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A COMPONENT MODEL OF POP VOCAL PERFORMANCE COMPETENCE OF FUTURE MUSIC TEACHERS

Abstract

Pop and vocal performance plays an important role in the training of future music teachers, as it is one of the key areas of their professional activity in a modern school. For the successful implementation of this activity, it is necessary to possess a set of knowledge and skills that consider its specific features. The genre-style authenticity of vocal performance, artistic presentation, interpretation, and stage dramaturgy require well-developed pop and vocal performance competence (PVPC). In the course of the study, a specific goal was formulated, which served as the basis for modeling the component structure of the PVPC. In the course of the research, the TEL (Technology-Enhanced Learning) methodology was applied, which, in the process of studying such constructs as competence, involves conducting research in an interdisciplinary context in several projections: personal, cognitive, affective, as well as projections of social interaction. This approach has contributed to the formation of a four-component model, including emotional-motivational, cognitive-epistemological, empathic-communicative and assertive-self-regulatory components. The analysis of the obtained structure confirmed the main hypothesis of the study, which is that the components of the PVPC are functionally interconnected, while the emotional aspects are permeated and involved in the entire component structure. The article defines the prospect of further research, which consists in empirical verification of the results obtained by purposefully evaluating each component for compliance with reasonable criteria.

Keywords: future music teachers, competence, component model, pop vocal performance, assertiveness.

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КОМПОНЕНТНАЯ МОДЕЛЬ ЭСТРАДНО-ВОКАЛЬНОЙ ИСПОЛНИТЕЛЬСКОЙ КОМПЕТЕНТНОСТИ БУДУЩИХ УЧИТЕЛЕЙ МУЗЫКИ

Аннотация

В подготовке будущих учителей музыки эстрадно-вокальное исполнительство занимает важное место, так как является одной из ключевых сфер их профессиональной деятельности в современной школе. Для успешного осуществления этой деятельности необходимо владение комплексом знаний и умений, учитывающих ее специфические особенности. Жанрово-стилевая аутентичность вокального исполнения, артистичность презентации, интерпретации и сценической драматургии требуют сформированной эстрадно-вокальной исполнительской компетентности (ЭВИК). В ходе исследования была сформулирована конкретная цель, которая послужила основой для моделирования компонентной структуры ЭВИК. В процессе исследования была применена методология TEL (Technology-Enhanced Learning [Обучение с использованием технологий]), опора на которую в процессе изучения таких конструктов как компетентность, предполагает проведение исследования в междисциплинарном контексте в нескольких проекциях: личностной, когнитивной, аффективной, а также, проекции социального взаимодействия. Такой подход способствовал сформированности четырехкомпонентной модели, включающей эмоционально-мотивационный, когнитивно-эпистемологический, эмпатийно-коммуникативный и ассертивно-саморегуляционный компоненты. Анализ полученной структуры подтвердил основную гипотезу исследования, состоящую в том, что компоненты ЭВИК функционально взаимосвязаны, при этом эмоциональные аспекты пронизаны и участвуют во всей компонентной структуре. В статье определена перспектива дальнейших исследований, которая состоит в эмпирической проверке полученных результатов путем целенаправленного оценивания каждого компонента на соответствие обоснованным критериям.

Ключевые слова: будущие учителя музыки, компетентность, компонентная модель, эстрадно-вокальное исполнительство, ассертивность.

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БОЛАШАҚ МУЗЫКА МҰҒАЛІМДЕРІНІҢ ЭСТРАДАЛЫҚ-ВОКАЛДЫҚ ОРЫНДАУШЫЛЫҚ ҚҰЗЫРЕТТІЛІГІНІҢ КОМПОНЕНТТІК МОДЕЛІ

Аңдатпа

Қазіргі мектептегі музыка пәні мұғалімінің кәсіби қызметінің басты бағыттарының бірі эстрадалық-вокалдық орындаушылық маңызды орын алуға байланысты болашақ музыка мұғалімдерін даярлау барысында назарға алу ұсынылады. Осы қызметті сәтті түрде жүзеге асыру үшін оның ерекшеліктерін ескеретін білім мен дағдылар кешенін білу қажет. Осы тұста, вокалдық орындаудың жанрлық-стильдік шынайылығы, презентацияның, интерпретацияның және сахналық драматургияның әртістік қабілеті қалыптасқан эстрадалық-вокалдық орындаушылық құзыреттілікті (ЭВОҚ) талап етеді. Зерттеу барысында ЭВОҚ-тің компоненттік құрылымын модельдеуге негіз болған нақты мақсат тұжырымдалды. Зерттеу барысында TEL (technology-Enhanced Learning [технологияларды пайдалана отырып оқыту]) әдістемесі қолданылып, оған құзыреттіліктің конструкцияларын зерттеу үдерісінде бірнеше проекцияларда пәнаралық контексте жеке, когнитивтік, аффективтік, сондай-ақ әлеуметтік өзара іс-қимыл проекциясында жүргізуді көздеп, эмоционалды-мотивациялық, когнитивті-гносеологиялық, эмпатикалық-коммуникативті және ассертивті-өзін-өзі реттеу компоненттерін қамтитын төрт компоненттен тұратын модельдің қалыптасуына ықпал етті. Алынған құрылымды талдау зерттеудің гипотезасын растайды, яғни ЭВОҚ компоненттері функционалды түрде өзара байланысты және эмоционалды аспектілер барлық компоненттік құрылымға еніп, қатысады. Мақалада әр компоненттің негізделген критерийлерге сәйкестігін мақсатты бағалау арқылы алынған нәтижелерді эмпирикалық тексеруден тұратын қосымша зерттеулердің әлеуеті анықталған.

Түйін сөздер: болашақ музыка мұғалімдері, құзыреттілік, компоненттік модель, эстрадалық-вокалдық орындаушылық, ассертивтілік.

Introduction. The establishment of the competence paradigm in music education reflects the need to train professionals who are able to perform at a high level of awareness and autonomy,

effectively adapting to the challenges of music performance and teaching practice. Competence in this context is considered as a complex construct consisting of a multitude of functionally interrelated components (Abramauskiene, 2018). Moreover, understanding the functional content of such components is a mandatory basis for organising the process of forming the relevant competence in the music-educational process.

Among the competences, the formation of which is in demand in the modern music-educational system, one of the leading places is occupied by Pop Vocal Performance Competence (hereinafter PVPC) due to the popularity of this direction of vocal performance. It should be noted that today, in order to perform pop vocal performance, it is necessary to possess a significant amount of knowledge and skills due to the complexity of such activity. Moreover, not only vocalisation issues require a competent approach, but also many other aspects such as: acting presentation interpretation and arrangement, dramaturgy of the performance (Maychyk et al., 2024).

In addition to the above, pop vocal performance is characterised by a number of specific features, among which the affective aspect is leading. It has been determined that emotions are invariably important in vocal performance (Juslin, & Laukka, 2003). However, they play a special role in pop vocal performance. In particular, it is the emotional context that actually shapes the aesthetics of a certain style of pop music, determining the phonoarticulation characteristics of vocal vocabulary and becoming a kind of criterion of style authenticity (Dibben, 2016; Coutinho et al., 2014).

At the same time, vocal training in music universities often relies more on the postulates of academic vocal training (primarily in terms of vocal performance culture, stage behaviour and audience interaction (Hindemith, 2009)), even within the discipline of pop vocal studies. This situation leads to a lack of attention to the formation of specific skills that ensure the ability of music students to master the ability to feel and express themselves competently enough in pop vocal performance.

This observation, as well as taking into account the fact that pop-vocal activity is of abiding interest to music students, led to the choice of the research goal, which is to determine the component structure of PVPC as a construct that ensures the ability to successful pop-vocal performance. The hypothesis of the study is that PVPC components are functionally interrelated, with emotional aspects playing a leading role in the whole structure.

Basic provisions. In the context of the modernization of music education, the training of future music teachers requires special attention to the development of their performance competence in the field of pop vocal art. Pop vocal performance is regarded as a key area of their professional activity, driven by the demands of contemporary schooling. In this regard, the study aimed to define and model the component structure of pop vocal performance competence (PVPC). The methodological basis of the research was the concept of Technology-Enhanced Learning (TEL), which enabled the examination of competence within an interdisciplinary framework that takes into account personal, cognitive, affective, and social factors. As a result, a four- component model of PVPC was developed, comprising the emotional-motivational, cognitive- epistemological, empathic-communicative, and assertive-self-regulatory components. The analysis confirmed the functional interconnection among these components and revealed the pervasive role of emotional aspects throughout the entire structure. The findings provide a foundation for further research focused on the empirical validation of the proposed model and the development of tools for assessing each of its components.

Materials and methods. The study is based on the technology-enhanced learning (TEL) methodology, which is characterised by the integration of approaches from the educational, cognitive and social sciences to investigate cognitive activity and cognitive development in sociocultural environments (Balacheff et al., 2009). In particular, interdisciplinary and constructivist approaches are used to investigate how competencies are formed and function (Sampson & Fytros, 2008). The interdisciplinary framework of TEL allows for the integration of several research projections to explore constructs such as competence, bringing to life the projections of: personal

development, self-perception and self-motivation, as well as values and emotional relationships; cognitive development in the context of cultural and intersubjective interaction; and social interaction in the context of performance enhancement through technologisation through the introduction of new types and forms of learning activities ([Balacheff et al., 2009](#)).

Thus, the TEL methodology is centred on enabling the research process to become more effective through interdisciplinarity and the introduction of technology at different stages of the research process. In particular, the application of TEL in the research of competences formed in the conditions of the educational process of higher education provides for the creation of a structural model of competence at the stage of theoretical research, which integrates the results of the above-mentioned projections. This process is intended to enable further assessment of competence, as well as to provide appropriate, technically enhanced instruction that specifically promotes competence formation ([Sampson & Fytros, 2008](#)).

Within the present study, the TEL methodology is applied to determine the component structure of the PVPC by theoretical modelling. For this purpose, the results of the theoretical analysis of relevant literature were systematised and summarised, on the basis of which a component model of PVPC was constructed, reflecting the interaction of elements related to the personal-motivational, cognitive and social projections of future music teachers' activities.

Results. In order to fulfil the purpose of this study, first of all, the essence of competence as such was studied. The foundations of competence in the broad sense of this phenomenon were mentioned as early as in R. White's research, who considered competence as a quality based on the motivation of feeling one's own effectiveness in any activity. Today, this concept remains relevant and is developed in studies of academic and socio-emotional competence ([Collie & Martin, 2024](#)). The latter are seen as those that have a tangible impact on performance. This understanding is based to some extent on the concept of academic and socio-emotional flourishing ([Collie & Martin, 2024](#)), which substantiates the importance of self-determination and emotional self-perception in performance motivation.

Speaking of music performance, it is worth noting the particular motivational role that emotions play in the performing process. In particular, the desire to experience strong artistic emotions is a powerful motivating factor to engage in performing activities. In addition, the intention to express oneself through the use of the emotional language of music is the basis of artistic activity ([Rauduvaitė & Yao, 2023](#)). It has been determined that the characteristics of pop vocal melodies (intervals, rhythmic organisation, timbre) have a strong correlation with the understanding and expression of emotions. Also, specific to pop vocal performance is the need to understand and convey in musical performance the emotions embedded in the poetic text ([Vidas et al., 2019](#)).

Thus, understanding and expressing musical emotions are key skills in the content of Pop and Vocal Performance Competence. This means that such competence should be based on a set of knowledge about traditions and artistic methods of expressing emotions by means of vocal performance for authentic interpretation. In particular, we are talking about knowledge of emotional connotations of elements of the artistic language of a pop vocal composition that are closely interrelated with the style context.

For example, as defined by T. Hakanpää, T. Waaramaa and A.-M. Laukkanen, there is a meaningful difference between the range of means of vocal-musical expression traditionally used in academic singing and the range of such means used in pop vocals. In particular, it has been found that the basic range of such means used for vocal performance in all styles is variation of coloratura, vibrato amplitude, and vocalisation sustain time ([Hakanpää et al., 2021](#)). At the same time, the palette of artistic means used to express emotions in pop vocal performance is much more extensive and diverse. This peculiarity is associated with a number of factors, in particular, with the fact that the pop style of singing implies a much freer attitude to the rules of vocalisation. For example, the use of speech-like sound is allowed, the chest register is actively used, which gives naturalness and expressiveness to the sound, and frequency modulations are freely used, often simultaneously with amplitude modulations ([Hakanpää et al., 2021](#)).

Along with the auditory impression, an important role is played by artistry, the presentation of the artistic image, the features of which are also related to the genre and style of the vocal composition. Body language, facial expressions, manner of performance in pop vocal not only differ radically from those accepted in academic singing, but also have a clear internal differentiation depending on the genre. For example, an expressive and authentic performance of a jazz composition in a stylistic context requires knowledge and understanding of the history of a particular work and the traditions of its artistic representation, which are conditioned by a number of cultural and ethnic characteristics (Dibben, 2016). Such traditions are directly related to the improvisational traditions of a particular movement that have strong affective connotations, such as the two key improvisational styles of Cool jazz and Jazz hot.

On the other hand, the performance of any vocal composition in any genre of pop music, always focuses specifically on the emotional aspect since, both the popular singing genre and jazz, as such, emerged on the ground of people's desire to express their emotions and share them with others through music (Solli & Netland, 2021). Although the jazz movement has embraced more academicism, nevertheless, both popular music and jazz, as well as, other subcultural musical movements (such as rock, country, etc.) are natural receivers of folklore, as a consequence, their vocabulary contains many ethnocultural connotations. Thus, people's natural desire to express emotions through singing was first embodied in the song forms of folklore. Then, with the development of civilisation and the arts, folkloric song forms evolved into various genres of pop vocal performance, bringing, along with authentic vocabulary, ethnoculturally specific traditions of embodying emotion in song (Hurstun, 1991). Obviously, the knowledge and understanding of the ethno-cultural foundations of the pop vocal composition, as well as the related traditions of expressing emotions in singing, will allow the performer to create an interpretation that is not only authentic, but also filled with artistic and emotional content that is expressive enough to resonate with the listener's soul and consciousness.

Thus, Pop and Vocal Performance Competence of future music teachers should be based on knowledge of the ethno-cultural foundations of the pop vocal composition and the emotional connotations associated with such foundations, as well as, performing traditions that influence the aural, affective and visual aspects of the performance presentation. In addition, cognitive-analytical processes play an important role in enabling the understanding and comprehension of the artistic content of a work and its creative interpretation (Plöger et al., 2020).

The importance of the functioning of knowledge and cognitive-analytical processes in the basis of competence is noted in seminal studies of competence content. For example, B. Bloom's taxonomic model of competence considers knowledge as a cognitive basis as an information resource containing information about the domain in which the activity is performed, and, understanding as an analytical-interpretive ability that allows the implementation of knowledge and skills in different situations of activity. In the updated taxonomic model of competences, it is pointed out that in addition to knowledge and understanding, the competence construct also includes metacognition, i.e. knowledge about knowledge, which allows for a better understanding of the process of knowledge formation, its own features that determine it, as well as the processes of applying knowledge and skills in practice.

Motivation to activity, knowledge, understanding and metacognition at the moment of actualisation are functionally aimed at solving certain tasks related to interaction with a number of phenomena. Also, it is noted that an important cognitive process that ensures the functionality of competence is operant thinking, which provides the ability to adjust actions depending on the situation based on experience and the desire to interact with the environment in order to improve it (Gilbert, 2013). Applying the described situation to the activity of a music teacher, we note that the environment to be improved through the application of competence is an educational environment, invariably associated with inter-subject communication. Teacher competence in such an environment is manifested by empathy, tolerance, readiness for dialogue, desire to create positive motivation of students (Turebayeva & Doszhanova, 2013).

In addition, the activity of a musician in general and a music teacher, in particular, is related to artistic communication, as each musical artwork requires understanding and interpretation of the author's intention, revealing the features of style. In turn, an important basis of interpretation is subjective perception, which ensures that interpretation meets the criterion of creativity (Hallam, 1995). Thus, the communicative component of competence is designed to ensure the ability to perceive and organise the process of interacting with a pop vocal composition as a polylogue aimed at revealing the author's intention, cultural contexts, as well as one's own perception and understanding of the artistic content (Hindemith, 2009),

At the same time, a peculiarity of competence is the integration of these types of orientation in one construct, because in order to effectively improve the environment through competent performance of activity tasks (e.g., professional duties), it is necessary to develop and improve certain qualities and skills in oneself. Consequently, competence is developed and actualised in the communicative process – through interaction with other people, processes, phenomena and with oneself, i.e. through auto-communication (Mukhametzyanova, 2021).

Thus, at the centre of the process of actualisation (application) of competence lies communication, unfolding at several levels of interaction: with the environment, for its transformation in order to improve it, with other people, as well as with oneself for self-improvement and self-regulation.

Finally, a fundamental feature of competence is its focus on practice. Accordingly, Pop and Vocal Performance Competence is aimed at effectively supporting activities related to the performance of pop and vocal compositions. The component providing such ability contains a conative orientation to effective social interaction with the professional environment, i.e., such interaction aimed at achieving the main goal of professional activity. Also, an important aspect of functioning in the praxis of professional activity is the ability to self-evaluation, which allows to correct behavioural strategies and, directly, actions. Thus, the component related to the process of direct functioning in vocal pop performance activity is responsible for achieving the main goals of such activity and the development of self-regulatory strategies that take into account its variability and unpredictability (Pecen et al., 2018).

When defining the purpose of pop performance activity it is advisable to rely on the fundamental bases of goal-setting in music-performing activity as such. In the content of such fundamentals, the leading role is played by the convincing disclosure and delivery to the audience of the artistic and emotional content of the work. Today, the ability to create an artistically expressive musical performance is seen as one that is provided by emotional intelligence (Juslin & Laukka, 2003). In particular, it is emotional intelligence that allows the performer, on the one hand, to understand musical emotions and, on the other hand, to self-regulate in the music-performing process, thanks to the abilities: to understand his/her own emotional reactions; to grasp and analyse the emotional states of other people (spectators, other performers, if there is ensemble performance); to regulate and direct the emotional reactions and states of others, as well as his/her own, through the perception and relaying of artistic-emotional reactions and states of others.

An important aspect in this process is assertiveness (Biasutti & Concina, 2018), as a persuasive ability based on confidence in the relevance and validity of the relayed artistic message, in essence, confidence in one's own competence. Assertiveness is considered as the most important quality that allows the music educator to be effective in professional activity. In particular, it is specified that the music educator's assertiveness is provided by the perception of self-efficacy and awareness of the level of his/her own pedagogical competence, which allows the development of strategies of metacognition and self-reflection (Biasutti & Concina, 2018). The above-mentioned processes in combination allow self-regulation in professional activity, in particular, to manage the emotional aspect of teaching activity.

The emotional aspect of teaching activity means both the ability to emotional suggestion, i.e., to induce students to experience artistic emotions, and the ability to manage their own emotional state, including emotional arousal (Pecen et al., 2018). The latter is considered as a factor that negatively

affects both the process of pedagogical communication (Donker et al., 2020) and the process of artistic communication, which unfolds in the process of performing a musical artwork.

On the other hand, the specificity of pop vocals is a wider range of emotions demonstrated by the performer than is common in academic vocals. In particular, arousal, which can lead, for example, to voice trembling or loss of timbre clarity, is perceived as a kind of affective-content marker that carries information about the performer's perception of the artistic events of the piece (Pfleiderer, 2010). This individual perception and subjective attitude towards the artistic content is the unique characteristic that gives special value to the pop vocal composition in the audience's perception (Pfleiderer, 2010).

Also, arousal is seen as a resource for stimulating artistic imagination utilised by experienced musicians. Thus, emotional self-regulation in the context of competent pop-vocal performance is a process in which the performer consciously manages a number of processes: self-reflection, suggestion directed towards the audience and arousal aimed at activating their own artistic perception.

Thus, we can conclude that pop vocal performance competence of future music teachers is a construct based on the motivation to interact effectively with the subjects of the music-educational process in order to improve it, while carrying out artistic communication, allowing to experience strong artistic emotions and providing an opportunity for self-expression. In addition to motivation, this construct is based on the knowledge of traditions (compositional, performing and improvisational) and artistic methods of expressing emotions in different styles and genres of pop-vocal music, as well as cognitive-analytical processes that provide the ability to understand the artistic content of the work and its creative interpretation. Motivational and cognitive bases of pop vocal performance competence provide the ability to effectively carry out vocal-performing and music-pedagogical activities along with emotional intelligence, which allows regulating a number of affective processes. In particular, emotional intelligence allows to 'read' the artistic emotions that make up the content of a vocal composition, to understand and regulate one's own emotional states, to carry out a suggestive influence on the audience, artistically using the techniques of performing expressiveness and showing assertiveness, as well as to manage azurality, levelling its negative impact and actualising it to stimulate artistic receptivity.

As a result of the conducted theoretical study, it was determined that PVPC consists of four main components:

I. Emotional-motivational, related to the personal projection of the research by means of TEL methodology and integrating the desire to feel one's own effectiveness in vocal-performing activity and to express one's own perception and understanding of the artistic-emotional content of pop vocal compositions.

II. Cognitive-epistemological component, related to the cognitive projection of the research, combines knowledge of the ethno-cultural foundations of pop vocal repertoire, as well as traditions and artistic methods of expressing emotions in pop vocal performance. This component is also responsible for the cognitive-analytical processes that provide the ability to understand and comprehend the artistic content of pop vocal compositions, which, in turn, provides the ability for creative and authentic interpretation in the style context.

III. Empathic-communicative component – the most closely related to the affective projection of the study and combines the ability to artistic communication based on a deep understanding and emotional experience of artistic events, with a subtle sense of the mood and perception of the audience to establish a mental dialogue with the audience. Also, this component covers the intersubjective level of communication as a live, based on artistic empathy, communication with the audience, other musicians (for example, in ensemble performance), students;

IV. The assertive-self-regulation component, which is more related to the projection of social interaction, is a kind of resultant in the whole model, as its elements function on the basis of and in close interrelation with the elements of other components, which directly affects the results of pop vocal-performing activity. The main among the elements of the assertive-self-regulation component

is emotional intelligence as an ability: (a) directly in the process of vocal-performing or music-pedagogical activity to carry out self-assessment and emotional self-regulation, managing one's own arousal and transforming negative emotional energy into artistic experience; (b) to feel and understand the audience as a living environment, empathising and anticipating emotional reactions; (c) to perform artistic suggestion, conveying to the audience the emotional content of music, ensuring assertiveness by using the most effective in this context means of vocal pop expressiveness (the entire component model of the PVPC is shown in Figure 1).

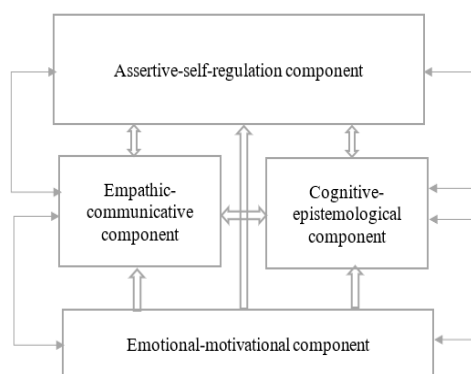


Figure 1: Component model of pop vocal performance competence (PVPC) of future teachers of music

Discussion. The obtained results demonstrate that PVPC is an integral construct, combining in its structure a set of interrelated components. It was determined that the basis of the whole structure is motivation, which functions as a driving force that activates all other components. Being activated due to the presence of emotionally supported motivation, cognitive-epistemological, empathic-communicative and assertive-self-regulatory components together ensure the effectiveness of performance activity. This finding is consistent with other researchers' findings regarding the competence framework (Gonthier & Roulin, 2020) in which cognitive, affective, and conative components are activated through the prompting action of motivation.

In particular, based on the results of theoretical modelling of the PVPC structure, we can conclude that, due to the action of motivation, a set of qualities and abilities that ensure the effectiveness of pop performance is activated. First of all, the existing knowledge and cognitive processes are actualised in order to solve interpretative-analytical and methodical-performance tasks. In addition to the activation of knowledge, motivation is also a motivating force for its acquisition, as the existing knowledge may not be sufficient for solving these tasks. In this process, the interaction between the components plays an important role, in particular, the activation of self-assessment ability, which is connected with the assertive-self-regulation component, as it is self-assessment that allows determining what knowledge is necessary to solve a particular task.

In turn, the interpretative-analytical activity, which is based on the motivation to experience artistic emotions, requires activation of communicative qualities, such as: empathy, empathy, anticipation in the process of interaction with the interpreted musical artwork, which requires activation of the empathy-communicative component. The interpretative-analytical process is followed directly by the performing process, in which, also, there is communication, in this process, multi-level, because, in addition to artistic communication with musical artwork, there is also communication with the audience, as well as with other performers – concertmaster, orchestra artists, other vocalists (in ensemble performance). Thus, communication is closely connected with the praxis of pop-vocal performing activity. At the same time, the formation of the epistemological basis of PVPC also requires the activity of searching, analysing and systematising relevant information.

At the same time, awareness requires not only the interpretative but also the communicative process – knowledge of the peculiarities of presentation of a particular vocal composition, traditions of behaviour on stage, etc (Kuldanov etc. 2023) Given the high interest of music students in vocal pop performance, the creation of a PVPC model is a significant outcome. In particular, the understanding of the PVPC structure allows us to conduct further research in order to model the levels of formation of this construct in students, as well as to introduce methods of PVPC formation into the music-educational process.

It should be noted that the conclusions regarding the structural characteristic of PVPC also need empirical verification. Only the conclusion that the components of the PVPC are closely interrelated and it is their interaction that ensures the success of performing activity can be considered quite confirmed. However, the final conclusion about the structure of the PVPC and the characteristics of its components can only be made on the basis of empirical research with the help of an appropriately validated criterion apparatus and relevant methods. Thus, a desirable direction for future research is the development of a criterion apparatus for assessing the PVPC, as well as the selection and development of methods for assessing the formation of its components.

Conclusion. The conducted research is devoted to PVPC, in particular, to the construction of a component model of this construct, considered as such, which provides the ability to successfully carry out pop-vocal performing activity. The research is based on the TEL methodology, the peculiarity of which is to provide a basis for the study of phenomena, in particular educational phenomena, in several projections, actualising interdisciplinary and constructivist approaches. In particular, the personal, cognitive, affective, and social interaction projections were actualised in order to determine by theoretical modelling the structure of PVPC, which was the aim of this study. As a result, a four-component model was constructed, including emotional-motivational, cognitive-epistemological, empathic-communicative, and assertive-self-regulatory components.

The analysis of the obtained structure confirmed the main hypothesis of the study, which is that PVPC components are functionally interrelated, with emotional aspects playing a leading role in the whole structure. In particular, it was determined that the motivation to engage in pop performance activities, such as the desire to experience strong artistic emotions, to express one's subjective emotional attitude to music, to communicate with the audience through vocal art, is the basis and driving factor for the functioning of the entire construct. At the same time, cognitive processes, as well as systemic knowledge about the peculiarities and traditions of interpretation, cultural contexts, methods of processing and representation of Pop Vocal composition provide the necessary epistemological basis. In turn, the process of communication – artistic and intersubjective – requires the actualisation of a number of qualities such as empathy and foresight. The result of the functioning of all components manifests itself directly in the activities related to pop-vocal performance, which invariably requires assertiveness and the ability to manage one's arousal through the activation of emotional intelligence.

Thus, the conducted theoretical study allowed us to determine the component structure of PVPC. At the same time, in order to clarify the validity of the obtained structure, it is necessary to conduct an empirical study aimed at assessing each component on the basis of reasonable criteria. The development of a criterion apparatus and appropriate measurements is a priority area for further PVPC research.

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