation can be used in developing textbooks, programs, trainings and sessions on person-centered expressive psychotherapy and vocal psychotherapy which facilitates self-expression and self-exploration.

The characteristics of the sample are these. There were five women at the age of 20-25 years old, who were interested in their voices, at the pilot stage of this research. They were volunteers who had found out about the research from the researcher or saw the announcement at the social platforms. At the main stage of this research there were 42 participants in the study: among them were nine men and 33 women. The average age was 35 years old (SD = 8.97, range: 20-57). Typically, this is the age when clients apply for psychotherapy. The study did not consider gender as a factor of self-expression and self-exploration. The participants of the main stage of the research were also young and adult volunteers who were interested in their voice as an instrument of either free self-expression and self-exploration or public vocal performances or any public activities such as scientific or other presentations, reports, ETC.

Now the procedure for the study will be described. During the pilot stage of the research a deep semi structured interview was conducted with each participant in order to investigate their subjective experience of free vocalizing. Then the participants visited vocal research sessions where the peculiarities of self-expression and self-exploration were investigated. They were offered to freely vocalize expressing their emotional states. In the end of the research session the participants answered the questions of a semi structured interview where they told about their experience. As the result of this stage of the research it turned out that for one of the participants this way of self-expression and self-exploration was rather close for her and helped her feel the experience and processes which were not felt and lived before. For another participant it turned to performing vocal music pieces, researching the peculiarities and working on the technical skills and beauty of her performing. There also were the participants for whom it was not likely at all to

use the vocalizations. This gave the researchers a necessity to conduct an introductory interview with every participant of the research (see below). Both at the pilot and at the main stage of the research the announcement was made on social platforms and at the main stage at the website of the Doctoral School of Psychology at the National Research University “Higher School of Economics”. The research procedure and its purpose were described in the announcement and the researcher’s contact information was provided. The volunteers contacted the researcher if they saw the announcement and were interested in participating. The first session was held individually with each participant. They answered the introductory questions to help them and the researcher determine their personal goals during the research. Each participant chose one goal (self-expression or impression) and worked on it during the research. They were placed into either the expressive or impressive group depending on their choice. There were 17 people in the impressive group (7 men and 10 women) and 25 people in the expressive group (2 men and 23 women). The average age in the impressive group was 35 years old (SD = 9,26, range: 23-55). The average age in the expressive group was 34 years old (SD = 8,56, range: 20-57).

Next the participants were placed into pairs in order to participate in vocal sessions as sounders and listeners. Every following session was done in the following order: sharing, some warming up exercises to free the bodies and voices of the participants. Then the first participant’s sounding occurred followed by discussion, feedback from the listener and filling out the applications assessing the authenticity of the vocalizations. The participants then switched and repeated the same experiment. The sounding time limit was 7 minutes. The participants visited during four to twelve 90-minute sessions once a week. There were two different modeled experimental situations: one for the expressive and one for the impressive group. The ways of vocalizing were different in two groups by specially formulated instructions for the participants. The participants from the expressive group were offered to use free vocalizations and express their own experience through them. The participants from the impressive group were offered to sound particular emotions, which were assigned to them. In the expressive group the vocalizations were spoken about from the position of personal experience immersing

during vocalizing and listening. The participants from the impressive group evaluated vocalizations as corresponding to the given task.

The research design will follow. In the permanent research two non-equivalent groups were compared combining a longitudinal study which involved repeated observations. The two groups differed from each other based on the research conditions and the instructions given by the researcher. To analyze the results of the research both quantitative and qualitative methods were used. The methodology of mixed methods research was used with triangulation procedure to put quantitative and qualitative results together.

Materials

The questions of the introductory interview included nine five-point scales and one open question. They were asking about the participant's relationship with their voices, how they feel on the stage, if they had ever have their experience of freely expressing their experience through the voice sounds and so on. The purpose of this interview was to help them understand if they really want to participate in this research and chose their way for participating: if they wanted to try free self-expression and self-inquiry through the sounds of their voices or work on the impressiveness and beauty of their voices in order to be impressive at public events.

The form for sounders consisted of nine ordinary five-point scales by which the sounders had to assess the process and the result of vocalizing. The questions were matched with the criteria of the four types of vocalizations. The sounders were asked to assess the peculiarities of their vocalizations. The questions reflected their body state, their voice and their feelings.

The form for listeners consisted of nine ordinary five-point scales. The listeners had to provide answers about what they have heard, describe the characteristics of the sounder's voice, how the sounder was involved in the process and their own feelings.

As a result of the research the first and the second hypothesis were partially proven. Vocalizations in the expressive group (in the situation of unconditional and positive regard) had significantly higher mean scores by the following factors: "Psychophysiological authenticity" ($p = 0.018$), "Psychological authenticity" ($p = 0.001$),

“Satisfaction” ($p = 0.001$) and “Perceived satisfaction” ($p = 0.018$) in comparison to the vocalizations of the participants from the impressive group. All these factors were involved in the entire concept of authenticity of vocalizations and correspond to the criteria of authentic vocalizations (Zirko, Orlov, 2017b, Litaer, 2005). The mean scores of “Perceived emotional involvement” ($\beta = 0.146$, $p = 0.048$) and “Perceived satisfaction” ($\beta = 0.163$; $p = 0.006$) grew within each research session. The mean scores of “Perceived emotional involvement” were separately growing in the expressive group ($\beta = 0.146$, $p = 0.048$). The listeners from this group thought that the sounders became more and more involved in vocalizing in the expressive group. The mean scores of “Perceived satisfaction” grew in the impressive group separately within each research session ($\beta = 0.229$; $p = 0.025$). The listeners from the impressive group thought that the sounders from this group became more and more satisfied during and after vocalizing.

The third hypothesis was fully proven. Most of the vocalizations from the expressive group corresponded to the criteria of authenticity (Zirko, Orlov, 2018) and fell into “Authenticity” and “Expressiveness” clusters. A significant part of the vocalizations from the impressive group fell into the “Impressiveness” cluster. Vocalizations from the “Inauthenticity” cluster were spread between the two groups in a fairly equal proportion (42% and 58%). At the beginning of the research the participants from both groups felt rather tense and constraint, but by the end of the research participants from the impressive group reported more self-confidence and learned to perform different emotions. At the same time participants from the expressive group talked about having a sense of inner strength and freedom, as well as unity with their inner essence. This also indicates a greater authenticity of expressive vocalizations in comparison to impressive vocalizations (Zirko, 2019; Orlov, 1995, 2002). The tendencies described above show the peculiarities of each group of vocalizations and indicate a higher authenticity of vocalizations upon the conditions of acceptance and valuing then upon the conditions of evaluating. This requires further investigations on a larger sample.

The research argues that:

1. Vocal therapy is a practice of self-expression and self-exploration. In the scope of person-centered approach vocal therapy creates a way to find a client’s authentic

voice which helps individuals express and live through their experience in a more genuine way.

2. A variety of vocalizations in the practice of self-expression and self-exploration can be classified by two bases: authenticity/inauthenticity and expressiveness/impressiveness. Expressive vocalizations help individuals to express their feelings and emotions while impressive vocalizations help them to impress the listener. Authentic vocalizations help express an individual's feelings and experiences in the fullest and most open way, while inauthentic vocalizations do not correspond to an individual's inner feelings.

3. Expressive vocalizations had higher mean scores of authenticity in comparison to impressive vocalizations. Most of the vocalizations in the expressive group corresponded to the criteria of authenticity.

4. There were mostly authentic and expressive types of vocalizations in the expressive group and there were mostly impressive vocalizations in the impressive group. Inauthentic vocalizations were spread between two groups in an approximately equal proportion.

5. The dynamics of vocalizing experience has particular characteristics in different groups. The participants from the expressive group dove deeply into their own inner world expressed and explored their inner processes and discomforts. The participants from the impressive group considered outer characteristics of self-presentation to others. It was important for them to create a necessary image of themselves, follow particular norms and overcome their own difficulties to perform in public.

6. Expressive vocalizations in comparison to impressive vocalizations facilitate a process of a deeper self-inquiry and more authentic self-expression in the expressive group.

The approbation and discussion of the research will be shared. The research stages and outcomes were presented at the following conferences: the XIV and XV international junior scientific forum "LOMONOSOV-2017", "LOMONOSOV-2018", the VII and VIII Russian conferences of Russian society of person-centered approach with international participation. The process and the results of the research were also discussed

at the regular research seminars for Ph.D. students at the personality psychology sub department at the Higher School of Economics.

The research structure and scope is as follows. The paper consists of the introduction, two chapters, conclusions, references (257 sources) and 8 appendices. It contains 156 pages, 35 tables and one figure.

THE MAIN CONTENT OF THE THESIS

The introduction of the paper states the relevance of the given study, its novelty, theoretical and practical significance. The study's object, topic and goals are also described. The methodological and theoretical bases of the research are briefly introduced. The research questions and hypothesis are stated. In the introduction the design, sample, research procedure and materials are described.

The first chapter of the dissertation is called "Vocal practices in self-expression and self-exploration". It observes the main fields of vocal psychotherapy, its methodology and its techniques which are practiced not only in the narrow field of vocal psychotherapy but in the wider field of general psychotherapy (Deker-Foigt, 2003; Menegetti, 2016; Nazarova, 2002; Petrushin, 2000; Ryumin, 2015; Shushardjan, 2005; Baker, 2015; Hallstrup, 2015; Monti, Austin, 2017; Uhlig, 2006 et al). The history of self-expression and self-exploration is discussed. The author's definitions of self-expression and self-exploration are formulated. The peculiarities of this processes are described, including self-expression and self-exploration in person-centered expressive psychotherapy. The opportunities of applying vocal practices in person-centered expressive psychotherapy are discussed. The phenomenon of authentic voice of the inner self is established (Babakina, 2016; Zirko, Orlov, 2017a; Orlov, 1995). The general peculiarities of vocal psychotherapeutic session are described. The author's model of types of vocalizations is suggested.

Paragraph 1.1 "The foundation and development of vocal practices in self-expression, self-exploration and psychotherapy" reveals the historical development of vocal practices in different cultures and the healing effect of music and singing for psychological conditions in the sole of an individual (Shestakov, 1966). The development of vocal psychotherapy is described. The concepts of public and community singing are

flushed out (Pascal, 2005). The phenomenon of intonations, which is important in the research of the role of vocalizations in individual psychological experiences, is described. The types of intonations are specified. Which inner states of a person they are associated with are described (Kuindji, 2011; Toropova, 2015 et al). The main research projects on sound perception are reviewed (Bazhin, Korneva, 1978; Gusev, 2007; Nosulenko, 1988 et al.).

In **paragraph 1.2** “Vocalizations in self-exploration and in modern psychotherapy” the modern vocal practices and fields of vocal therapy are analyzed in depth (Austin, 2008; Halstrup, 2017 et al.) The peculiarities of authentic voice and authentic sounding are described. The sense of a sound in the body, the harmonizing of an individual’s experience with the help of voice sounds and the opportunities of self-expression and self-exploration within the voice sounds are shown (Austin, 2008; Reznikov, 1994; Uhlig, 2006 et al.).

The **paragraph 1.3** “development of the terms “self-expression” and “self-exploration” in psychotherapy and psychological practices sequentially observes the problems of applying self-expression and self-exploration practices in historical perspective. It states mutual relations between those two processes and shows the peculiarities of each one. Some definitions of self-expression and self-exploration processes are brought up. Than the author’s definitions and understanding of self-expression and self-exploration are formulated. The modern relevant investigations in this field of study are shown (Omelchenko, 2013; Shkuratova, 2009; Blair, 2014 et al.).

In **paragraph 1.4** “Person-centered approach in psychotherapy, self-expression and self-exploration” the history and contemporary conditions of person-centered approach and other relevant fields which are based on this approach are described. The opportunities of self-expression, self-exploration and psychotherapy with expressive arts and especially with vocalizations are shown. The sense of authentic vocalizations in person-centered approach is given. The main idea of person-centered approach states that every person has a positive potential and resource which facilitates their personal growth and development (Rogers, 1994). A person-centered psychotherapist helps clients to believe that they have every ability and full potential to have a positive life and to solve

their life difficulties (Kolpachnikov, 2017). A person-centered psychotherapist pays great attention to the three basic conditions of the person-centered approach: congruence, empathy and unconditional positive regard (Rogers, 1994). If clients are unconditionally and positively accepted with all of their feelings and experiences, they will also fully accept themselves. During psychotherapy sessions psychotherapists congruently and sincerely share their experience with clients, which allows the clients to be more congruent. A psychotherapist is empathic and strives to accept all of the client's experiences most accurately and help them realize this experience through reflecting the client's feelings. The potential of the authentic vocalizations of inner self as the essence of an individual and their inner nature is deeply analyzed.

In **paragraph 1.5** "The author's model and types of vocalizations in self-expression and self-exploration" the author's model of the types of vocalizations is shown. This model was based on the concept of extra and inner self from the field of general psychology (Orlov, 2002).

In **chapter 2** "Empirical investigation of vocalizing experience and peculiarities of vocalizations in self-expression and self-exploration" the description of methodological bases, methods and the pilot research is given, the plan of the main research stage is justified, the research samples and procedures are described both for the pilot and for the main stage. The logical sequence of quantitative and qualitative data analysis within the triangulation principle are brought up (Creswell, Clark, 2011). The quantitative and qualitative results of the research are provided and matched with the relevant and contemporary literature sources. The limitations and perspectives of the research are discussed. The conclusions of the conducted research are formed.

In **paragraph 2.1** "The main items of the research" the methodological bases of the given research, its goals and stages are thoroughly described. The investigation was conducted on the bases of person-centered expressive psychotherapy. The peculiarities of different types of vocalizations and the dynamics of vocalizing experience on the conditions of positive regard and on the conditions of evaluation are driven. The research questions and the research hypothesis are formulated. The main stage design is described and discussed.

In **paragraph 2.2** “The pilot stage of the research” the pilot stage of the empirical research is shown. The phenomenology of the participants’ experience during self-expression and self-exploration is described. For one of the participants the research sessions gave the opportunity to unblock her inner psychological tension with the help of vocalizations. The other participant tried to perform some standard musical pieces. She was more interested in working on improving her singing and performing skills, investigating the peculiarities of her voice. There were also the participants who found the given type of self-expression and self-exploration to be unusual and even scary. After this pilot stage of the research several conclusions and assumptions were made. First, an assumption regarding the necessity of conducting an introductory interview with each participant individually was tested. This interview was designed to establish a satisfactory trusted relationship with the researcher, to help each participant find their own specific purpose for participating in the research and finally to choose the research group (the expressive group or the impressive group). Second, an assumption regarding the necessity of creating the research vocal course in order to follow the dynamics of self-expression and self-exploration in the situation of unconditional and positive regard and in the situation of evaluating was made.

Paragraph 2.3 “The sample, organization and materials of the research” thoroughly describes the sample, organization of the research, materials and instruments of the research. In this paragraph the logical sequence of data analysis is also described and explained.

Finally, **paragraph 2.4** “The quantitative results of the research” offers the results of the empirical research. In order to lessen the number of scales and to make the scales themselves larger, they were combined into 6 factors: “Psychophysiological authenticity”, “Psychological authenticity”, “Satisfaction”, “Vocalization change”, “Perceived involvement” and “Perceived satisfaction”.

After the comparison of both groups with t-test the significant differences were revealed within four following factors: “Psychophysiological authenticity” ($p = 0.018$), “Psychological authenticity” ($p = 0.001$), “Satisfaction” ($p = 0.001$) and “Perceived satisfaction” ($p = 0.015$).

The regression models indicate the influence of the research conditions on the factors “Psychological authenticity” ($\beta = 0.306$, $p = 0.005$) and “Satisfaction” ($\beta = 0.290$, $p = 0.002$). The scores on the factors “Perceived emotional involvement” ($\beta = 0.146$, $p = 0.048$) and “Perceived satisfaction” ($\beta = 0.163$; $p = 0.006$) grew in both groups. Then the models which used only the meeting number were described. These models were built separately for each group in order to follow the factor dependence on the number of research sessions visited by a participant and possibly observe its changes only inside the particular group (expressive or impressive). In the expressive group the scores on the factor “Perceived emotional involvement” grew ($\beta = 0.146$, $p = 0.048$). And in the impressive group the scores of “Perceived satisfaction” grew ($\beta = 0.229$; $p = 0.025$).

After the cluster analysis, vocalizations were most optimally spread into four clusters: “Authenticity”, “Inauthenticity”, “Impressiveness” and “Expressiveness”. The greatest amount of vocalizations from the clusters “Authenticity” and “Expressiveness” appeared to be in the expressive group (64.3% and 74%). 63.3% the largest part of the “Impressiveness” cluster appeared to be filled with vocalizations from the impressive group. The “Inauthenticity” cluster contained vocalizations from both groups (42% and 58%).

Paragraph 2.5 “The qualitative results of the research” reveals the results of the qualitative study. In thematic analysis the following categories were established: “Experiences and feelings reflected through the voice and the body”, “Self-exploration”, “Resistance” and “Self-presentation.”

All in all the participants from the impressive group largely felt constraint at the beginning of the research and were able to free themselves by the end of it. They were concentrated on working with the sounds of their voices. They designed strategies for their performances and wanted to do more new and creative assignments at each research session to develop more features in their voices. It was important for them to know what impression the listener would have from their vocalizing.

The participants from the expressive group felt rather tense at the first research vocal session but acquired a larger sense of freedom vocalizing each subsequent time. Through the sounds of their voices they were able to feel something that they were unable

to put into words but what was very important for them. The feeling of their voice gave them an experience of freedom and an opportunity to be themselves in any way and not think about the opinions or evaluations of others. After they felt and expressed their experience through the sounds of their voices the participants noted a feeling of inner strength and a solid foundation inside them.

In **paragraph 2.6** “The limitations and the strong points of the research” the limitations and potential of the research are discussed. It is emphasized that conducting this investigation was based on the methodological principles of person-centered approach. One of these principles is formulated as being centered at the needs and peculiarities of the participants (Kirschenbaum, Henderson, 1989). This draws an assumption that the participants who chose the expressive group were primarily prone to free expression while the participants who chose the impressive group were more interested in improving their impressiveness at public presentations and performances. At first glance it is impossible to spread the results to a larger and more representative sample because the participants were not randomized before the research. Furthermore, it was impossible to completely separate the motivation and final results of the participants. However, the importance of the unique case studies is emphasized taking into account the premises of their participation and the unique processes of self-expression and self-exploration of each participant. The opportunity to train the human voice in the situation of evaluation by correcting the apparent lacking qualities is opposed to the opportunity to get closer to one’s own inner essence through the individual’s authentic voice in the situation of unconditional and positive regard. The opportunity to effectively match the fitting programs for each category of people is discussed. After the research was conducted the perspectives of the following research in the sphere of self-expression and self-exploration through voice sounds were laid out.

In **paragraph 2.7** “Discussion” the results of the research are analyzed through the relevant views on the problem of vocalizations in self-expression and self-exploration. The peculiarities of non-verbal vocalizations as a way to symbolize the inner and not quite conscious experience avoiding using symbols within words are discussed (Volkova, Orlov, 2009). Vocalizations are viewed as a powerful instrument for personal self-

expression and self-exploration which helps to reveal still concealed resources (Rogers, 2015). The factor structure of the developed instrument for quantitative analysis of vocalizations and categorical structure of their qualitative analyses are quickly summarized.

The first hypothesis of the research was partially proven. The participants from the expressive group felt more relaxed and free during vocalizing in comparison to the participants from the impressive group. It was also easier for them to vocalize. The feelings they expressed through their voices were spontaneous and corresponded to their actual inner experience compared to the feelings and emotions which were vocalized in the impressive group. They also felt more satisfied during and after vocalizing. This can be explained because the participants from the impressive group did not express their own feelings but acted out the emotions that were put on paper in a task. They also had to constantly evaluate themselves regarding how they performed their tasks. The participants from the expressive group were in a valuing atmosphere and expressed the experience that came at a very specific moment. The high authenticity of their vocalizations was related with the works of C. Rogers, N. Rogers and relevant contemporary investigations (Melnikova, Orlov, 2016; Rogers, 1994; Rogers, 2015 et al).

The second hypothesis of the research was also partially proven. The mean scores over the factors “Perceived emotional involvement” and “Perceived satisfaction” grew in both groups. The analysis conducted only in the expression group indicated growth of the mean scores on “Perceived emotional involvement”. The analysis conducted only in impressive group revealed growth of the mean scores on “Perceived satisfaction”. The participants from the expressive group who were freely expressing themselves during the research grew more and more involved in this process. The participants from the impressive group, in turn, grew more and more confident and precise in performing their research tasks. That is why the listeners from the impressive group thought that their sounders became more and more satisfied. These results correspond to the works of L. Pascale (Pascale, 2005).

The third hypothesis of this research was completely proven. This hypothesis was formed in general terms. After revealing the empirical types of vocalizations, the authors

were searching for any special peculiarities for each type and found the percentage of its participation in each group (expressive group and impressive group). In the empirical research vocalizations were clustered to “authentic”, “Inauthentic”, “Expressive” and “Impressive”. A significant part of authentic and expressive vocalizations was in the expressive group, while a significant part of the impressive vocalizations was in the impressive group. The inauthentic vocalizations were spread between the two groups rather equally. This types of vocalizations within the conditions of acceptance and valuing and within the conditions of evaluating can be observed as different ways for expressing and living through the inner and outer self (Orlov, 1995). In the transcripts of the participants from the expressive group, a category of self-exploration which was revealed in the feeling of unity between the inner experiences and resources of the participants was widely spread. In the transcripts of the participants from the impressive group the topic of self-presentation and strategic planning for the presentation or other performing was observed.

In the conclusion, the results of this theoretical and empirical research are evaluated. The perspectives of the future and on-going investigations are laid out.

General conclusions of the study:

1. After the pilot stage of this investigation several tendencies for voice usage were revealed. Several participants used their voice only as a way to express themselves in verbal speech, others were interested in vocal self-expression in order to do public performing. Finally, some participants wanted to do self-expression in order to express and inquire their experience.

2. As a result of this research the factor structure of the quantitative instrument for vocalizations analysis and categorical structure of the instrument for quantitative analysis of vocalizing experience were found. The main factors in the quantitative analysis structure were “Psychophysiological authenticity”, “Psychological authenticity”, “Satisfaction”, “Vocalization change”, “Perceived emotional involvement” and “Perceived satisfaction”. The main categories of qualitative analysis of vocalizing experience were “Experience and senses reflected in the voice and body”, “Self-exploration”, “resistance” and “Self-presentation”.

3. Expressive vocalizations used for expressing personal experience within unconditional and positive regard had higher scores on authenticity in comparison to impressive vocalizations.

4. The scores on “Perceived emotional involvement” and “Perceived satisfaction” grew in both groups within each research session. However “Perceived emotional involvement” mostly grew in the expressive group and “Perceived satisfaction” – in the impressive group.

5. In the result of this investigation four empirical types of vocalizations were found: “Authentic vocalizations”, “Inauthentic vocalizations”, “Expressive vocalizations” and “Impressive vocalizations”. In the expressive group there mostly were authentic and expressive vocalizations with high scores on authenticity. The most significant part of impressive vocalizations was in the impressive group. They had middle and low values on the measured factors. And inauthentic vocalizations were spread between the expressive and impressive groups in equal proportions.

6. The qualitative phenomenology of the vocalizing experience had its peculiarities in each group. At the beginning of the research the participants in both groups felt rather constraint. However, the participants from the impressive group gradually grew more confident while the participants from the expressive group felt a bigger sense of freedom, inner strength and integrity.

7. The practice of expressive vocalizations makes self-expression and self-exploration easier than the practice of impressive vocalizations.

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1. Zirko A. V., Orlov A. B. Authentic vocalizations: looking for the voice of inner Self // The issues of psychology. 2017. Vol. 3. P. 61-70.

2. Zirko A. V., Orlov A. B. The experience of vocalizations as a way of self-expression and self-exploration // The issues of psychology. 2018. Vol. 6. P. 40-48.

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