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DIAGNOSTICS OF PERFORMANCE CULTURE FORMATION LEVEL IN FUTURE VOCALISTS AT SOLO SINGING CLASSES

Abstract. The issue of diagnosing the performance culture formation level in future vocalists at solo singing classes is relevant in the context of modern music education. The growing popularity of vocal art in modern life sets more demanding tasks for performers in the labor market, which obliges singers to possess a high level of musical and vocal skills.

Diagnostics of the performance culture formation level at solo singing classes allows to assess the level of technical skills, performance expressiveness, and the general level of vocal training of future vocalists. The formation of a performance culture in future vocalists has a significant impact on their professional careers. A deep understanding of the vocal formation level and the ability to self-assess help singers to find their unique performance style and be competitive in professional life.

Keywords: formation of performance culture, solo singing classes, future singers, higher educational institutions.

Statement of the problem. Nowadays, there is no sufficient systematic method for diagnosing the performance culture formation level in future vocal students at solo singing classes in higher educational institutions. Most of the existing methods rely on subjective teachers' assessment, which can lead to unpredictable results and biased conclusions.

Thus, the purpose of the study of this topic is to develop objective and scientifically based methods for diagnosing the performance culture formation level of future vocalists at solo singing classes. Solving this problem will not only improve the quality of musical education and training of future vocalists but also provide a more objective approach to the assessment and development of their performance culture.

Analysis of the latest research and publications. The analysis of the latest research and publications proves that the problems of the presented study were
considered by such scientists as: T. Wang [1], L. Huseynova [2], N. Hrebeniuk [3], K. Koval [4], A. Mykhaliuk [5], L. Tarasiuk [6], Y. Zhang [7], and others.

The purpose of the article: to determine the performing culture formation level of vocalists studying at the specialty 025 "Musical art", the first (bachelor) educational level, educational-professional program "Solo Singing", full-time study at solo singing classes in institutions of higher education.

Presentation of the main material. We determined the manifestation of performance culture in future vocalists by the following general criteria: motivational-axiological, informational and activity-related, evaluative-reflexive, creative, and performance-related. In the course of solo singing classes, the performance culture formation level in future singers was checked according to the following criteria:

The "Manifestation degree of students' desire to study and perform pieces of high artistic standards and form valuing attitudes and judgments during familiarization with musical compositions" criterion helped to verify the formation of the motivational-axiological component of the performance culture in future vocalists. The "Ability to use the professional knowledge system and application of information and communication technologies in the process of vocal performance" criterion allowed to check the formation of the information and activity-related component. The "Students' ability to objectively evaluate their own performance during a solo performance, the ability to self-analyze the results of the professional activity and its correction" criterion allowed to check the formation of the evaluative-reflective component of performance culture. The "Students' desire to interpret the performed piece" criterion helped to check the formation of the creative and performance-related component of the given phenomenon.

The following methods helped us to determine the performance culture formation level in future vocalists to find out the intensity of indicators detection of the performance culture formation level according to the previously outlined criteria: questionnaires, testing, performance interpretation analysis, and creative project method.

When studying the performance culture formation level in future vocalists according to the motivational-axiological criterion, the following indicators were determined:

– a manifestation of the desire to be realized in professional activity;
– formation of a valuing attitude to professional activity;
– the need to master vocal and methodical knowledge.

The informational and activity-related criterion will be determined by the following indicators:

– the ability to use ICT technologies in professional activities;
– possession of a professional knowledge system;
– familiarity with the organization of vocal performance and stage ethics.
Indicators of the executive culture formation according to the evaluative-reflective criterion:

– the ability to self-analyze the results of professional activity and its adjustment;
– the ability to assess the artistic value of vocal art pieces;
– the need for self-regulation of the emotional state during the performance.

The creative and performance-related criterion is outlined by the following indicators:

– ability to perform innovation (creation of original interpretations of musical pieces);
- mastery of performance techniques and vocal techniques, ability to use them in practice;
- the ability to fully convey the artistic and figurative content of the piece in solo singing classes.

To get the actual results, we have chosen a three-points evaluation system corresponding to the performance culture formation levels in future vocalists at solo singing classes.

2.1-3 points – high (creative) level, indicators are fully revealed.
1.1-2 points – average (reproductive) level, indicators are partially revealed.
0.1-1 point – low (adaptive) level, indicators are not revealed.

"Manifestation degree of students' desire to study and perform pieces of high artistic standards and form valuing attitudes and judgments during familiarization with musical compositions":

– high (creative) level – 3 points were awarded to students if they: showed a desire to be realized in professional activity; demonstrated a formed valuing attitude to professional activity; showed a need for mastering vocal and methodical knowledge.

– average (reproductive) level – 2 points were awarded to vocal students when they: from time to time showed a desire for realization in professional activity; demonstrated a partially formed valuing attitude to professional activity; partially revealed the need to master vocal and methodical knowledge.

– low (adaptive) level – 1 point was given to students who had no desire to realize themselves in professional activity; there was an unformed valuing attitude towards professional activity; did not show a need to master vocal and methodical knowledge.

"Ability to use the professional knowledge system and application of information and communication technologies in the process of vocal performance":

– high (creative) level – 3 points were given if the vocalists were able to: use the ICT technologies in their professional activities; possessed a professional knowledge system; were familiar with the organization of vocal performance and stage ethics.

– average (reproductive) level – 2 points were awarded to vocal students when they: insufficiently used the ICT technologies in their professional activities;
possessed a professional knowledge system at a satisfactory level; were partially familiar with the organization of vocal performance and stage ethics.

– low (adaptive) level – 1 point was assigned to vocalists if they: did not know how to use the ICT technologies in their professional activities; did not possess a professional knowledge system; were not familiar with the organization of vocal performance and stage ethics.

"Students' ability to objectively evaluate their own performance during a solo performance, the ability to self-analyze the results of the professional activity and its correction":

– high (creative) level – 3 points were awarded to students if they: showed the ability to self-analyze the results of professional activity and its correction; showed the ability to assess the artistic value of vocal art pieces; demonstrated the need for self-regulation of the emotional state during the performance.

– average (reproductive) level – 2 points were given when students: did not sufficiently demonstrate the ability to self-analyze the results of professional activity and its correction; partially showed the ability to assess the artistic value of vocal art pieces; satisfactorily demonstrated the need for self-regulation of the emotional state during the performance.

– low (adaptive) level – 1 point was given if vocal students: did not show the ability to introspect the results of professional activity and its correction; did not show the ability to evaluate the artistic value of vocal art pieces; did not demonstrate the need for self-regulation of the emotional state during the performance.

"Students' desire to interpret the performed piece":

– high (creative) level – 3 points were awarded to students if they: were able to demonstrate the ability to perform creative innovation (creation of original interpretations of musical works); possessed performance techniques and vocal techniques and were able to use them in practice; could fully convey the artistic content of the piece in solo singing classes.

– average (reproductive) level – 2 points were given when students: did not demonstrate the ability to perform innovation (creating original interpretations of a musical piece) well enough; partially possessed performance techniques and vocal techniques, but were not sure how to use them in practice; did not know how to convey the artistic and figurative meaning of the piece at a solo singing class, but did it fragmentarily.

– low (adaptive) level – 1 point was given if student vocalists: did not know how to demonstrate the ability to perform creatively (creating original interpretations of musical works); did not possess performance techniques and vocal techniques and did not know how to use them in practice; could not convey the artistic content of the piece at all at solo singing classes.

In order to check the performance culture formation level according to the motivational-axiological criterion (manifestation degree of students' desire to study
and perform pieces of high artistic standards and form valuing attitudes and judgments during familiarization with musical compositions), at the first stage, a questionnaire among students was conducted; at the second stage, "Method of studying the peculiarities of the value orientations formation in future vocalists".

The questionnaire consisted of 10 questions, in which students had to choose the answers that they thought were correct. The survey was conducted using Google Forms service, where students' responses were recorded.

The questionnaire made it possible to determine the desire manifestation in vocal students to be realized in professional activities; the formation degree of their valuing attitude toward professional activity; the need to master vocal and methodical knowledge.

At the second stage of the ascertainment experiment, the "Method of studying the peculiarities of the value orientations formation in future vocalists" was implemented, the purpose of which was to determine and understand the motivations of professional activity and needs in the current period that are relevant for students.

Guidelines for execution: It is necessary to draw 6 trees on a sheet of paper. The students were asked to imagine that the first tree had a large, ripe red apple; on the second one hangs a bag, but what is in the bag is unknown; the third tree is perfect and unsurpassed; a worried man sits under the fourth tree; on the fifth tree, it is written "Come to me, and you will become the most perfect person in all respects"; on the sixth tree, it is written "If you come to me, you will become closer to God." It is necessary to arrange the trees in the sequence in which you will approach them.

Results interpretations: Each tree represents a certain motive of professional activity and need:

The first tree is a motive of utilitarianism, satisfaction and material well-being.

The second tree is the motive for knowledge.

The third tree is the aesthetic motive, a desire to be surrounded by beauty in all its manifestations.

The fourth tree is the motive of communication, longing for spiritual closeness and the creation of warm friendly relations.

The fifth tree is the motive of self-assertion, the desire to reveal oneself, the need for recognition.

The sixth tree is the motive of self-improvement, finding ideals and spiritual values.

After the students arrange the trees in order, it is possible to determine which motive is dominant in their professional activity.

With the help of a questionnaire, we checked the formation level of the motivational component of the motivational-axiological component of the performance culture in future vocalists.
Using the method of studying the peculiarities of the valuing orientations formation in future vocalists, we checked the value component of the motivational-axiological component of the performance culture in future vocalists.

The results of both methods showed that 91 students (45.5%) do not have the desire to realize themselves in professional activities, have not formed valuing orientations towards performing activities, and have no interest in mastering vocal-methodical knowledge. The questionnaire showed that vocal students have a predominant interest in modern and light pop music, which does not form spiritual values in them. 76 students (38%) showed a weak desire to realize themselves in professional activity, have an insufficient level of formed interest in value orientations in executive activity, and showed an insufficient desire to acquire vocal and methodical knowledge. Students prefer foreign music more than domestic music. Only 33 students (16.5%) showed an awareness of their desire for professional activity, they have formed valuing judgments for professional activity, and they demonstrated a deep interest in mastering vocal-methodical knowledge. Art students have a wide range of musical tastes and include in their vocal repertoire both European musical pieces and classical arias, romances, and folk pieces of Ukrainian composers.

In order to check the performance culture formation level in future vocalists according to such a criterion as "Ability to use the professional knowledge system and application of information and communication technologies in the process of vocal performance", we chose the testing method.

The test consisted of 30 questions, to which vocal students had to give the correct answer. The survey was conducted by testing in Google Forms. Before starting the test, we provided the rules for performing this task.

The testing made it possible to check the degree of students' mastery of the professional knowledge system, and the ability to use the ICT technologies in their professional activities, to reveal an awareness indicator in the organization of vocal and performance activities and in the field of stage ethics.

Based on the results of the testing method, we can note that 89 vocal students (44.5%) have a weakly developed ability to use the ICT technologies in their professional activities, lack of knowledge of the professional knowledge system, lack of knowledge in the organization of vocal performance and stage performance ethics. 79 artistic students (39.5%) demonstrated the ability to use the ICT technologies in their professional activities at a sufficient level, demonstrated mastery of the professional knowledge system at an average level, and were partially familiar with the organization of vocal and performance activities and in the field of stage ethics. And only 32 students (16%) knew how to use the ICT technologies at a high level in their professional activities, fully demonstrated their mastery of the professional knowledge system, were fully aware of the organization of vocal and performance activities and stage ethics.
The method of performance analysis of a musical piece was used to check the formation of performance culture among vocal students according to the "Students' ability to objectively evaluate their own performance during a solo performance, the ability to self-analyze the results of the professional activity and its correction" criterion. Students were asked to analyze one vocal composition of their choice from their own program repertoire using the "Method of performance analysis of a musical piece". We proposed the following plan of a musical piece analysis:

1. General analysis: background and history of the piece creation; literary stylistic features; autobiographical reference of the composer and the lyrics author:
   a. Lyrics composer/author (biography, creative path), features of the era when the artists used to work;
   b. The composer’s style;
   c. Features of the literary text, form and poetic-figurative content.
2. Music-theoretical analysis of a musical piece:
   a. Form (couplet, couplet-variation, one-part, two-part, three-part);
   b. Piece texture (homophonic-harmonic, polyphonic, mixed, harmonious with elements of polyphony, imitative);
   c. Modal-tonal analysis (mainly tonality, deviations, modulation, and its connection with the artistic image of the piece);
   d. Metro-rhythmic analysis (the piece size, the nature of the metrical pulsation, the peculiarities of the rhythmic structure);
   e. Harmonic analysis;
   f. Dynamic drawing;
   g. Means of expression involved in a musical piece.
3. Music and performance analysis of the piece:
   a. Determine the piece complexity level;
   b. Synthesis of the composer's and poet's creative idea with the vocalist's performance interpretation;
   c. Perform an analysis of the used vocal techniques and define methods and techniques for processing technical points;
   d. Form a plan and outline the main stages of work on a musical piece;
   e. Outline the process of creative embodiment of a musical piece (musical and theatrical image, behavior manner at the stage, choreography, costume, artistic props).

Performance analysis made it possible to check the evaluative-reflexive component of the performance culture in future vocalists.

The results of the conducted method showed that 88 (78.3%) vocal students have a low formation level of the ability to assess the artistic values of vocal art pieces, do not possess the self-analysis skills of the results of professional activity and its correction, lack the skills of self-regulation of the emotional state during the performance. 77 (70.6%) students at a sufficient level possess the ability to assess
the artistic value of vocal art pieces, partially operate with the ability to self-analyze the results of professional activity and its correction, at an average level, they showed an image of self-regulation of the emotional state during the performance. And only 35 (50.1%) students of higher art education know how to assess the artistic value of vocal art pieces, demonstrate a high level of ability to self-analyze the results of professional activity and its correction, and have the skills of self-regulation of emotional state during a performance.

To check the performance culture formation according to the "Students' desire to interpret the performed piece" criterion, we chose the creative project method. The students were asked to prepare "My musical project from A to Z", which aimed to determine the ability of future vocalists to innovate, to check their mastery of vocal and performance techniques, and the ability to fully reproduce the artistic content of a musical piece during a performance at a solo singing class.

Student vocalists had to choose the musical project topic, familiarize themselves with the requirements, and present it at the solo singing class. The students received an organization plan, according to which the preparation for the musical project took place.

"My musical project from A to Z"
(by the method of project learning)

Preparation for the musical project will be based on the following plan:
1. Select the topic of the project from the given list.
2. Plan “what” and “how”.
3. Prescribe how the public presentation of project results will take place.

Topics of musical projects:
1. "Your poems, my notes" (project by Artem Pyvovarov). Students are offered to create their own interpretation of a musical composition through the prism of music based on the poems of Ukrainian poets.
2. "Voice of the world: Student interpretations of world hits."
3. "Ukrainian melodies, voice of heritage".

Examples for the first topic:
Poems by Lina Kostenko
1. ROXOLANA – "Eyes"("Очима”);
2. Vitaly Kozlovsky - "The Seen Unseen" («Небачене побачено»);
3. Jamala - "Neanderthals" («Неандертальці»);
4. BRUTTO - "Evening Sun" («Вечірнє сонце»).

Poems by Ivan Franko
1. Odyn v kanoe - "Boat" («Човен»);
2. Khrystyna Soloviy - "Path" («Стежечка»);
3. Vopli Vidoplyasova - "Your eyes are like the sea" («Твої очі, як те море»).

Poems by Taras Shevchenko
1. The "Komu Vnyz" band - "The Digged Grave";
2. Pikkardiyska Tertsiya - "Oh, anthemis blooms on the mountain" («Ой по горі роман цвіте»);
3. Artem Pyvovarov and DOROFEEVA - "My thoughts" («Думи мої»);
4. Oksana Mukha - "My evening star" («Зоре моя вечірня»).

**Examples for the second topic:**
1. Queen – «Bohemian Rhapsody»;
2. John Lennon – «Imagine»;
3. Nirvana – «Smells Like Teen Spirit»;
5. The Beatles – «Hey Jude»;
6. Adele – «Rolling in the Deep»;

**Examples for the third topic:**
1. Ukrainian national song "You don't come to me" («Ти до мене не ходи»);
2. Ukrainian folk song "Jackdows" («Галочки»);
3. Ukrainian folk song "Oh in the grove, near the Danube" («Ой у гаю, при Дунаю»);
4. Ukrainian national song "Oh the cranes were flying" («Ой лет і ли ж уравлі»).

Teachers evaluated students according to the following criteria:
- the ability to master performance techniques and vocal techniques, the ability to use them in practice;
- the ability to fully convey the artistic and figurative content of the piece in a solo singing lesson;
- students' ability to perform innovation, originality (creation of original interpretations of musical pieces).

The main goal of the project is not to lose the meaningful "grain" of the artistic and figurative content of the selected composition and to convey the character, drama, and performance means during the presentation of the newly created musical product.

With the help of the creative project method, we checked the formation level of the creative and performance-related component of the performance culture in future vocalists in solo singing classes.

The results of the creative project method showed that 87 students (43.5%) had a low level of ability for performance innovation (creation of original interpretations of musical works), they didn’t possess performance techniques and vocal techniques and didn’t know how to use them in practice, they couldn’t at all convey the artistic content of the piece on stage. 75 students (37.5%) at the average level showed the ability for performance innovation, partially mastered performance techniques and vocal techniques and knew how to use them in practice, and didn’t convey the artistic and figurative content of the piece on stage. And only 38 (19%) reviewers at a high level demonstrated the ability for performance innovation.
(creation of original interpretations of musical works), excellent possession of performance techniques and vocal techniques and knew how to use them in practice, demonstrated high indicators of integral reproduction of the artistic and figurative content of a vocal piece at solo singing classes.

Analyzing the data, we see that the indicators of performance culture formation level in future vocalists at solo singing classes according to the criterion "Students' desire to interpret the performed piece" are mostly low, and there are small indicators of average and high levels.

Conclusions. Conducting a confirmatory experiment provided an opportunity to investigate the issue of the performance culture formation level in future vocalists at solo singing classes according to such criteria as: manifestation degree of students' desire to study and perform pieces of high artistic standards and form valuing attitudes and judgments during familiarization with musical compositions; ability to use the professional knowledge system and application of information and communication technologies in the process of vocal performance; students' ability to objectively evaluate their own performance during a solo performance, the ability to self-analyze the results of the professional activity and its correction; students' desire to interpret the performed piece.

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