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Stage and concert skills formation of higher music students based on personality-oriented and activity-based approaches

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Abstract

Relevance. Concert activity is an integral part of the training of music specialists in higher education institutions, which in turn involves the education of stage culture in students and the formation of their stage performance skills. Therefore, the research relevance is predefined by the need for a thorough study of personality-oriented and activity-based approaches to the problem of forming the stage culture of music students.

Purpose. The research aims to study and analyse the basics of forming stage and concert knowledge, skills and abilities of music students during the process of professional training, based on personality-oriented and activity-based methodological approaches.

Methodology. The following methods were used in this study: comparative, typological methods, generalization, and analysis.

Results. The study has revealed the basic aspects of the activity-based approach to the development of performance skills of young music professionals, as well as the personality-oriented approach. It was possible to identify the nuances and important aspects of the educational process in the distance preparation of musicians for concert practice. The research revealed the characteristic features of the formation of stage performance skills for various forms of musicianship, including vocal and instrumental activities. The main methodological principles of forming stage culture in students of

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higher music educational institutions were studied. The research investigates the necessary pedagogical conditions for a successful educational process of forming stage and concert skills of students of higher educational institutions.

Conclusions. This research can be used by scientists to further study the issue of training personnel for stage activities in the field of musical art.

Keywords: performance culture; vocal work; chamber instrumental piece; art education; professional competence; chamber-vocal music.

Introduction

The current influence of the socio-cultural realities of Ukraine on public life produces changes in the methodological foundations of higher education teachers. The field of music education, which is based on activity-based and personality-oriented approaches to the training of young professionals, requires special attention. The research is aimed at studying the peculiarities of the formation of stage and concert skills of students of higher music education in the realities of war on the territory of Ukraine. The study of the main aspects of the formation of stage knowledge, skills, and abilities among young music professionals in higher education institutions is based on a detailed study of didactic materials of Ukrainian and American origin. It is worth noting that many scholars have studied the issue of training students' stage culture.

M.A. Sukholova *et al.* [1], analysed the conditions of the professional formation of vocalists since this speciality determines the versatility of a young musician on the stage. Scientists note the need for future specialists to develop professional stage and concert skills and the phased implementation of stage and creative tasks by future artists, which should include structure and consistency in the students' activity sphere. It is necessary to investigate in more detail the issue of forming stage and concert skills in students studying vocal specialities in higher education institutions.

M. Zakopets [2] draws attention to a variety of approaches in higher education pedagogy. However, the use of a personality-oriented approach in teaching music students is highlighted in the researcher's scientific work as the basis for the formation of the necessary skills and abilities of stage culture in students. Following the researcher, this approach is the core of the educational process in connection with bringing the personality of the future specialist into the value sphere of the educational process, based on several pedagogical aspects that help the student in self-improvement and self-realization on the concert stage. It is worthwhile to study the principles of a personality-oriented approach in more depth in the training of future music specialists.

In turn, T.A. Smyrnova [3] emphasizes the use of an activity-based approach in the pedagogical space, on which the educational process is based. Based on the activity approach in the formation of stage and concert skills and abilities of young professionals, the scientist notes the importance of highlighting the cognitive basis of learning. It is necessary to analyse in more detail the principles of the activity approach in the aspect of educational training of young specialists.

Following C. Gutekunst [4], the development of an artist's voice can include four aspects, including the performer's focus, the magic of the moment, communication with colleagues, and the definition and

understanding of the purpose of being on stage. The scientist notes that working with the voice allows vocalists to maintain vocal activity on stage, based on the author's text that the performer demonstrates. It should also be noted that breathing during the artist's sound delivery becomes support for the creation of the appropriate image by the young specialist. It is necessary to study the issue of the vocal aspect in the stage and concert activities of students of higher musical educational institutions.

Following X. Han [5], in cases of instrumental preparation for stage activities, three aspects have a significant impact on students, including the education and development of student's performance skills, the development of the instrumental field in the musical arts in general, and the development of the field of education. The researcher argues that the technology for educating students' stage skills depends on the level of awareness of the young specialist not only in the performance aspect but also in the theoretical knowledge. It is necessary to study in more detail the issue of instrumental preparation for stage activities.

The research aims to study the formation of stage and concert culture, which includes understanding and mastery of the relevant skills and abilities of performance skills, in students of higher musical institutions, using the principles of personality-oriented and activity-based approaches.

Materials and Methods

The following methods were used in this research to study the issue of forming stage and concert knowledge, skills and abilities of young professionals studying in higher music education institutions with the help of personality-oriented and activity-based pedagogical approaches: comparative method, typological method, generalization, and analysis. Based on the above-mentioned methods, the research thoroughly studied the topic of the study and highlighted the main aspects of the issue.

Using analysis as a method to study the formation of stage culture in students of music faculties of higher educational institutions, a general scientific basis for the research was formed. Using the above-mentioned research method, this research highlights the main aspects of the personality-oriented and activity-based approaches to the formation of skills and abilities of stage and concert activities of young professionals, as well as examines their features. Using the method of analysis, the main aspects of training music specialists for performing vocal and instrumental activities are formed in this article. Using the analysis, the characteristic features of student learning activities in higher music education institutions, in the formation of stage culture skills, were highlighted.

The comparative method was used to study the aspects of stage culture formation in music students of higher education institutions, which was used to study the phases

of stage and concert skills formation in music students of higher education institutions. The research also provides a comparative analysis of the characteristic aspects of the education of stage culture in the participants of the educational process and the peculiarities of concert activity for musicians of different musical styles using the comparative method of scientific research. Applying the typological method of studying stage and concert skills of students of higher musical institutions, the features and specific features of this process were identified. Using the method of generalization as an empirical method of scientific research, this research describes the main conclusions and results of the study of the issue of forming stage culture in students of musical directions. In the research, using the method of generalization, methodological recommendations were prepared for further study of the ways of forming stage and concert skills and abilities through the activity and personality-oriented approaches.

The method of analysing the performing culture of a music artist and the list of necessary personal qualities and skills of a music student that contribute to the realization of an artistic image on stage were used to study the peculiarities of forming the skills and abilities of student performances using the personality-oriented and activity-based methods. The specific performing skills of conveying an artistic image by a student of a higher educational institution were identified using the analytical method.

The study used the method of systematization to study scientific methodological sources on the problem of forming stage culture in students of higher musical institutions, which included a study of scientific and methodological literature.

Results

A teacher's preparation of a student for stage and concert activities begins in the classroom with familiarization with the performance material during the educational process and continues throughout the course of study. Thus, a

concert performance by a student of a higher education institution is a demonstration of individual success in the educational activities of a musician who acquires the skills of performance with the help of a qualified specialist.

Fostering a performing culture in future concert performers involves the use of special pedagogical techniques and approaches to the curriculum of music students by higher education teachers. One of the leading ones in this area is the personality-oriented approach. This concept in the system of higher music education provides teachers with the necessary theoretical basis, which, in turn, can be easily combined with other general theoretical concepts of the educational process. It should also be emphasized that the modern education system includes methods and technologies that, according to their concepts, coincide in philosophy and basic ideas with the personality-oriented approach. The above-mentioned approach in education is a product of holistic interactionist views on the individual development of young professionals, which teachers rely on in preparing their pedagogical methods [6; 7].

In turn, the use of an activity-based approach in preparing the younger generation for performing activities provides several advantages that allow this concept to be implemented in the educational process. This approach is based on the musician's personality as a subject of creative activity, which, in turn, forms future performers' value-oriented narratives. It is worth noting that the student, as the central element of this approach, should act as an active link in the educational process, where he or she acquires the necessary knowledge, skills, and abilities. In the activity-based approach, a young specialist must independently understand and define learning tasks, which includes further implementation and self-assessment [8].

Based on their beliefs and approaches in the educational process, higher education teachers adhere to important aspects and concepts for the formation of stage and concert skills among young music professionals, which help the younger generation to develop an idea of professional activity and the necessary knowledge, skills, and abilities of performance (Table 1).

Table 1. List of aspects of preparing students for performance practice

No.	Aspect	Interpretation of the educational aspect of training stage performers
1.	Interdisciplinary aspect	This educational aspect involves the study of music by young professionals concerning historical, sociological, and psychological features.
2.	Methodological aspect	The methodological aspect is the development of the future artist's self-knowledge, an individual approach to the psychology of each student's personality, as well as the development of skills and abilities of stage and concert activities, including performance culture.
3.	Preservation of spiritual and ethnic traditions	This aspect involves the study of folklore through the prism of its use in the artist's performance, familiarization and analysis of options for translating the element of spirituality based on the reflection of religious semantics in art.
4.	The innovative approach to training	Use of digital progress and elements of innovative technologies in the training of future performers.
5.	Theoretical basis	This aspect produces the use of didactic analysis of a work of art in the performance practice of students, based on their interpretation, which leads to a sense of unity with the author, i.e., the composer, in terms of reproducing the work of art on stage.

Source: [9].

It is worth noting that the readiness of a young specialist for stage activities is ensured by the continuous training of professional and personal qualities of a music

student, including the training of psychological, pedagogical, technological, organizational, methodological and aesthetic aspects of the creative

personality. At the same time, the actual stage activity is provided by three main nuances of successful concert activity (Figure 1).

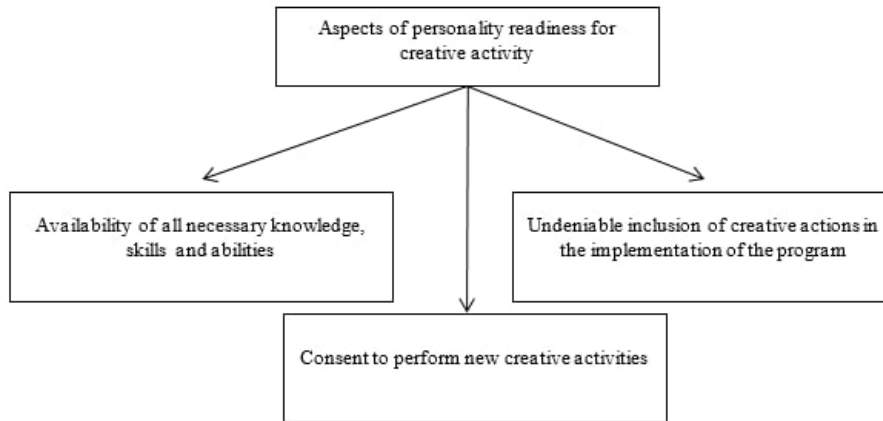


Figure 1. Aspects of the readiness of a creative personality for stage activity according to J. Zagarelli
Source: [10].

The training of a future performer remains the main element of successful stage and concert activities of young professionals. When preparing vocalists for stage practice, considerable attention should be paid to pedagogical approaches to the performance practice of future artists, based on the various aspects of this issue. For representatives of vocal culture, an important factor in successful preparation for a performance is the number of rehearsal sessions during the week, as well as their duration and structure. It should be noted that the training of the student’s skills and abilities accompanied by an accompanist, as well as the use of a mirror for visual control of the performer’s external indicators, has a significant positive impact on the stage performance of

young vocalists. It is worth emphasizing that group classes are as effective an element of maintaining the vocal tone of a student vocalist as the individual practice of a future performer [11]. It is worth paying attention to the formation of stage speech in future artists through specific exercises and training. These can be a variety of dialects, tongue twisters and poetic lines used by young professionals to raise the tone of the speaking apparatus. It is also necessary to pay attention to the effectiveness of education and building a purposeful form of regulatory and volitional qualities of performers in the training of stage skills for students of musical art faculties of higher education institutions (Figure 2).

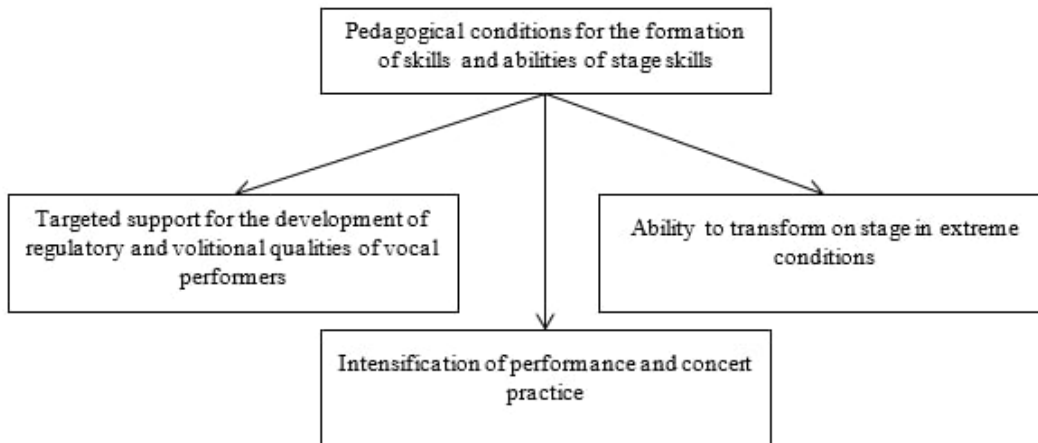


Figure 2. Necessary pedagogical conditions for the successful formation of skills and abilities of stage and performance skills
Source: [12].

However, only an integrated approach to the education of stage and performance skills will provide an effective basis for the successful performance realization of music students during stage performances. It is worth noting the value of a chamber vocal work for the education of the stage culture of vocal masters, which produces the emergence of several factors of chamber vocal culture. First of all, it should be noted that during a stage

performance, there is an interaction between the composer’s intention and the vocalist’s performance interpretation, which is an important factor in the development of the vocalists’ performance culture. Also important for the performance of a chamber-vocal work are the creative contacts between the composer and the poet, the composer-pianist and the performer, since such communication ensures that the vocalist conveys the

author's original idea. It should be noted that the performer's understanding and connection with the values of composers and authors of artistic lyrics deserve special attention. Thus, the chamber vocal works of composer V. Bezkorovainyi, who created vocal compositions based on the creative heritage of Ukrainian poets, thus enriching the Ukrainian performing culture, become close and understandable for a Ukrainian performer in terms of interpretation and presentation in stage and concert activities. In turn, in addition to the clarity of the texts, it is worth noting the compositional skill of Y. Yaroslavenko, who wrote solos based on the folklore of the Ukrainian people, which is reflected in the quotation of folk art in the songs [13]. Thus, the vocalist-performer's understanding of the composer's and lyricist's work is important in preparing a young musician for stage performance.

The bodily peculiarities of preparing vocalists for stage and concert activities are also important aspects of preparing for stage activities. The healthy functioning of the vocalist's performing apparatus, the larynx, is extremely important for students of this musical speciality. In this regard, when teaching, the teacher draws the vocalist's attention to the correct posture, in the case of academic vocals - the student's lower rib-diaphragmatic breathing, which reduces the tension in the vocal apparatus itself, which improves the quality of the performer's sound. It should be noted that the formation of stage skills and abilities in students of vocal specialization largely depends on the performer's singing skills and the young specialist's understanding of the peculiarities of vocal language, the nuances of physiology, aspects of sound production, and awareness of the resonant, articulatory, and respiratory functions in voice formation [14].

An important aspect of the realities of Ukraine is the education of stage performers of chamber vocal culture, as education in higher education institutions has largely moved to online mode, which brings with it certain nuances and problems. However, an example of successful online training for vocalists is singing to your accompaniment. This strategy has a positive effect on the development of a young performer's ear for music, and the improvement of their vocal skills, and piano playing skills [15-17]. It should be noted that the leading idea of online learning is self-control and self-motivation, where the student autonomously sets goals and achieves them, which is the basis of the activity-based approach in the educational sphere. The training of instrumental students requires special attention, especially for piano music performers. Interpreting a chamber instrumental piece requires special skills and abilities from the student, as it involves a significant number of performance aspects. In addition to the technical features of playing the instrument, an important skill in a musician's concert activity is the ability to express emotionally the expressiveness of the performance. During a concert performance, an instrumentalist should use his or her own emotions to interpret piano pieces to immerse the audience in the necessary atmosphere created by a particular piece [18-20]. This technique is an element of improving performing skills, especially when the performer uses the emotional elements experienced to work with the piano language, which allows them to interpret each piece in their way and, as a result, build their technique of presenting musical

material [21; 22]. It is also worth noting the effectiveness of cooperation between instrumental performers and soloists, which expands the horizons of concert activities of musical groups, contributes to the enrichment of their performance repertoire and allows them to gain new unique experiences since working in an ensemble of non-traditional composition modifies the role of the instrumental ensemble [23; 24].

Vocal and instrumental performers differ significantly in their preparation for stage and concert activities. There is also a genre difference in the education of young musicians, as classical music performers mostly improve their performance skills individually, while folk and jazz musicians prefer to work in ensembles. For both vocalists and instrumental music performers, individual lessons are an important and integral element of preparing a young professional to gain stage experience [25]. R.F. Subotnik *et al.* [26] propose the creation of a three-stage educational process for the formation and development of talented individuals. The training involves students becoming interested in the disciplines, which occurs in the first stage. The second stage involves loading young people with deductive materials, with the help of which students acquire knowledge in their chosen speciality. In the last stage, the talented personality of the young artist acquires skills in practice.

The educational process in higher music education institutions is characterized by the phenomenon of mentoring based on the philosophy of a person-centred approach. Mentoring is divided into three types, motivational master mentoring, informational standard mentoring, and negative minimalist mentoring. This phenomenon has a positive impact on students' acquisition of the necessary knowledge, skills and abilities of stage culture and the overall success and realization of the potential of young musicians [27-29]. One of the mentors' tasks is also to educate young professionals to adequately assess their performance on stage, which is considered one of the most important aspects of performer training. The development of vocal technique under the supervision of a mentor is subject to education and self-assessment, with the help of physiological and emotional aspects of the future artist's self-criticism [30]. For example, the education of future performers of mental images as a stimulation of the rooting of muscle control in the performance of vocal works, as automatic mechanisms of performance skills [31].

When preparing for the stage and concert activities of young musicians, it is important to pay attention to the psychological characteristics of the student performer's creative personality. There is an important problem that lies in the performing plane, namely the fear of stage performances by young musicians. Breathing practices, methods of self-control of the creative personality, as well as medications can help to overcome the problem of stage fright. It is worth noting that this issue is part of the overall preparation of young professionals for concert activities, and therefore an individual solution to the above-mentioned problem should be selected for each student [32; 33].

It is worth noting that the use of personality-oriented and activity-based approaches by teachers of higher music education institutions in preparing young professionals for

stage and concert practice ensures the effectiveness and efficiency of the educational process. It is also necessary to consider the fact that external factors that significantly affect the educational process in Ukrainian educational institutions in the realities of war create conditions for the active use of auxiliary and modern technologies in the training and education of young professionals. The individual characteristics of a creative personality in combination with specific and effective methods of the educational process create a successful result in the educational activities of higher education institutions, including preparation for the stage activities of young performers.

Discussion

The rationale for the use of activity-based and personality-oriented approaches to the stage training of young specialists is based on the consideration of individual aspects of the creative personality of students of higher music education institutions. The training of performers in vocal and instrumental areas of music education involves considering personal aspects and implementation in the activity area. Many scholars have studied this issue [34-36].

M. Tröndle [37] notes that the concert activity of young musicians is based on the study of the theory of the concert, in particular the stage, sphere. This phenomenon includes musicians' understanding and possession of information about the historical aspects of stage work, audience behaviour, the architectural structure of concert halls (acoustics, audience/performers' location, scenery), and programming characteristics that make stage activity possible. It should be noted that, as this study shows, stage activities for vocal and instrumental performers have their peculiarities, which should also be considered when forming stage and concert culture by teachers of higher music education institutions.

Following L.R. Bergman & M. Wangby [38], a personality-oriented approach to the formation of stage and concert skills of young professionals who are studying at a higher education institution produces the use of a healthy educational environment for a creative personality. A key element in the personality-oriented approach of an educational institution is systematic work, thanks to which students develop the skills necessary for stage practice. It is worth noting that according to this study, the use of a personality-oriented approach in the system of preparation for the concert activity of young performers in the music sphere is important and one of the main concepts used in the XXI century.

According to Y. Jiali [39], the strong excitement of performers during stage performances has many negative signs of stress, which produces changes during the student's cognitive processes and manifests itself in destructive aspects of the impact on the performer's stage behaviour. It is worth noting that according to this study, the psychological aspects of performers are actively considered and regulated during the training of young professionals for stage activities.

Following O.M. Negrebetska [40], the introduction of a personality-oriented approach into the educational process increases the level of inclusion of the musician's creative personality in collective musical activity. The

scientist emphasizes the effectiveness of the above method in the professional vocal and choral training of musicians. Following the researcher, it is the principle of humanization and democratization of relations between participants in the educational process, as an aspect of a personality-oriented approach, that directs and develops the interest of young professionals in musical activity, in particular stage and performance. Following this study, the effectiveness of the personality-oriented approach is one of the leading means of preparing musicians for stage and concert activities.

Following S.R. Livingstone *et al.* [41], the level of vocal training significantly affects the acting skills of a music student. The researchers argue that the acoustic inaccuracies of vocal music performers are related to the experience of acting, which as a result was expressed in the truthfulness of the presentation of the artistic image on stage. It is worth noting that, based on the results of this study, it is important for performing activities that the teacher uses a personality-oriented approach in the training of a young specialist, which ultimately includes an individual approach to each student. Therefore, it should be emphasized that in each case, the teacher should select a balanced methodology that includes both acting and vocal skills to reproduce a true and sincere artistic image on stage by a vocalist studying at a higher educational music institution.

According to C. Sieger [42], the phenomenon of musical performance anxiety, which is inherent in many young instrumentalists during concert activities, deserves special attention when training an instrumentalist. The scientist notes that overcoming anxiety on stage largely depends not only on the appropriate training of the young performer but also on the level of professional qualifications of his teacher since it is the teacher's mastery of specific strategies and methods of overcoming this problem that ensures the availability of appropriate knowledge, skills, and abilities in instrumentalists. According to this study, the teacher's personality as a mentor and teacher is the key to a personality-oriented approach to preparing performers for the stage and concert activities of young musicians.

A.M. Abdumutalibovich [43] pays considerable attention to the practice of teachers' work with instrumental musicians studying in higher education institutions in preparation for instrumental stage and concert activities. The researcher argues that when performing chamber instrumental works, each teacher uses their methods and style of teaching students, which proves to be effective in some cases, and highlights the personality-oriented approach to teaching. In addition, the teacher needs to be able to interest students in both the instrument itself, which is the primary focus of the learning activity and the musical pieces that the teacher plans to use with the student. According to the researcher, the student's work in collaboration with the teacher on the artistic image of a musical work is especially important for students of higher music education institutions in terms of interpretation and performance, which is explained by the phenomenon of mentoring, as this study has shown.

Following H. Westerlund & H. Gaunt [44], there is a need to rethink several important concepts in higher music education institutions, as well as the educational sphere of

musicians, which should be aimed at developing the professional skills of young professionals, including the stage and performance aspects. An important aspect for scientists is the behavioural sphere of students of higher music education institutions, their goal and value sphere, the formation of the need for personal development of students and musical practice in the chosen field during the educational process. The professional skills highlighted in the results of this study, which are acquired by students of higher music education institutions, are formed because of several concepts and principles, which also include the principles of personality-oriented and activity-based approaches.

R. Antonini Philippe *et al.* [45] note that performing activities involve significant competitiveness of young professionals. The scientists argue that during a performance, a musician is exposed to complex personal challenges, where it is important to demonstrate the stage and concert skills acquired in training. Scientists note that in this case, the flow approach is quite effective, which includes ensuring that the musician's performance is maintained at times of creativity and improving his or her well-being at the time of creative activity. This approach includes the structure of the performer's body sensation, awareness of the acquired level of skills and confidence in performance, and focus. It should be noted that this approach is based on a complex process of preparation, which is inherent in the activity approach, and a sufficient level of motivation, which is the basis of the personality-oriented approach, but, among other things, the performer is immersed in the artistic flow, which can interfere with the accurate reproduction and interpretation of the performed musical work.

Based on the need for professional training of young music specialists for stage and concert activities, teachers use personality-oriented and activity-based approaches in working with students to develop and improve the necessary skills and abilities. The application of specialized methodological and conceptual principles in the educational sphere, based on an individual approach to each student, ensures the effective preparation of young professionals for stage and concert activities.

Conclusions

A personality-oriented and activity-based approach to the education of young music professionals involves the active

involvement of participants in the educational process in the training and personal preparation of students for stage and concert practice. Therefore, the problem of developing young professionals' skills and abilities of stage culture is ensured by pedagogical means and methods focused on an individual approach to each student, his or her practical skills and the realization of achievements. The study found that performers of chamber vocal and chamber instrumental music, while studying specialized subjects, adjust their skills in interpreting artistic works and, if necessary, overcome stage and performance anxiety.

As a research result, aspects of the educational activities of teachers of music faculties of higher education institutions in the traditional and distance training of students for stage and concert practice were studied. This study also examines the peculiarities of educating stage culture in young music professionals the formation of their knowledge, skills and abilities in stage and concert activities, focusing on various forms of performance (vocalists and instrumentalists). The research highlighted the use by teachers of specific methodological principles for the creation and further formation of stage culture, as well as skills and abilities to perform activities among students of music faculties of higher education institutions. This research examines the inherent pedagogical conditions necessary for the successful formation of students' performance knowledge, skills, and abilities.

Future studies of the issue of training and education of stage culture in young music specialists, scientists who will study the formation of concert skills and abilities in students of higher musical educational institutions, and scientists who will study personality-oriented and activity-based approaches in the educational sphere are recommended to pay attention to the problem of young performers' fear of stage performances, as this issue requires more detailed scientific study to improve the effectiveness and success of the educational process.

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Conflict of Interest

None.

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Формування сценічно-концертної майстерності студентів вищих музичних навчальних закладів на засадах особистісно-орієнтованого та діяльнісного підходів

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Анотація

Актуальність. Концертна діяльність є невіддільною частиною підготовки фахівців музичного мистецтва у вищих навчальних закладах, що, своєю чергою, передбачає виховання сценічної культури студентів та формування їх сценічно-виконавських навичок. Отже, актуальність дослідження зумовлена необхідністю ґрунтовного вивчення особистісно-орієнтованого та діяльнісного підходів до проблеми формування сценічної культури студентів-музикантів.

Мета. Метою дослідження є вивчення та аналіз засад формування сценічно-концертних знань, умінь і навичок студентів-музикантів у процесі фахової підготовки на основі особистісно-орієнтованого та діяльнісного методологічних підходів.

Методологія. У цьому дослідженні були використані такі методи: порівняльний, типологічний, узагальнення та аналіз.

Результати. Дослідження розкрило основні аспекти діяльнісного підходу до розвитку виконавської майстерності молодих музикантів-професіоналів, а також особистісно-орієнтованого підходу. Вдалося виявити нюанси та важливі аспекти освітнього процесу в дистанційній підготовці музикантів до концертної практики. Дослідження виявило характерні особливості формування сценічно-виконавських навичок для різних видів музикування, зокрема вокальної та інструментальної діяльності. Вивчено основні методологічні засади формування сценічної культури у студентів вищих музичних навчальних закладів. Досліджено необхідні педагогічні умови для успішного освітнього процесу формування сценічно-концертної майстерності студентів вищих навчальних закладів.

Висновки. Дане дослідження може бути використане науковцями для подальшого вивчення питання підготовки кадрів для сценічної діяльності у сфері музичного мистецтва.

Ключові слова: виконавська культура; вокальний твір; камерно-інструментальний твір; мистецька освіта; професійна компетентність; камерно-вокальна музика.