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**THE STATE OF READINESS OF ART FACULTIES STUDENTS
FOR INDEPENDENT INTERPRETATION OF VOCAL WORKS**

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A survey of 120 students of art faculties of three higher education institutions was conducted. The article compares the results of the survey with the demonstrated levels of the formation of readiness of future specialists for independent interpretation of vocal works. The results of the audit of all indicators and parameters of the studied phenomenon were analyzed. A number of patterns were identified that formed the basis for improving the state of the formation of readiness of art faculties students for independent interpretation of vocal works. Further scientific research will be devoted to substantiating the methodology for purposeful formation of the formation of readiness of art faculties students for independent interpretation of vocal works and its experimental testing.

Key words: *vocal students, readiness, independence, musical composition, performance skills and abilities, technique, interpretation, performance version.*

Аспірант, Лі Менцзе, Стан готовності студентів факультетів мистецтв до самостійної інтерпретації вокальних творів / Український державний університет імені Михайла Драгоманова, Київ, Україна.

Introduction. At the current stage of development of scientific thought, the concept of "readiness" is most perfectly studied, in our opinion, from the standpoint of acmeology. The readiness of student vocalists for independent interpretation of musical works within the framework of the acmeological methodological approach should be considered from the standpoint of: individual and personal readiness for the specified type of activity [1]; personal and activity readiness to perform interpretive tasks [2]; functional readiness of mental processes to mobilize one's own resources necessary for independent interpretation of musical works in the process of preparing them for public presentation [3].

The readiness of student vocalists for independent interpretation of musical works is a phenomenon of psychological and pedagogical science, because only these branches of it have the tools for studying a holistic integral formation with a complex of developed individual properties of future artists, the synergy influence of which ensures the functioning of mental processes aimed at mobilizing one's own creative resources necessary for the independent interpretation of musical works. At the same time, the available tools are not sufficient to diagnose the state of the formation of readiness of art faculties students for independent interpretation of vocal works.

Analysis of recent research and publications. The professional training of student vocalists for independent interpretation of musical works has attracted the attention of researchers from different countries of the world, in particular: Germany (S. Fucito, B. Beyer; B. Weikl), Ukraine (N. Grebenyuk; O. Katrych; P. Koval; A. Kozyr [1]), Poland (N. Harnoncourt; R. Ingarden; Z. Lissa), Italy (F. Lamperti [2]), USA (L. Tragtenberg; L. Yurdum), China [Su Lingfen; Suj Na; Xiao Chen; Zhu Junqiao [3]], Georgia (I. Gersamiya; D. Uznadze), etc. Their works prove that due to the imperfection of the mentioned phenomenon, even qualitatively formed performing skills and

abilities may not be applied appropriately in the process of interpreting vocal works. However, the analysis of their works and the study of the practical experience of independent interpretation of vocal works by art faculties students make it possible to state the existence of a contradiction between the desire and aspiration of student vocalists to demonstrate an original performing version of the interpretation of musical works and the lack of their formed creative abilities and skills to independently development such versions, taking into account the specifics of their enrichment with revealed through relief lines and correction in the conditions of public presentation.

Thus, the importance of professional training of future art specialists during vocal training, the insufficient development of problematic issues in the theory and methodology of musical education regarding the specifics of developing and implementing performance versions of vocal works, as well as the need to overcome the stated contradiction led to the diagnosis of the state of formation of the studied phenomenon.

The purpose of this article is to diagnose the state of art faculties students' formation of readiness for their independent interpretation of vocal works.

Presenting the main material. In total, the ascertainment experiment covered 120 students of higher education institutions, of which: 28 first-year students, 26 second-year students, 34 third-year students, and 32 fourth-year students. Control measurements were carried out in the 2021–2022 academic year upon completion of the first academic semester during the final reporting form – test or exam (according to the curriculum).

The results of the audit of the perfection of independent intonation-rhythmic sound reproduction by all participants of the ascertaining experiment of the author's text of vocal works are presented in Table 1.

Table 1

**Audit of the perfection of independent intonation-rhythmic
sound reproduction of the author's text of vocal works
by all participants of the ascertaining experiment**

Course of study at higher education institution	Number of participants	The result of the activity		Total points
		The accuracy of pitch intonation of vocal works	The accuracy of metro-rhythmic reproduction of vocal works	
1	28	372	263	635
2	26	332	244	576
3	34	438	330	768
4	32	416	301	717

Analysis of Table 1 allows us to state that:

- the accuracy of pitch intonation of vocal works in all first-year students covered by the ascertaining experiment was estimated at 372 points, and the accuracy of metro-rhythmic reproduction of vocal works was estimated at 263 points, which in total is 635 points, i.e. 22.7 points per student of the specified course;
- for all second-year students who participated in the ascertaining experiment, the accuracy of pitch intonation of vocal works was 332 points, and the accuracy of metro-rhythmic reproduction of vocal works was 244 points, which in total is 576 points, i.e. 22.2 points per second-year student;
- the values recorded in the first and second year students covered by the ascertainment experiment of the indicators of the first criterion for assessing the state of the formation of readiness for independent interpretation of a musical work were estimated at 438 and 330 points, respectively, which totals 768 points (22.6 points per student);

- the indicators of the accuracy of pitch intonation of vocal works and the accuracy of metro-rhythmic reproduction of these works established by the expert commission in the fourth-year students involved in the ascertaining experiment were 416 points and 301 points, respectively, which together makes 717 points (22.4 points per fourth-year student);

- during 4 years of students' education, the average indicator of their perfection of independent intonation-rhythmic sound reproduction of the author's text of vocal works improved from 22.7 to 22.4 points (by 0.3 points), i.e. by 1.3%.

The results of the audit of the quality of independent construction of dynamic-phrase development of melodic-intonational lines of vocal works by students of the three higher education institutions under study are presented in Table 2.

Table 2

Quality audit of independent construction of dynamic-phrase development of melodic-intonational lines of vocal works by all participants of the ascertaining experiment

Course of study at higher education institution	Number of participants	The result of the activity		Total points
		the expediency of determining the melodic-intonation lines of vocal works	the expediency of determining the dynamic-phrase development of the melodic-intonational lines of vocal works	
1	28	215	274	489
2	26	211	246	457
3	34	271	319	590
4	32	248	303	551

The analysis of Table 2 confirmed the following results:

- the expediency of determining the melodic-intonational lines of vocal work for all participants of the ascertaining experiment of the first year of study was estimated at 215 points, and the expediency of the dynamic-phrase development of the melodic-intonational lines of this work was estimated at 274 points, which is a total of 489 points, i.e. 17.5 points per first-year student;
- among the second-year students participating in the ascertaining experiment, the indicator of the expediency of determining the melodic-intonational lines of vocal work was 211 points, and the indicator of the expediency of determining the dynamic-phrase development of the melodic-intonational lines of vocal work was 246 points, which in total makes 457 points, i.e. 17.6 points per second-year student;
- the value of the mathematically calculated first and second indicators of the second criterion for assessing the state of the formation of readiness of the participants of the third-year ascertaining experiment for independent interpretation of musical work was estimated at 271 points and 319 points, respectively, which totals 590 points (17.4 points per student);
- finally, the indicator of the expediency of determining the melodic-intonational lines of vocal work among the fourth-year participants of the ascertaining experiment was 248 points, and the indicator of the expediency of determining the dynamic-phrase development of the melodic-intonational lines of this work was 303 points, which together makes 551 points (17.2 points per fourth-year student);
- during 4 years of students' education, the average indicator of their quality of independent construction of the dynamic-phrase development of melodic-intonational lines of vocal works improved from 17.5 to 17.2 points (by 0.2 points), i.e. by 1.7%.

The results of a targeted audit of the independent development of the version of performance interpretation of vocal works by all participants of the ascertaining experiment are presented in Table 3.

Table 3

**Audit of the independent development of the version
of performance interpretation of vocal works
by all participants of the ascertaining experiment**

Course of study at higher education institution	Number of participants	The result of the activity		Total points
		the compliance of the version of performance interpretation of vocal works with stylistic features	the originality of the version of performance interpretation of vocal works	
1	28	298	251	549
2	26	266	216	482
3	34	348	278	626
4	32	335	271	606

From this table (Table 3) it is clear that:

- the compliance of the version of performance interpretation of vocal work to its stylistic features and the originality of the version of performance interpretation of this work among all 28 first-year students who participated in the ascertaining experiment were rated at 298 points and 251 points, respectively, which together amounts to 549 points, i.e. 19.6 points per first-year student;
- the indicators of the compliance of the version of performance interpretation of vocal work to its stylistic features and the originality of the version of performance interpretation of the specified work in all 26 second-year students covered by the ascertaining experiment were 266 and 216

		crite- rion	crite- rion	crite- rion	crite- rion	crite- rion	crite- rion	
1	28	372	263	215	274	298	251	1673
2	26	332	244	211	246	266	216	1515
3	34	438	330	271	319	348	278	1984
4	32	416	301	248	303	335	271	1874

Analysis of the above table (see Table 4) allowed us to establish the dynamics of changes in the total number of points among the participants of the experiment, with which the expert commission assessed the effectiveness of their vocal and performing activities according to all reasonable indicators of readiness for independent interpretation of vocal works, in particular:

- 28 first-year students received 1673 points from the expert committee (59.8 points per student of this course);
- 26 second-year students received a total of 1515 points (58.3 points per student of the specified course);
- 34 third-year students received 1984 points from the expert committee (58.4 points per student of this course);
- 32 fourth-year students were awarded a total of 1874 points (58.6 points per student of the last year of undergraduate studies);
- the average number of points per student decreased from 59.8 to 58.6 points, that is, the dynamics of the increase in readiness for independent interpretation of vocal works amounted to 1.2 points (2.0%).

Table 5 summarizes the above-mentioned score values recorded for all participants of the ascertaining experiment during its conduct, with the aim of purposefully organizing the data according to the criteria principle.

Table 5

**Audit of the general state of the formed readiness
of all participants of the ascertaining experiment
for independent interpretation of vocal works**

Number of participants	Criteria for the formation of students' readiness for independent interpretation of vocal works			Total points
	the perfection of independent intonation-rhythmic sound reproduction of the author's text of vocal work	the quality of independent construction of dynamic-phrase development of melodic-intonational lines of vocal work	professional level of the independent development of the version of performance interpretation of vocal work	
120	2696	2087	2263	7046

Thanks to the analysis conducted (see Table 5), it can be concluded that the 120 students of higher education institutions covered by the ascertaining experiment received the following total points:

- 2696 points according to the criterion "the perfection of independent intonation-rhythmic sound reproduction of the author's text of vocal work" (22.5 points per student);
- 2087 points according to the criterion "the quality of independent construction of dynamic-phrase development of melodic-intonational lines of vocal work" (17.4 points per student);

- 2263 points according to the criterion "professional level of the independent development of the version of performance interpretation of vocal work" (18.9 points per student);

- 7046 points according to all criteria for the formation of the studied phenomenon (average – 58.7 points per student).

The above values made it possible to carry out a final audit of the levels of the formation of readiness of the participants of the ascertaining experiment for independent interpretation of vocal works (see Table 6).

Table 6

**Audit of the levels of the formation of readiness
of all participants of the ascertaining experiment**

Number of participants	Levels of the formed readiness for independent interpretation of vocal works			
	high	medium	low	very low
120	0 (0 %)	21 (17,5 %)	66 (55 %)	33 (27,5 %)

Analysis of Table 6 made it possible to state the following:

- none of the 120 student vocalists (0%) managed to achieve a high level of formation of the phenomenon under study;

- only 21 students (17.5%) demonstrated an average level of formation of the studied phenomenon;

- 66 participants of the ascertaining experiment (55.0% of the total sample) had a low level of formation of the phenomenon under study;

- 33 student vocalists (27.5%) demonstrated even a very low level of the formation of readiness for independent interpretation of vocal works.

Thus, thanks to the diagnosis of the state of the formation of readiness of art faculties students for independent interpretation of vocal works on the basis of three higher education institutions, we can state the following: the theory and practice of vocal training of future specialists requires effective methods

of purposeful formation of their readiness for independent interpretation of vocal works.

Conclusions. 1. The conduct of an ascertaining experiment and its results proved the need to find promising directions of productive forms and methods for improving the readiness of art faculties students for independent interpretation of vocal works.

2. As a result of the survey of 120 art faculties students of three higher education institutions, as well as their comparison with the demonstrated levels of the formation of readiness of future specialists for independent interpretation of vocal works, a number of patterns were identified that formed the basis for improving the aforementioned process. The level of the formation of readiness of art faculties students for independent interpretation of vocal works increases if they:

- do not force themselves to systematically work on them independently through willpower;
- motivate themselves by receiving approval from the vocal class teacher for independently developed vocal skills and abilities, rather than by approaching a certain form of reporting (test, exam, concert, etc.);
- draw attention to the accuracy of intonation reproduction during independent work on vocal works (regardless of the factors motivating the specified process);
- demonstrate confidence in their own ability to achieve purity of intonation reproduction and accuracy of the metro-rhythmic organization of melodic-intonational lines of vocal works;
- personally determine the melodic-intonational lines of vocal works;
- personally develop the dynamic-phrase development of these melodic-intonational lines;
- personally develop versions of vocal works both in the presence of a vocal class teacher and in the process of working on them independently;

- personally correct already formed versions of the performance of vocal works in any conditions of their presentation (during independent work on them with or without a teacher, as well as in the process of a certain form of reporting – test, exam, concert, etc.).

3. Our further scientific research will be devoted to substantiating the methodology for purposeful formation of the readiness of art faculties students for independent interpretation of vocal works and its experimental testing.

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