

DOI 10.26886/2520-7474.1(65)2025.5

UDC: 378.1:784.9:159.942

**TECHNOLOGIES FOR ASSESSING THE STATE OF FORMATION  
OF INDIVIDUAL VOCAL-PERFORMING STYLE  
IN STUDENTS OF ARTS FACULTIES**

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*In accordance with the purpose, the article considers the essence of the concept of "individual vocal-performing style in students of arts faculties" and develops technologies for assessing the criteria and parameters of the state of formation of the specified phenomenon. Within the framework of the article, three points of the plan-program are distinguished, the implementation of which makes it possible to achieve the set goal. Thanks to the first point of the plan-program, three criteria for assessing the state of formation of the individual vocal-performing style in students of arts faculties are determined. According to the second point, the parameters for assessing each criterion of the phenomenon under study are specified. The third point of the plan-program provides for the development of a technology for assessing all parameters of the individual vocal-performing style in students of faculties of arts. The prospects for further research are outlined, which are seen in the delimitation of the state of formation of the individual performing style of students vocalists into clearly defined levels, as well as the isolation of equal intervals of these levels thanks to the averaged data presented by the expert commission.*

**Key words:** *individual performance style, vocalist, musical work, stage performance, students of art faculties, methodology.*

**Introduction.** The musical and performing creativity of students of arts faculties is of great importance for their development as specialists. Thanks to it, they receive the status of pedagogical workers of artistic orientation. The focus of consumers' attention of their products is the category of the individual performing style of the vocalist. Despite this, in psychological and pedagogical research there is still no conceptual study of the specified phenomenon.

It is the lack of studying the individual performing style of a vocalist from the standpoint of the achievements of modern science that has led to the use of only spontaneous (sometimes ineffective), rather than purposeful experimentally verified tools for the formation of the specified phenomenon. The individual performing style of both professional musicians and student vocalists of art educational institutions should be studied from the standpoint of pedagogical science, because the reaction of the student-listener audience to the perception of the interpretative model of a musical work, in the process of its implementation of which the features of the specified phenomenon are manifested, requires in-depth coverage. The implementation of such study will be possible thanks to the definition of a criterion-parametric apparatus for assessing the individual vocal-performing style of students of arts faculties.

**Analysis of recent research and publications.** As a result of considering the individual performing style of a vocalist, modern scientific research notes:

- the individual style of a musician-performer is a specific feature of his perception of the world, reflected in the system of expressive means (Kuan Yuan, O. Sydorenko, Yu. Tkach and others);

- the individual performing style of a musician retains the unity of original features in the process of "re-intoning" the styles of any composers (Ma Lin, V. Moskalenko, Wang Yihua and others);

- art history works have some developments regarding the relationship between the types of performers and the purpose of their stage interpretation in front of listeners/viewers of musical works, since they have different attitudes towards both the purpose of the performance and the reaction of the listeners to it (O. Katrych, D. Yunyk and others);

- listeners/spectators (especially "unprepared") attach great importance in the process of perceiving a musical work to the performer's vividly expressive artistry (Suj Na, Wang Chen and others).

In scientific works on psychology and pedagogy, there is still no conceptual study of the individual vocal-performing style of students of art faculties that would meet the requirements of modern science and would be able to reveal the technologies of its functioning, because:

1) the concept of "individual style" is mostly considered from the standpoint of art history, where priority is given to the composer's creativity based on the presence of its musical and textual result;

2) the study of the individual performing style of any artist, including a vocalist, is complicated by the lack of a generally accepted criterion-parametric apparatus for its evaluation.

Thus, the need is once again confirmed not only in a thorough consideration of the essence of the concept of "individual vocal-performing style in students of arts faculties" but also in the development of technology for its assessment.

**The purpose of this article is to** consider the essence of the concept of "individual vocal-performing style in students of arts faculties" and to develop technologies for assessing the criteria and parameters of the state of formation of the specified phenomenon.

**Presenting the main material.** The study of the theoretical foundations of the process of forming an individual vocal-performing style in students of the faculties of arts naturally actualized the need for conducting quality

diagnostics of the phenomenon. For this, it was necessary to clarify the methodological principles of assessing the state of formation of an individual vocal and performing style in students of arts faculties, in particular:

1) to determine the criteria for assessing the state of formation of individual vocal and performing style in students of arts faculties;

2) to clarify the parameters for assessing each criterion of the phenomenon under study;

3) to develop technologies for assessing all parameters of individual vocal and performing style in students of arts faculties.

Regarding the first point of the plan-program to clarify the methodological principles of assessing the state of formation of individual vocal-performing style in students of faculties of arts (determination of criteria for assessing the state of formation of individual vocal-performing style in students of faculties of arts), it should be noted that the process of assessing the specified phenomenon is complicated by the lack of scientifically based technologies both in pedagogical science and in art history. At the same time, O. Katrych, V. Moskalenko, Yu. Tkach and other scientists indicate that the individual style formation of each artist of concert and stage activity depends not only on the objectively recorded marks of the musical text of a musical work, but also on the combination of aesthetic tastes, mental-national worldview and certain interpretative features of the performer, in particular the original manner of sound production with the dominant stylistic tendencies of the era, historical period, etc. [1, 2, 3].

However, regardless of the complexity of assessing the state of formation of the individual performing style of a student vocalist of arts faculties, further research of the chosen problem is possible only on condition of conducting a quality diagnosis of the specified phenomenon. Of course, the individual vocal-performing style of each arts faculty student is primarily determined by the overarching task of a specific public

performance, which is not a static, but a dynamic formation and is often dictated by certain internal and external factors.

Yu. Tkach, O. Sydorenko and other scientists point to the existence of internal (biological and spiritual-intellectual factors) and external (social environment, life experience, experience of concert performance and the style of the musical work itself) factors influencing the formation of the individual performance style of each artist of concert and stage activity [3, 4]. As Ma Lin notes, there is another classification of factors influencing the individual performance style formation of the mentioned artists, in particular, natural (innate) and acquired. If the first group includes three forming factors (psychological properties of the performer, his physiological properties and musical inclinations), then the second group includes eight forming factors, namely: physical development of the artist of concert and stage activity, intellectual development, emotional development of the musician-performer, general culture of the artist of concert and stage activity, musical culture, professional skills of the musician-performer, his performance skills, as well as artistry of the artist of concert and stage activity [5].

The problem of determining the criteria and parameters for evaluating the phenomena and processes under study has concerned more than one generation of domestic and foreign scientists. Regardless of the different methodological approaches to its study, the opinion has been formed in pedagogical science that the content of the formulation of criteria for evaluating the state of formation of any phenomenon should be based on the structural components of the phenomenon under study and reflect its quantitative characteristics [6, 7, 8].

So, in accordance with the first structural component of the individual vocal-performing style of a student of the faculty of arts (the intellectual uniqueness of the "reading" of the musical author's text, taking into account certain features not only of the composer, but also of a certain era or

historical period and features of the ethnic-national style, under the influence of which the formation of the author of the musical work "took place"), in our opinion, the first *criterion* for assessing the state of formation of the specified phenomenon is the *measure of correspondence of the individual vocal-performing style of a student of the faculty of arts to the style of the musical work, which reflects the features of the composer's style, the features of the style of the era, the features of the style of the historical period, and also reflects the features of the ethnic and national style.*

Confirmation of the feasibility of the content of this first criterion for assessing the state of formation of the individual performing style of a student vocalist of the faculty of arts can be traced in the scientific studies of O. Katrych, Ma Lin, V. Moskalenko, D. Yunyk and other scientists. According to their beliefs, a distinctive individual style should be inherent in each performer, and its main criterion should be the correspondence or inconsistency with the style of the musical work itself. In our opinion, the thesis that the consideration of the style formation of a separate performing individuality should be carried out taking into account certain *features* not only of the *composer*, but also of a *certain era* or *historical period* in which the formation of the author of the musical work "took place" is correct. Scientists note that the type of composer's creativity necessarily grows on the *ethnic-national* "soil", which acts as the fundamental basis for the individual style formation not only of composers, but also of all performers (including vocalists during their studies at art faculties of higher education institutions) [1, 2, 5, 9].

So, in accordance with the second point of the plan-program (clarification of the parameters of assessing each criterion of formation of individual vocal-performing style in students of arts faculties), we came to the conclusion that the assessment of the formation of its *first criterion* should be carried out according to the following three parameters: *the correspondence*

*of the interpretation of a vocal work to the features of the composer's style, the correspondence of the interpretation of a vocal work to the features of the style of the era/historical period, and the correspondence of the interpretation of a vocal work to the features of its ethnic-national style.*

According to the second structural component of the individual vocal-performing style of a student of the faculty of arts (sound reproduction of the musical text of the author's musical work with original vocal-technical means of expression that differ from other performers in timbre-aesthetic, rhythmic-dynamic or other features), in our opinion, it is advisable to take as the *second criterion* for evaluating the phenomenon under study is *the degree of manifestation of its original vocal and technical means of expressiveness in the process of sound reproduction of the author's musical text of a vocal work.*

Confirmation of the feasibility of the content of the second criterion for assessing the state of formation of the individual performing style of a student vocalist of the faculty of arts can be traced in the scientific studies of Suj Na, Wang Chen and other scientists, which indicate that the mastery of vocal phonation and the dynamic coloring of the vocalist's sound directly depends on his individual functional and physiological vocal apparatus (larynx, resonators, breathing, etc.) [7, 10].

So, in accordance with the content of the second point of the plan-program for clarifying the methodological principles of assessing the state of formation of individual vocal and performing style in students of art faculties, the parameters of assessing the second criterion for the formation of the specified phenomenon were clarified. In our opinion, the assessment of the formation of its *second criterion* should be carried out according to such parameters as: *the originality of the timbre-aesthetic coloring of the sound when interpreting a vocal work and the correspondence of the rhythmic-dynamic development of the melodic-intonational lines of a vocal work to its*

*stylistic features.*

The content of the third *criterion* for assessing the state of formation of the individual vocal-performing style of arts faculty student, in our opinion, should also be based on the content of the third structural component of the phenomenon under study (unique artistic manner of enhancing the transmission of necessary information to listeners/viewers in the process of public interpretation of vocal works). That is why it is advisable to search for the content of the third criterion for assessing the state of formation of individual vocal-performing style among students of art faculties in the aspect of designing two types of stage images of vocal works (successive and simultaneous), as well as the implementation of these images in public performances.

According to Ma Lin's research, the stage image of any artist of concert and stage activity is a dynamic imaginary formation that forms the basis for the formation and manifestation of his individual creative and performing style. She distinguishes the stage images of all musicians-performers into two types – successive and simultaneous, where the former are built from conceptual constructs, and the latter from figurative-emotional ones. The dissertation concluded that the above-mentioned images have different effects on the artistry of musicians and performers: those artists who "... prefer to project successive stage images, reincarnating into them during concert and stage activities, demonstrate a "restrained" emotional reaction to their constructs, that is, they exhibit "thoughtful and balanced" artistry, while pianists who prefer to project simultaneous stage images demonstrate a clearly expressed emotional artistry" [5, p. 187].

Accordingly, the content of the third *criterion* for evaluating the aforementioned phenomenon should be defined as *the perfection of the uniqueness of the artistic manner of enhancing the transmission of necessary information to listeners/spectators during the public interpretation*

*of vocal works by means of convincing transformation into stage images with the appropriate use of emotionally saturated stage movements.*

Providing such content to the third *criterion* for assessing the state of formation of the individual performing style of a student vocalist of the faculty of arts is confirmed by the initial provisions of the work of Suj Na and other scientists. According to Suj Na's research, the artistry of a vocalist is a formed system of means of his communicative influence on listeners/spectators, the imperfection of which is not only negatively reflected in the specified communication, but also in their inadequate perception of the author's intention of the musical work. According to her beliefs, the artistic images of musical works not only form the basis for the vocalist's reincarnation, they also act as the founder of the reproduction of stage movements, which the researcher distinguishes between communicative, regulatory, demonstrative and sensory-motor [10].

Operating on the above information regarding the role of stage images of musical works in the manifestation of the components of different types of vocalist artistry, we came to the conclusion that the assessment of the formation of the third *criterion* of the individual vocal and performing style of a future teacher of musical art must be carried out according to three parameters, such as: *the correspondence of the stage image to the stylistic features of the vocal work during its public interpretation by the future teacher of musical art, the perfection of the future teacher of musical art's transformation into the stage image of the vocal work during its public presentation, and the perfection of the manifestation of stage movements by the future teacher of musical art during the public presentation of the vocal work.*

Further clarification of the methodological principles of studying the state of formation of individual vocal and performing style in students of the faculties of arts (in accordance with the third point of the previously

mentioned plan-program) required clarification of the technology for assessing the mentioned phenomenon.

Having analyzed the technologies for evaluating the studied pedagogical phenomena of Kuan Yuan, Wang Yihua, D. Yunyk and other scientists [6, 8, 9], we came to the conclusion that the assessment of the state of formation of each parameter of any criterion of the individual performing style of a student vocalist of the faculty of arts should be carried out by an expert commission consisting of three leading specialists of the department of a higher education institution. We used a twelve-point system as the evaluation scale, where a student vocalist can receive 12 points for the best manifestation of the features of each parameter, and 0 points for the worst. Members of the expert commission, guided by their own professional "views" on the state of formation of each parameter of the individual vocal and performing style of a student of the faculty of arts, can "set" different points. That is why, determining the general state of development of the specified phenomenon, similarly to determining the state of development of each of its parameters, is carried out on the basis of establishing the arithmetic mean value of the number of points.

Therefore, each student vocalist of the faculty of arts can score a maximum of 36 points (12 points for each indicator) for all three parameters of the *first criterion* for assessing the state of formation of his own individual performing style, 24 points (12 points for each indicator) for two parameters of the *second criterion*, 36 points (12 points for each indicator) for three parameters of the *third criterion*. Thus, in general, each student vocalist of the faculty of arts can score a maximum of 96 points for all parameters of all criteria for assessing the state of formation of his own individual performing style.

**Conclusions.** 1. The individual performance style of a student vocalist is a formed, not innate, original manner of creative activity, which is

manifested in the distinctive timbre and aesthetic coloring of sound, rhythmic and dynamic development of melodic and intonation lines, and artistry.

2. The first criterion for evaluating the phenomenon under study is *the measure of correspondence or inconsistency of the individual vocal and performing style of arts faculty student to the styles of the musical works themselves (the composer's style, taking into account the features of the style of the era or historical period, as well as the features of the ethnic and national style*. It is appropriate to evaluate this criterion according to such parameters as: the correspondence of the interpretation of a vocal work to the features of the composer's style, the features of the style of the era/historical period, and the features of its ethnic and national style.

3. The second criterion for evaluating this phenomenon is *the degree of manifestation by arts faculty student of original vocal and technical means of expressiveness in the process of sound reproduction of the author's musical text of a vocal work*, which is evaluated according to such parameters as: the originality of the timbre-aesthetic coloring of the sound when interpreting a vocal work and the correspondence of the rhythmic-dynamic development of the melodic-intonational lines of the vocal work to its stylistic features.

4. The content of the third criterion for evaluating the phenomenon under study should be defined as *the perfection of the future specialist's application of artistry (convincing transformation into stage images with exquisite reproduction of emotionally rich stage movements) during the public interpretation of vocal works*. The parameters for assessing the state of formation of the third criterion are: the correspondence of the stage image to the stylistic features of the vocal work, the perfection of the transformation into the stage image, and the perfection of the manifestation of stage movements during public performances.

5. An author's technology has been developed for assessing eight parameters of individual vocal and performing style in arts faculties students,

which is evaluated by members of an expert commission. According to the proposed technology, a student vocalist will be able to score a maximum of 36 points according to all parameters of the first criterion for assessing the state of formation of his own individual performing style, 24 points according to the parameters of the second criterion, and 36 points according to the parameters of the third criterion. Thus, in general, each student vocalist of the faculty of arts will be able to score a maximum of 96 points according to all parameters of all criteria for assessing the state of formation of his own individual performing style.

6. Prospects for further research are seen in the delimitation of the state of formation of the individual performing style of student vocalists into clearly defined levels with the allocation of identical intervals.

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Citation: Chen Lina (2025). TECHNOLOGIES FOR ASSESSING THE STATE OF FORMATION OF INDIVIDUAL VOCAL-PERFORMING STYLE IN STUDENTS OF ARTS FACULTIES. Frankfurt. TK Meganom LLC. Paradigm of knowledge. 1(65). doi: 10.26886/2520-7474.1(65)2025.5

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