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READINESS OF BACHELOR'S STUDENTS IN MUSIC EDUCATION FOR VOCAL PERFORMANCE

Abstract

The article presents the results of testing a structural and functional model for developing the readiness of bachelor students of music education for vocal and performance activities (VPA). The relevance of the study is driven by the need to overcome the reproductive approach in the vocal training of future music teachers in accordance with the modern requirements of secondary schools. The purpose of the study is to experimentally verify the effectiveness of the developed structural and functional model for developing the readiness of music education bachelors for VPA. To obtain reliable data, a complex of diagnostic methods was used: questioning, testing (M. Rokeach, K. Zamfir – A. Rean methods), and participant observation according to the system of G. Klaus criteria. The assessment of the dynamics of readiness for VPA was carried out according to criteria (motivational-value, cognitive-operational, personal) correlated with algorithmic, interpretative, and creative levels. The system of indicators included: motivational-value attitude (P1); a set of special knowledge and skills (P2); and professionally significant personal qualities (P3). The results were verified using mathematical statistics methods (Student's t-test, Chi-square). The testing results confirmed the effectiveness of the model: in the experimental group, the share of students at the creative level reached 69,44%, with the total elimination of the algorithmic performance level (0%).

Statistical data processing ($t = 6,42$; $x_2 = 24,19$) confirms the reliability of qualitative changes in the distribution of VPA readiness levels. The scientific novelty of the work lies in the expansion of methodological ideas about the vocal and performance training of bachelors by justifying and developing a model based on the synergistic interaction of systems, information, and personality-oriented activity approaches, ensuring the conceptual integrity of the process of developing the readiness of future music teachers for VPA.

Keywords: Bachelor of Music education, vocal and performance activities (VPA), structural and functional model, readiness development process, professional training of future music teachers.

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МУЗЫКАЛЫҚ БІЛІМ БЕРУ БАКАЛАВРЛАРЫНЫҢ ВОКАЛДЫҚ-ОРЫНДАУШЫЛЫҚ ІС-ӘРЕКЕТКЕ ДАЙЫНДЫҒЫ

Аңдатпа

Мақалада музыкалық білім беру бакалаврларының вокалдық-орындаушылық іс-әрекетке (ВОІ) дайындығын қалыптастырудың құрылымдық-функционалдық моделін апробациялау нәтижелері ұсынылған. Зерттеудің өзектілігі жалпы білім беретін мектептердің заманауи талаптарына сәйкес болашақ музыка мұғалімдерін вокалдық-орындаушылық даярлаудағы репродуктивті тәсілді еңсеру қажеттілігімен айқындалады. Зерттеудің мақсаты – музыкалық білім беру бакалаврларының вокалдық-орындаушылық іс-әрекетке дайындығын қалыптастырудың әзірленген құрылымдық-функционалдық моделінің тиімділігін эксперименттік тұрғыда тексеру. Сенімді мәліметтер алу үшін диагностикалық әдістердің кешені қолданылды: сауалнама, тестілеу (М. Рокич, К. Замфир – А. Реан әдістемелері) және Г. Клаус критерийлері жүйесі бойынша қосыла бақылау. ВОІ-ге дайындық динамикасын бағалау алгоритмдік, интерпретациялық және шығармашылық деңгейлерге сәйкес келетін критерийлер (мотивациялық-құндылықтық, когнитивті-операционалдық, тұлғалық) және көрсеткіштер (K1 – мотивациялық-құндылықтық қатынас; K2 – арнайы білім мен дағдылар жиынтығы; K3 – кәсіби маңызды тұлғалық қасиеттер) бойынша жүзеге асырылды. Нәтижелер математикалық статистика әдістері (t – Студент критерийі, Хи-квадрат) арқылы верификацияланды. Апробация нәтижелері модельдің тиімділігін дәлелдеді: эксперименттік топта шығармашылық деңгейдегі студенттердің үлесі 69,44%-ға жетті, бұл ретте алгоритмдік орындау деңгейі толық жойылды (0%). Статистикалық мәліметтерді өңдеу ($t = 6,42$; $x_2 = 24,19$) ВОІ-ге дайындық деңгейлерінің үлестіріміндегі сапалық өзгерістердің шынайылығын растайды. Жұмыстың ғылыми жаңалығы болашақ музыка мұғалімдерінің ВОІ-ге дайындығын қалыптастыру процесінің тұжырымдамалық тұтастығын қамтамасыз ететін жүйелік, ақпараттық және тұлғалық-іс-әрекеттік тәсілдердің синергетикалық өзара әрекеттесуі негізінде модельді негіздеу мен әзірлеу арқылы музыкалық білім беру бакалаврларын вокалдық-орындаушылық даярлау туралы методологиялық түсініктерді кеңейту болып табылады.

Түйін сөздер: музыкалық білім беру бакалавры, вокалдық-орындаушылық іс-әрекет (ВОІ), құрылымдық-функционалдық модель, дайындықты қалыптастыру процесі, болашақ музыка мұғалімдерін кәсіби даярлау.

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ГОТОВНОСТИ БАКАЛАВРОВ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ К ВОКАЛЬНО-ИСПОЛНИТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ

Аннотация

В статье представлены результаты апробации структурно-функциональной модели формирования готовности бакалавров музыкального образования к вокально-исполнительской деятельности (ВИД). Актуальность исследования обусловлена необходимостью преодоления репродуктивного подхода в вокально-исполнительской подготовке будущих учителей музыки в соответствии с современными требованиями общеобразовательных школ. Цель исследования заключается в экспериментальной проверке эффективности разработанной структурно-

функциональной модели формирования готовности бакалавров музыкального образования к ВИД. Для получения достоверных данных применялся комплекс диагностических *методов*: анкетирование, тестирование (методики М. Рокича, К. Замфир – А. Реана) и включенное наблюдение по системе критериев Г. Клауса. Оценка динамики готовности к ВИД осуществлялась по критериям (мотивационно-ценностному, когнитивно-операциональному, личностному), соотнесенным с алгоритмическим, интерпретационным и творческим уровнями. Система показателей включила: мотивационно-ценностное отношение (П1), совокупность специальных знаний и умений (П2) и профессионально значимые личностные качества (П3). Полученные данные верифицированы с помощью методов математической статистики (t-критерий Стьюдента, Хи-квадрат). Результаты апробации подтвердили эффективность модели: в экспериментальной группе доля студентов на творческом уровне достигла 69,44% при полной ликвидации алгоритмического исполнения (0%). Статистическая обработка данных ($t = 6,42$; $\chi^2 = 24,19$) подтверждает достоверность качественных изменений в распределении уровней готовности к ВИД. *Научная новизна* работы заключается в расширении методологических представлений о вокально-исполнительской подготовке бакалавров музыкального образования за счет обоснования и разработки модели на основе синергетического взаимодействия системного, информационного и личностно-деятельностного подходов, обеспечивающих концептуальную целостность процесса формирования готовности будущих учителей музыки к ВИД.

Ключевые слова: бакалавр музыкального образования, вокально-исполнительская деятельность (ВИД), структурно-функциональная модель, процесс формирования готовности, профессиональная подготовка будущих учителей музыки.

Introduction. In the context of contemporary sociocultural transformations, the role of the music teacher as a mentor fostering the moral values of the younger generation is becoming increasingly significant. This trend highlights the need for high-quality professional training of bachelor's students in music education. The foundation of their successful professional activity lies in the development of comprehensive competence, ensuring a harmonious synthesis of personal potential and the specialist's creative abilities (Zhanajhan, et al. 2025).

A central place in the system of training bachelor's students in music education is occupied by the formation of their readiness for vocal performance. This is обусловлено тем, что singing is the most accessible and востребованный type of musical practice in school education. A high level of vocal mastery enables the teacher to effectively transmit musical experience to students, facilitating their engagement with both national and world cultural heritage [Tomchuk 2022]. In this context, vocal performance is regarded not only as a technical skill but also as an important instrument of value-based and meaning-oriented influence on the learner's personality (Van Yujcin 2025).

At the same time, the analysis of pedagogical practice and the results of monitoring the educational process indicate that the level of vocal performance readiness among bachelor's graduates does not always meet the current demands of general education schools. A significant number of young specialists experience difficulties in delivering vocal demonstrations, lack sufficient command of their singing voice as a tool of pedagogical influence, and show a low capacity for artistic interpretation of works from various styles. The identified deficiencies are обусловлены the absence of a systematic approach to developing vocal performance readiness during university training, which subsequently hinders the full creative self-realization of the future music teacher (Kuanshalieva 2022).

The current situation in the system of higher professional education has determined the aim of this study: to experimentally verify the effectiveness of the developed structural-functional model for forming the readiness of bachelor's students in music education for vocal performance activity. The process of approbation предполагает includes diagnosing students' initial level, implementing the model within the educational process, and conducting a comparative analysis of the data to confirm its pedagogical effectiveness.

In accordance with this aim, the following research objectives are defined:

1. To substantiate the criteria-based diagnostic framework (criteria, indicators, and levels) and to identify the initial state of readiness of bachelor's students in music education for vocal performance activity.

2. To implement in the university educational process the developed structural-functional model aimed at the systematic formation of vocal performance readiness of future music teachers.

3. To experimentally verify the effectiveness of the implemented model based on a comparative analysis of results in control and experimental groups, and to formulate conclusions regarding its effectiveness.

The practical significance of the study lies in the possibility of integrating the developed model into the educational process of music faculties in order to intensify and improve the quality of vocal training of future music teachers.

Materials and Methods. An analysis of scholarly literature indicates that a key aspect in the preparation of future music teachers at the bachelor's level is ensuring their comprehensive professional competence. Researchers emphasize the specific characteristics of the profession that should be integrated into the educational process and form the basis for modeling student training. These characteristics, determined by the nature of musical art, include:

- the inherently creative character of music teaching, realized through performance activity;
- the multidimensional nature of professional activity, in which vocal performance training serves as a core component, integrating the roles of teacher, vocalist, and choir conductor;
- the necessity of applying a differentiated approach that takes into account the psychophysiological characteristics of the vocal apparatus, the level of vocal training, and the creative potential of each student (Danielewicz 2021).

The specifics of the future professional activity of bachelor's students in music education determine the distinctive features of their vocal training. This process is aimed at forming comprehensive readiness that integrates professional competencies and specific performance skills. These include mastering the mechanisms of singing breathing and sound production, proficiency in vocal phrasing techniques, achieving intonational accuracy, and developing ensemble performance skills. The development of an individual style and performance manner in this context is considered a significant outcome of the student's professional formation (Chang 2023).

Studies in the field of training future music teachers demonstrate that the structure of readiness for vocal performance includes not only a technical component but also a well-developed psycho-emotional dimension. Emotions act as a regulatory factor in the process, enriching the sound and contributing to the qualitative transformation of vocal mastery. In this regard, the development of emotional responsiveness and depth of interpretation becomes a priority objective of training. The emotional state of the student systematically influences technical parameters (quality of sound production), artistic aspects (facial expression, physical expressiveness), and the semantic content of performance, which confirms the necessity of incorporating psychological and pedagogical support into vocal performance training (Laukka, Elfenbein 2021).

The expressiveness of vocal interpretation constitutes one of the essential professional competencies of a music teacher, as it ensures the transition from mere sound reproduction to genuine artistic communication. In the concept of Tudor Vianu, the performer's artistry is based on a set of interrelated dimensions: intuitiveness – defined as the “acuity and richness of sensory perception” and the ability to retain and reproduce images, indicating that “what speaks to us through art is, to a certain extent, the power and richness of the sensory world”; depth of psychological experience – which imparts a personal character to performance, as the artist is “capable of reflecting the world in an individual way”; creative imagination – which enables the selection and transformation of experience into new expressive wholes; and expressive power – as a continuation of imagination, manifested in an “irresistible tendency to acquire a concrete form” (Vianu 2010, 315).

In this context, vocal expressiveness is not merely a technical skill but the result of refracting the act of performance through these dimensions of artistry, which activate the performer's sensitivity, inner world, and creativity. Thus, in addition to musical abilities and mastery of vocal technique, the development of an individual performance style presupposes the integration of these dimensions, through which the teacher acts not only as a technical model but also as a mediator of artistic meaning and aesthetic experience.

The integration of the expressive dimension into the formation of readiness for vocal performance activity is impossible without reference to the concept of Boris Asafiev, who substantiated music as a

living process of intonation, in which meaning is not imposed externally but is experienced and recreated in the act of performance. In his understanding, “music is the art of intoned meaning” (Asaf'ev 2010, 7), which indicates that vocal expressiveness cannot be reduced to technical accuracy but presupposes an inner experience and transmission of artistic content. Asaf'ev emphasizes that intonation is the living core of music, representing a “process of formation and experiencing of the musical image” (Asaf'ev 2010, 18), in which the performer actively participates through their own sensitivity and experience.

Thus, vocal expressiveness functions as a form of semantic communication, in which the voice does not merely produce sounds but “speaks” through intonations, accents, and nuances, dynamically constructing musical meaning. In this context, the training of a future music teacher should go beyond the technical-performance level and be aimed at developing the ability to experience, comprehend, and convey the expressive content of music through a synthesis of inner hearing, artistic imagination, and affective experience.

The analysis of the presented provisions allows us to conclude that vocal performance training of future music teachers is a multidimensional process in which technical, psycho-emotional, and artistic-expressive components are organically integrated. Its effectiveness is determined not so much by the level of mastery of vocal skills as by the student's ability for meaningful, emotionally experienced, and artistically interpreted performance. In this context, the formation of readiness for vocal performance activity should be considered as a process of developing artistry, based on the unity of intonational meaning, emotional reflection, and creative self-realization, which ensures the transition from reproductive singing to genuine artistic communication in pedagogical practice.

According to generally accepted views, the effectiveness of the process of forming readiness for vocal performance is determined by two key factors: the quality of instructional and methodological support and the adequacy of pedagogical technologies. Researchers emphasize that the procedural component of training should be based on an in-depth study of the historical and artistic context of musical works. In particular, working on a vocal piece requires bachelor's students to conduct a preliminary analysis of the composers' creative heritage and to understand the overall concept of the work, which ensures the awareness and artistic validity of performance (Chang 2023).

The effectiveness of analyzing musical and poetic texts in combination with listening to professional performances has been confirmed by international studies. The result of such activities is not only the expansion of students' cultural horizons and the formation of new auditory patterns, but also a significant deepening of their knowledge in the fields of history, poetry, vocal music, musical genres, and vocal performance (Pechenyuk, et al. 2023).

According to the research of A. Bilozerska et al., the main goal of preparing future music teachers for vocal-pedagogical activity is to ensure that the university learning and developmental environment functions as a meaning-forming factor (Bilozerska et al., 2021). As noted by H. Liu and W. Guo, such an environment should operate as a mechanism that not only gives significance to the learning process but also promotes the comprehensive personal development of students, enabling them to fully realize and strengthen their vocal and creative abilities (Liu, Guo 2025).

However, despite existing scientific achievements, the issue of vocal training of bachelor's students in music education remains insufficiently explored. A theoretical analysis of contemporary studies shows that key aspects of the problem of forming readiness for vocal performance among bachelor's students in music education still require clarification, particularly in terms of defining the specific vocal-pedagogical competencies necessary for future music teachers (Concina 2023). Addressing this gap represents a timely research initiative aimed at improving the quality of professional training of future specialists. At the same time, solving these tasks is impossible without a holistic design of the educational process (Ovcharenko, et al. 2020). This necessitates the development and implementation of a structural-functional model for forming the readiness of bachelor's students for vocal performance activity, which would systematize fragmented pedagogical conditions and ensure the comprehensive development of the future specialist's professional qualities.

Based on systemic, informational, and personality-activity approaches, we developed a model for forming the readiness of bachelor's students in music education for vocal performance activity. The model includes motivational-target, content-technological, and result-evaluative components. The motivational-target component ensures that students internalize the goals of learning as personal values. It fosters an active creative position and sustained motivation for improvement in vocal performance activity. The content-technological component is implemented through specialized disciplines, practical training, and independent work, performing instructional, educational, and developmental functions. It involves the design of educational content and the selection of teaching methods, ensuring the comprehensive development of vocal performance readiness in future music teachers.

The result-evaluative component is aimed at diagnosing the level of students' vocal performance readiness and analyzing the effectiveness of the educational process. It performs informational, controlling, stimulating, and reflective functions, enabling the identification of students' achievements and the correction of their difficulties. The main tools include testing, questionnaires, and methods of assessment and self-assessment.

In addition to general pedagogical properties (integrity, flexibility, and dynamism), the model is oriented toward the bachelor's subjective experience and the development of their vocal-pedagogical position. The specificity of the model is determined by the planned nature of outcomes, reproducibility in university practice, ambivalence (integration of theory and practice), and adaptability to the conditions of professional training.

The experimental study was conducted using a cross-sectional method. The sample consisted of 155 first-, second-, and third-year students (Abai Kazakh National Pedagogical University, Kazakh National Women's Pedagogical University, I. Zhansugurov Zhetysu University, and M. Utemisov West Kazakhstan University). This made it possible to trace the dynamics of the formation of readiness among future music teachers at different stages of training. In accordance with the model's implementation stages, this process reflects students' gradual progression: from mastering fundamental music-theoretical knowledge in the early years to acquiring specific vocal-pedagogical performance skills and, ultimately, to mastering the procedures and techniques of independent vocal performance activity in the third year. The experimental verification of the model was carried out in several stages: ascertaining, formative, and final.

The ascertaining stage of the study (2023–2024) was devoted to diagnosing the initial level of readiness of bachelor's students in music education for vocal performance activity. To obtain reliable data, a комплекс of diagnostic methods was used: questionnaires (author-developed instrument, $\alpha = 0.78$); testing (the "Value Orientations" methodology by M. Rokeach, self-assessment evaluation, as well as analysis of motivation for vocal performance activity based on K. Zamfir's questionnaire as modified by A. Rean); individual interviews and analysis of educational programs; and participant observation of students' practical work based on G. Klaus's system of criteria.

To confirm the validity of the experiment, a statistical test of the homogeneity of the control and experimental groups was conducted. Within this analysis, the following hypotheses were formulated:

- null hypothesis (H_0): the distribution of respondents by levels of formation of the studied readiness is identical (the differences are not statistically significant);
- alternative hypothesis (H_1): the distribution pattern of students across groups by levels of manifestation of the given attribute shows significant differences.

The formative stage of the experiment (2024–2025) was aimed at verifying the effectiveness of the developed structural-functional model. The approbation was carried out within the framework of the educational process and teaching practice at Abai Kazakh National Pedagogical University, Kazakh National Women's Pedagogical University, I. Zhansugurov Zhetysu University, and M. Utemisov West Kazakhstan University. The research design included one control group (CG) and three experimental groups (EG-1, EG-2, EG-3). The use of three experimental cohorts made it possible to confirm the reproducibility of the results: a stable positive динамика trend in all experimental groups served as evidence of the effectiveness of the author's model.

During the formative stage, the implementation of the model was carried out in a differentiated manner across the three experimental groups, which made it possible to identify the cumulative effect of each of its directions:

- in EG-1, only the first direction was tested, aimed at forming readiness for vocal performance activity at the general methodological level;
- in EG-2, the first and second directions were implemented (at the general methodological level and at the level of specific vocal-pedagogical performance);
- in EG-3, the model was implemented in full, including the sequential освоение mastery of all three levels (general methodological, specific vocal-pedagogical performance, and the level of procedures and techniques of vocal performance).

This approach made it possible to experimentally confirm that the maximum effectiveness of forming readiness for vocal performance activity is achieved through the comprehensive implementation of all components of the model.

The final stage (2025–2026) was devoted to the statistical processing and qualitative analysis of the results of the model's approbation. The assessment of the dynamics of bachelor's students' readiness was carried out according to three criteria (motivational-value, cognitive-operational, and personal), correlated with algorithmic, interpretative, and creative levels. For a comprehensive quantitative and qualitative evaluation of the studied phenomenon, a system of three interrelated indicators was developed: P1 – motivational-value attitude; P2 – a set of specialized knowledge and skills; P3 – professionally significant personal qualities. This triad made it possible to objectively record the dynamics of students' readiness levels during the implementation of the model.

The statistical processing of the experimental results was carried out using a set of methods of mathematical statistics:

1. Student's t-test for dependent samples was used to determine the statistical significance of differences between the mean values of indicators in the control and experimental groups (under the condition of normal data distribution);

2. χ^2 (chi-square) test was used to assess the reliability of differences in the distribution of readiness levels before and after the formative experiment, which made it possible to statistically confirm the research hypothesis.

For the calculations, the following scores were assigned to the levels: algorithmic = 1, interpretative = 2, creative = 3.

Results and Discussion. The analysis of the primary diagnostic data (baseline measurement) presented in Table 1 indicates the comparability of the initial indicators across all the studied groups. The results of the ascertaining stage confirm the predominance of the algorithmic level of readiness for vocal performance activity among bachelor's students in music education. In particular, the indicators for this level range from 75% (EG-2) to 80.56% (EG-3), which points to the prevalence of a reproductive approach to mastering vocal skills and the fragmented nature of methodological knowledge.

A significantly smaller proportion of respondents is at the interpretative level, ranging from 19.44% in EG-3 to 25% in EG-2. It is noteworthy that at the stage of the ascertaining experiment, no students corresponding to the creative level of readiness were identified in any of the groups (CG, EG-1, EG-2, EG-3).

Table 1 – Levels of Readiness of Bachelor's Students in Music Education for Vocal Performance (Baseline Stage)

Group	Number of participants	Levels					
		Algorithmic		Interpretative		Creative	
		Number	%	Number	%	Number	%
CG	38	30	78,95	8	21,05	0	0,00
EG -1	41	31	75,61	10	24,39	0	0,00
EG -2	40	30	75,00	10	25,00	0	0,00
EG -3	36	29	80,56	7	19,44	0	0,00

To mathematically confirm the comparability of the initial conditions in the control group (CG) and the experimental groups (EG-1, EG-2, EG-3), an analysis of the main statistical characteristics was carried out at the baseline stage. The calculation results presented in Table 2 make it possible to objectively assess the homogeneity of the sample.

Table 2 – Statistical Results for the Assessment of Readiness Levels of Bachelor's Students in Music Education for Vocal Performance (Baseline Stage) (Sample Mean, Variance, Student's t-test, Chi-square Test)

Comparison groups	Experimental data						
	Xi – square (X^2)	Significance level	Sample mean ($\bar{X}$)		Variance		Student’s t-test
CG and EG-1	0,126	0,723	1,211	1,244	0,171	0,189	0,348
CG and EG -2	0,181	0,670	1,211	1,250	0,171	0,192	0,405
CG and EG -3	0,031	0,860	1,211	1,194	0,171	0,161	0,171
EG -1 and EG -2	0,004	0,948	1,244	1,250	0,189	0,192	0,064
EG -1 and EG -3	0,277	0,599	1,244	1,194	0,189	0,161	0,520
EG -1 and EG -3	0,323	0,570	1,250	1,194	0,192	0,161	0,576

Based on Table 2, the values of the sample mean ($\bar{X}$) for the level of readiness of bachelor's students for vocal performance activity in all groups fall within a narrow range from 1.194 to 1.250, indicating the equivalence of the initial state of training. The variance indicators, ranging from 0.161 to 0.192, demonstrate a low degree of data dispersion within each sample. The testing of statistical hypotheses using the χ^2 (chi-square) test and Student's t-test confirmed the absence of significant differences between all pairs of compared groups. In particular, the obtained significance levels (p-values) substantially exceed the critical threshold ($p > 0.05$): for example, for the pair CG and EG-1, $p = 0.723$, while for EG-1 and EG-2 it reaches 0.948. The empirical values of the t-test (from 0.064 to 0.576) also fall within the zone of statistical insignificance.

Thus, the totality of the obtained statistical data allows for accepting the null hypothesis (H_0) regarding the absence of differences in the distribution of students by levels of readiness for vocal performance activity. This ensures the methodological validity of the experiment and allows any subsequent changes in indicators to be considered as a direct result of the implementation of the proposed pedagogical model.

The implementation of the model for forming readiness for vocal performance activity among bachelor's students was carried out in three main directions, each addressing clearly defined objectives. The first direction was associated with the formation of a motivational-value attitude toward vocal performance activity in future music teachers and the development of a disposition for active engagement, as well as with the cultivation of professionally significant personal qualities necessary for effective independent work. The acquisition of knowledge and skills at this stage takes place at the general methodological level through the study of fundamental core disciplines.

A leading role in implementing this direction was assigned to the specialized course “*Theoretical and Methodological Foundations of Vocal Performance Activity of a Music Teacher*,” the structure of which is based on L. Shulman's concept (surface, deep, and implicit structures). The course, delivered on the MOODLE platform in the SPOC format, was conducted in a dialogic and inquiry-based mode. The main teaching methods included problem-based motivational situations, collaborative work in micro-groups, as well as project-based and case-study methods.

At the same time, the activities of a vocal studio functioning as a creative laboratory were organized. Its work was aimed at developing readiness for vocal performance activity and fostering a disposition toward professional self-improvement through master classes, workshops on vocal analysis, and open rehearsals. Of particular importance was interaction with the professional community in the format of web discussions and online debates with practicing teachers. The psychological component of the studio included training sessions on achievement motivation, the development of artistry, and overcoming stage barriers. Taken together, the created informational and developmental environment ensured the

transition of bachelor's students from passive accumulation of knowledge to active engagement in vocal performance exploration.

The second direction was aimed at forming vocal performance knowledge and skills at the level of specific vocal-pedagogical performance. The central element here was the gradual complication of learning tasks within the discipline "*Vocal*," organized according to a three-level system:

- performance-algorithmic tasks (based on the concentric method) ensured the formation of a technical foundation and psychophysiological automatism of sound production skills;
- performance-analytical tasks, based on the method of vocal performance analysis and the exercise "comparison of standards," developed professional reflection and awareness;
- performance-heuristic tasks represented the highest level of training, where, through methods of variable interpretation and pedagogical modeling, the student mastered the role of the "performer-teacher."

The development of these tasks was carried out on the basis of performance-based, contextual, problem-based, and creative inquiry-based learning methods. Their use determined the logic of the educational process: from mastering technological algorithms to independent artistic interpretation. In order to activate vocal performance activity, methods such as problem situations and project work, parametric analysis of performance techniques, the video method, and the business simulation game "*Creative Artistic Council*" were employed. The use of interactive methods made it possible to transform the process of performing exercises from mechanical repetition into a sphere of conscious creative activity, developing in bachelor's students the skills of deep professional self-analysis.

The third direction was aimed at refining vocal performance skills at the level of mastering procedural knowledge and techniques of vocal performance. At this stage, the independent vocal performance activity of bachelor's students was intensified through the обновление updating of the content of academic and teaching practice programs, the development of an author-designed учебного пособия teaching manual, and the organization of extracurricular creative and methodological work. During academic and teaching practice, bachelor's students tested the role of a teacher-researcher: they independently conducted music lessons and extracurricular activities, led voice training sessions, and developed didactic materials (visual aids, vocal technique cards, tests).

This activity was aimed at forming methodological and vocal performance skills necessary for successful pedagogical activity in modern educational institutions. The instrumental embodiment of independent vocal performance activity (individual or group-based) was the method of video reflection. To objectify the process and eliminate a mechanical approach to vocalization, students were provided with a reflective checklist based on the method of figurative associations. This psychological tool facilitated the transformation of technological tasks into the sphere of artistic meaning.

As a methodological resource for students' independent vocal performance activity, the manual "*Signature Pedagogy in the Professional Training of a Music Teacher: The Vocal Performance Aspect*" was introduced, in which the algorithms of vocal performance activity are presented based on the three dimensions of L. Shulman's concept: surface, deep, and implicit levels. At the same time, throughout the entire period of study, extracurricular creative and methodological work (creative meetings, master classes, participation in competitions and academic contests) was purposefully organized. Ensuring its comprehensiveness and continuity contributed to the creation of a multi-disciplinary environment aimed at deep immersion in the profession and the development of the future teacher's performance culture.

The effectiveness of the developed model was evaluated using diagnostic tools and statistical processing methods identical to those applied at the ascertaining stage of the study. This ensured continuity of measurement and comparability of the data obtained at all stages of the experiment.

Comparative data on the distribution of readiness of bachelor's students in music education for vocal performance activity (before and after the implementation of the model) are presented in Table 3.

Table 3 – Comparative Data on the Distribution of Bachelor's Students in Music Education by Levels of Readiness for Vocal Performance (Before and After the Implementation of the Model)

Group	Assessment stage	Number of students	Algorithmic level	Interpretive level	Creative level
			Number (%)	Number (%)	Number (%)
CG	Before (Baseline)	38	30 (78,95%)	8 (21,05%)	0 (0,00%)
	After	38	17 (44,74%)	13 (34,21%)	8 (21,05%)
EG-1	Before (Baseline)	41	31 (75,61%)	10 (24,39%)	0 (0,00%)
	After	41	10 (24,39%)	19 (46,34%)	12 (29,27%)
EG-2	Before (Baseline)	40	30 (75,00%)	10 (25,00%)	0 (0,00%)
	After	40	5 (12,50%)	15 (37,50%)	20 (50,00%)
EG-3	Before (Baseline)	36	29 (80,56%)	7 (19,44%)	0 (0,00%)
	After	36	0 (0,00%)	11 (30,56%)	25 (69,44%)

A comparative analysis of data on the levels of readiness for vocal performance activity before and after the implementation of the model confirms the effectiveness of the differentiated approach. In the control group (CG), where instruction was conducted using traditional methods, minimal dynamics were observed: the proportion of students at the creative level reached 21.05%, while a significant share of respondents (44.74%) remained at the algorithmic level.

In experimental group EG-1, where only the first direction was implemented, the indicators for the creative level increased to 29.27%, which confirms the importance of forming readiness for vocal performance activity at the general methodological level, but also indicates that this resource alone is insufficient for the full mastery of vocal performance skills.

However, the most representative results were recorded in EG-3, where the model was implemented in its entirety. In this group, the algorithmic level was completely eliminated (0%), and the number of students at the creative level reached its maximum value – 69.44%.

The observed dynamics in EG-3 demonstrate that it is precisely the systematic formation of readiness for vocal performance activity at the general methodological level, the level of specific vocal-pedagogical performance, and the level of procedural knowledge and technique that ensures a qualitative transition of bachelor's students from the algorithmic level to the creative level.

To confirm the effectiveness of the developed model for forming the readiness of bachelor's students in music education for vocal performance activity, a statistical analysis of the final measurement results obtained after the completion of the formative stage of the experiment was conducted. A comparative analysis of the mathematical characteristics of the control and experimental groups is presented in Table 4.

Table 4 – Results of the Chi-square Test and Student's t-test for the Levels of Readiness of Bachelor's Students in Music Education for Vocal Performance (Final Assessment)

Comparison groups	Experimental data						
	Xi – square (X^2)	Significance level	Sample mean ($\bar{X}$)		Variance		Student's t- test
CG and EG-1	3,74	not significant	1,76	2,05	0,60	0,55	1,69
CG and EG -2	12,38	significant	1,76	2,38	0,60	0,50	3,67
CG and EG -3	24,19	highly significant	1,76	2,69	0,60	0,22	6,42
EG -1 and EG -2	4,21	not significant	2,05	2,38	0,55	0,50	2,02
EG -1 and EG -3	13,22	significant	2,05	2,69	0,55	0,22	4,46
EG -1 and EG -3	6,55	significant	2,38	2,69	0,50	0,22	2,24

The analysis of statistical characteristics obtained during the final measurement (see Table) makes it possible to mathematically confirm the effectiveness of the developed model. Comparative data from the control and experimental groups demonstrate a significant increase in mean values and a qualitative redistribution of readiness levels. The most pronounced growth of the sample mean ($\bar{X}$) was recorded in EG-3, where it reached 2.69, while in the control group it amounted to 1.76. The decrease in variance in EG-3 to 0.22 indicates a high degree of group homogeneity and the stability of the achieved creative-level results.

When comparing CG and EG-3, the chi-square value amounted to 24.19, which is characterized as a highly significant result. This allows for the final rejection of the null hypothesis and statistically confirms that the changes in the distribution of students by levels in EG-3 are not random, but are обусловлены the comprehensive implementation of all three directions of the model. Such high statistical indicators confirm the effectiveness of the developed model. The obtained statistical data for the pair CG and EG-3 ($t = 6.42$; $\chi^2 = 24.19$) indicate a profound qualitative transformation in the vocal performance training of bachelor's students. The synergistic effect achieved through the integration of all three levels of readiness formation – from the general methodological level to the level of procedures and techniques – ensured the most pronounced professional progress among students. The critical value of the chi-square criterion (24.19) demonstrates a mass transition of students from the zone of algorithmic performance to the domain of conscious creative exploration. This allows us to assert that the proposed model not only forms readiness for vocal performance activity but elevates the vocal performance training of future music teachers to a qualitatively new level.

Conclusion. The experimental work carried out to test the model for forming the readiness of bachelor's students in music education for vocal performance activity – developed on the basis of systemic, informational, and personality-activity approaches – makes it possible to draw the following conclusions:

1. The results of the ascertaining stage confirmed the relevance of the study: at the initial stage, the algorithmic level of readiness for vocal performance activity predominated among students (from 75% to 80.56%), characterized by a reproductive approach and a lack of creative independence. Statistical analysis ($p > 0.05$) demonstrated the homogeneity of the control (CG) and experimental groups (EG), ensuring the objectivity of subsequent measurements.

2. The final diagnostics revealed qualitative dynamics of indicators in the experimental groups. The most representative results were obtained in EG-3, where the model was implemented in full: the proportion of students at the creative level reached 69.44%, whereas in the control group this figure was only 21.05%. Notably, in EG-3 the algorithmic level was completely eliminated (0%), indicating that students overcame stereotypical patterns in vocal performance activity.

3. Mathematical data processing (Student's t-test and chi-square test) confirmed the reliability of the observed progress. The chi-square value (24.19) and the increase of the sample mean in EG-3 to 2.69 (compared to 1.76 in CG) provide statistical justification for the effectiveness of the model. The reduction in variance to 0.22 demonstrates the stability of the formed skills and the homogeneity of the achieved creative results.

Thus, the results of the study confirm the high effectiveness of the developed model in improving the process of forming readiness for vocal performance activity among bachelor's students in music education and ensuring qualitative growth in their professional training. This work serves as a valuable foundation for researchers and practitioners seeking to modernize the system of music-pedagogical education and to ensure a qualitative transition from algorithmic methods of forming readiness for vocal performance activity in future music teachers to innovative formats of professional self-development within the learning process.

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ФОРМИРОВАНИЕ ГОТОВНОСТИ БУДУЩИХ СПЕЦИАЛИСТОВ К ЭСТЕТИЧЕСКОМУ ВОСПИТАНИЮ СРЕДСТВАМИ КАЗАХСКОГО ПРИКЛАДНОГО ИСКУССТВА

Аннотация

В условиях современных образовательных реалий эстетическое воспитание подрастающего поколения приобретает особое значение. Одним из эффективных средств достижения этой цели является использование казахского прикладного искусства, которое помогает формировать у детей не только эстетические предпочтения, но и уважение к национальной культуре. В связи с этим возникает необходимость подготовки будущих специалистов, способных интегрировать элементы казахского прикладного искусства в процесс обучения.

Основная цель исследования — изучение процесса формирования готовности будущих специалистов к эстетическому воспитанию средствами казахского прикладного искусства, а также разработка методов и рекомендаций по их обучению в педагогических учебных заведениях.

Для достижения поставленных целей были использованы методы теоретического анализа, сравнительного анализа, опросов, анкетирования, а также практическое внедрение казахских народных промыслов в образовательный процесс. Было проведено исследование среди студентов педагогических вузов и преподавателей искусств, проанализированы образовательные программы, включающие элементы прикладного искусства.

Формирование готовности будущих специалистов к эстетическому воспитанию средствами казахского прикладного искусства требует комплексного подхода, включающего как теоретическую подготовку, так и практическую работу с традиционными ремеслами. Важно внедрить в учебную программу будущих специалистов элементы казахского искусства, что позволит им эффективно использовать в образовательной практике. Разработанные методы могут стать основой повышения качества эстетического воспитания в школах и способствовать сохранению культурного наследия Казахстана.

Ключевые слова: формирования, эстетическое воспитание, пространство и время в искусстве, педагогический эксперимент.