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Online learning and performance anxiety among vocal university students in a Ukrainian frontline city during wartime in the context of sociology of music

Introduction

The Russo-Ukrainian war (2022–present) has had a negative impact on higher education in Ukraine.

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As expected, universities in frontline cities have suffered significantly more due to their proximity to hostilities. Some studies examine the organizational, institutional, and personal problems faced by higher education institutions in frontline cities during the war (Bataeva & von Löwis, 2025; Бараєва, 2025; Bataeva, 2026). In particular, M. Chernyavska et al. (2025) study the daily activities of professional musicians in the Ukrainian frontline city of Kharkiv. However, both global and Ukrainian special literature lack research examining higher music education during the war. The current study focuses on the specifics of learning vocal students at the conservatory in Kharkiv during wartime.

We use the modified definition of a frontline city proposed by the International Organization for Migration (IOM): A frontline city is a settlement located up to 30 kilometers from the front line; frontline settlements encompass areas that experience regular direct attacks due to their proximity to the front line (International Organization for Migration, 2024). In 2025, there were three frontline cities in Ukraine: Kharkiv, Zaporizhzhia, and Kherson. However, only Kharkiv, with a population of 1,200,000 (1,400,000 before the war), has a conservatory, which was merged with the theater institute in 1963 and is now called Kharkiv I. Kotlyarevsky National University of Arts. Therefore, the current study focuses on examining the specifics of learning for vocal students at this Ukrainian university.

Two main factors influenced the training of vocalists in Kharkiv. First, there was the long-term online learning of musicians with limited opportunities for public performance. Online learning at the Kharkiv Conservatory lasted for the first year and a half of the war, when vocalists studied entirely remotely, using Zoom and Google Meet. From autumn 2023 onwards, some students at the Kharkiv Conservatory transitioned to blended learning: theoretical courses were taught online, while vocal classes (solo, chamber, and opera) began to be held in person in specially equipped spaces. For safety reasons, however, most concerts, opera performances, graduation concerts, competitions, and exams continued to be held online, except for concerts, competitions, and theatrical performances held in safer Ukrainian cities or in Kharkiv basements. Students who had relocated from the frontline city to safer regions of Ukraine or abroad, as well as international students, continued their studies online. Consequently, a considerable number of vocal students at the Kharkiv Conservatory were unable to perform in front of a live audience during the war but only remotely, using pre-recorded videos.

Vocal students in Kharkiv studied online for approximately four years (summing up more than a year of online learning during the COVID-19 pandemic and two to four years (for different groups of students) during the Russo-Ukrainian war), which affected the quality of their professional training and experience of performing in front of a live audience.

The second negative factor that has impacted vocal training at the music university in Kharkiv is the regular shelling of the city. The Kharkiv region experienced 13,521 shellings from February 24, 2022, to November 28, 2025, according to ACLED's Ukraine Conflict Monitor (2025). In early spring 2022, as a result of a rocket attack, the central building of the Kharkiv I. Kotlyarevsky National University of Arts was significantly damaged. This building was mothballed and not used during the war.

After the introduction of blended learning in the fall of 2023, vocalists, collaborative pianists, and teachers began holding classes in specially equipped rooms in the theater institute building, using lower-quality musical instruments.

The shelling of Kharkiv, accompanied by the “sounds of war” (such as sirens and explosions), significantly impacts the psychological well-being of academic staff and students who have remained in the frontline city to continue working and studying. Studies of Ukrainian students’ mental health during the war have demonstrated that, over time, students become accustomed to air raid sirens but not to the sounds of explosions, which cause sharp spikes in anxiety and somatic symptoms, especially in women (Stieger et al., 2023; Kurapov et al., 2024; Дембіцький, Головаха, Степаненко, 2025). Given that the majority of vocal students at the Kharkiv Conservatory are women and that musicians tend to be more sensitive to intense environmental sounds (Franěk, 2009), it can be concluded that the learning of vocal students in a frontline city, as well as their music performance anxiety (MPA) levels, is additionally influenced by the aggressive sounds of war.

This study aims to determine the specifics of online learning and music performance anxiety among vocal students at a conservatory in a frontline city during the Russo-Ukrainian war.

Conceptualizing Music Online Learning and the MPA of Vocal Students in the context of sociology of music

Prolonged online learning negatively affects the quality of education in various subjects, particularly practical subjects such as vocal education (Schmidt-Jones, 2017). In higher education institutions, individual instruction is recognized as the most effective form of teaching classical musicians (Gaunt, 2011; Varadi et al., 2024). Blended learning in higher music education is a compromise option that combines the advantages of online and in-person learning (Digolo et al, 2011; Crawford, 2017; Hernández, 2021; Rucsanda et al., 2021; Varadi et al., 2024).

Online music education has both advantages and disadvantages. Among the positive features of online vocal training, the following are traditionally mentioned: teachers and students mastering innovative teaching methods using various internet platforms (such as LOLA, JackTrip, Mumble, Jamulus, JammerNetz, SoundJack, SonoBus, Digital Stage, Sagora, and others); the development of student-centered approaches in education and increased student autonomy; the time saved on commuting to university; and flexible scheduling (Riley, 2016; Smith et al., 2020; Bruin, 2021; Calderyn-Garrido & Gustems-Carnicer, 2021; Hash, 2021; Cheng et al., 2023; Varadi et al., 2024; Barbeau et al., 2024). An unquestionable advantage of online learning is also its significant role in maintaining education in extreme conditions, such as the COVID-19 pandemic (Camlin & Lisboa, 2021; Varadi et al., 2024) or war.

The disadvantages of online music education traditionally include poor sound quality during online classes or recordings of musical pieces, combined with limited Internet bandwidth (Lisboa et al., 2020; Filanová et al., 2020; Riley, 2016; Smith et al., 2020; Rucsanda et al., 2021; Camlin & Lisboa, 2021; Varadi et al., 2024); lower standards

required of students during online learning; inaccessibility of musical instruments at home; limitation of using gestures, touch, and nods to express approval; and lack of physical proximity and visual contact between participants in the musical learning process (Dammers, 2009; Setiarini, 2021; Rucsanda et al., 2021; Yıldız et al., 2021; Biasutti et al., 2022; Nugroho & Biasutti, 2024; Kurkul, 2007; Simones et al., 2015; Varadi et al., 2024). In addition, during online training (especially prolonged), the differentiation between students with developed and undeveloped self-motivation, self-discipline, and self-control may deepen (Biwer et al., 2021; Nusseck & Spahn, 2021).

The current study also examines the possible relationship between long-term online vocal training and students' stage fright. Various factors influence vocalists' MPA levels, such as gender (Yondem, 2007; Iusca & Dafinoiu, 2012; Coşkun-Şentürk & Çırakoğlu, 2017; Orejudo et al., 2017; Sulun et al., 2017; Dobos et al., 2019); age and experience of frequent public performances (Paliaukienė et al., 2018; Barros et al., 2024); and early experience of music education and performance (Kenny et al., 2004; Zarza et al., 2018). Self-efficacy (Bandura, 1997) also has a significant effect on lowering MPA levels (McCormick & McPherson, 2003; Orejudo et al., 2017; Zarza et al., 2018; Zelenak, 2020; Zarza-Alzugaray, 2020). Self-efficacy is an individual's assessment of their ability to successfully perform a task; in the context of our study, the task of public performance (Bandura, 1997). A. Bandura (1997) identified four factors of self-efficacy: previous experience of success or failure in a given activity; positive experience of comparing one's achievements with the results of other people's activities; social support and positive opinions of significant others about one's abilities; and physiological and affective states associated with performing the task. Accordingly, successful previous performances; positive comparisons with other singers; social support from family, friends, teachers, and the public; and positive emotions and a good physiological state during the performance process significantly influence the reduction of vocalists' MPA levels. F. Zarza-Alzugaray et al. (2020) "validated the model, which accounts for approximately 45% of self-efficacy in males and 51% thereof in females on the basis of three social support components: parents, teachers, and peers, as well as a variable that measures the number of solo public performances already undertaken." M. Zelenak (2020) believes that the experience of success or failure has a greater impact on self-efficacy: repeated experience of success strengthens self-efficacy, while repeated failures weaken it.

Our study examines two additional factors affecting vocalists' MPA during wartime: prolonged online learning and negative emotions associated with frequent shelling. Prolonged online learning interrupts vocal students' experience of public performances in front of a live audience, the absence or insufficient number of which does not contribute to the development of a musician's self-efficacy. The duration of the break in a musician's public performance experience is particularly significant. For example, while singers were unable to perform for approximately a year during the COVID-19 pandemic and were then able to quickly regain their pre-COVID level of MPA, in the frontline city of Kharkiv, online learning lasted from two to four years for different groups of students, which could have contributed to increased stage fright.

The negative emotions and stress experienced by Kharkiv students due to the shelling may also have a negative impact on their MPA levels. Positive emotions boost musicians' motivation to perform, whereas negative emotions exacerbate stage fright (Kirchner et al., 2008; Pekrun et al., 2011; Kenny et al., 2012; López-Íñiguez & McPherson, 2021; Kalecska-Rodzaj, 2023; Perdomo-Guevara & Dibben, 2025). The various stressors of war have a destructive impact on individuals' daily lives, and their negative effects accumulate over the long duration of the Russo-Ukrainian war (Степаненко та ін., 2023; Дембіцький та ін., 2024; Naydonova, Dembitskyi, & Stepanenko, 2024; Дембіцький, Головаха, Степаненко, 2025), which also worsens the psychological state of student musicians.

Our study focuses on solo performances of vocal students, as these are the most significant in terms of their impact on MPA (Casanova et al., 2018).

Data and Method

The current study was conducted using semi-structured interviews with 12 vocal students at Kharkiv I. Kotlyarevsky National University of Arts. The interviews were conducted between September 9 and December 2, 2025, in the Ukrainian frontline city of Kharkiv. We used the following criteria to compile the sample: (1) students had to have studied at the conservatory for several years and have experience of both online and blended learning (in order to be able to compare them), and (2) they had to be in Kharkiv, as being in a frontline city allows one to fully understand the specifics of studying in wartime. The average age of the study participants was 23 (minimum age — 20, maximum — 26). Eight women and four men participated in the study.

After explaining the purpose of the study to the participants, we asked them to give their consent to take part in the interview. We also informed them that they could stop the interview at any time. We informed participants that the data obtained during the study would be anonymous and confidential. The study was conducted in accordance with the General Data Protection Regulation (GDPR), which applies in the European Union to protect fundamental human rights and freedoms, particularly the right to the protection of personal data. The study was also conducted in accordance with the Swedish Research Council's (2017) recommendations regarding ethical research principles.

Ten interviews were conducted in person, while two were conducted via Zoom. On average, interviews lasted 15 minutes (the shortest was 11 minutes and the longest — 25 minutes). With the permission of the participants, all interviews were audio recorded and subsequently transcribed verbatim. All interviews were transcribed in MAXQDA. Then we read and edited each transcript for accuracy. The analysis followed the principles of qualitative content analysis, and the coding method was predominantly deductive. The responses of the study participants to each interview question were collected into separate blocks, followed by qualitative content analysis and interpretation of their content. The quotations in the article are presented in such a way as to preserve the anonymity of the study participants, although their gender, age and year of study are indicated.

Results

Drawing on the data from semi-structured interviews with vocal students, the findings of this study were categorized into two topics: (1) Features of online learning of vocal university students in a frontline city; (2) MPA of vocal students in Kharkiv during the Russo-Ukrainian war.

Features of Online Learning of Vocal University Students in a Frontline City

All participants in our study stated that attending theoretical classes online is convenient, as it saves time on commuting to university, enables differentiation between interesting and less interesting subjects (with the option to skip the latter), allows for snacking between classes, and reduces fatigue before main vocal classes. However, our study focuses on participants' perceptions of online vocal classes and online performances at concerts, diploma concerts, and competitions.

Negative assessments of online learning and singers' performances dominated the participants' responses, which is consistent with the findings of other studies (Tsugawa, 2023; McClellan et al., 2023; Densley et al., 2025). Students most frequently mentioned the following problems associated with online vocal instruction: poor acoustics at home, which can distort the sound of the recorded voice and, as a result, lead to misinterpretations of the student's performance by the teacher; lack of emotional and physical contact with the teacher and accompanist; frequent problems with electricity and internet during the war, which lead to communication breakdowns with teachers; and the absence, or significant limitation of public performances.

"In our profession, it is essential to practice in person so that you can hear the accompanist and piano accompaniment, and the teacher can evaluate your performance and give you feedback. Good acoustics are important, but rooms at home are often small, and everything sounds muffled. At the conservatory, however, the space is specifically designed for music. There are also few opportunities to perform on stage during online learning" (Female, 23 years old, fourth year).

"The voice sounds completely different live and through a microphone, so the teacher sometimes cannot adequately understand the problem in the student's sound formation, and their entire concept of voice development and the strategy for improving vocal technique may be wrong" (Male, 26 years old, fifth year).

Participants also noted the importance of communication with other vocal students for the professional development of musicians so that they can assess their progress and develop their performance skills more dynamically. However, during online learning, such interaction is practically absent, with the exception of correspondence on social networks.

"It's still essential to be in a creative atmosphere at the university, to hear and see other performers, and to evaluate and analyze. I think it's important to immerse yourself in this creative atmosphere, where there's constant music and laughter. It even has a positive effect on the psyche" (Female, 23 years old, fourth year).

"In face-to-face classes, there are other students, and you learn from your own experience and from the experience of others, whereas online classes slow down a musician's growth" (Female, 23 years old, fourth year).

In addition to criticizing the content of online vocal instruction, participants also negatively assessed its organizational and motivational aspects. Most students said that they found it hard to concentrate on music lessons during online learning and that their motivation to learn decreased significantly. This suggests that metacognitive skills such as self-control and self-discipline may weaken during online learning, as there are no external incentives for social interaction with teachers, other students, and audiences during live concerts.

"My motivation to study online has decreased because there are few concerts, few events, and few meetings with classmates. Most of classmates aren't even in Kharkiv, or you can't run into each other" (Female, 23 years old, fourth year).

"Self-discipline is harder with online learning because you're more on your own. You can excuse yourself by saying, 'I don't have electricity or internet during the war...'" And as a result, students who study online have difficulties with their teachers" (Female, 23 years old, fourth year).

"When I was learning online, I felt free and didn't want to study at all. I didn't even join the online classes. I didn't have an instrument. In just six months of in-person learning, I accomplished more than I did in two years online" (Female, 23 years old, fifth year).

Many vocal students noted that during online learning, the progress is significantly slower than during in-person learning, although technically it may take a long time. The slowdown in progress is due to the lack of direct contact with teachers and accompanists, as well as voice distortion in recordings, which makes it more difficult for teachers to analyze students' performances.

Participants also provided largely negative assessments of online performances. Students mentioned the artificiality and unnaturalness of such performances due to the lack of contact with the audience — the core purpose of a singer's performance — as well as the high probability of technical problems and errors in recording. They also mentioned the need for multiple recordings, which results in vocal fatigue and a deterioration in performance quality, and the lack of strong emotions that accompany a live performance. Finally, they complained about the formality of online performances "for reporting purposes."

"Before performing with an accompanist in front of a live audience, you get an adrenaline rush, you get nervous, and you worry, but personally, it helps me gather my thoughts and not get soft. And there is the realization that you have one shot; you went out and sang as you sang. When you record online, it's usually not just one take, and you subconsciously realize that if something goes wrong, you can re-record it. You look at the camera, at the wall, and sing, and there's no emotional response from the audience when they applaud you, tell you how great you are, and so on, and you give them your creativity. Online concerts are more of a formality for reporting purposes, and the feeling is completely different" (Female, 23 years old, fourth year).

"In a video, you want to make everything as perfect as possible. So, you get nervous, and the more you try, the worse it turns out. But when you perform live, you concentrate

as much as possible and realize that yes, you only have one chance, but no one will remember every note you sang well or badly” (Female, 23 years old, fourth year).

Despite the criticism of online performances, some participants positively assessed the opportunity to record musical performances in advance, before announced concerts, which allows students to choose the best time to record when their voice sounds best. Some vocal students noted the usefulness of combining different performance formats — both online and offline — as they help to improve different abilities: a real performance develops artistry and confidence, while recording at home helps improving the accuracy of performance. Participants also noted some other positive aspects of online learning and performances for vocal students.

“As for the new skills I acquired during online learning, the only thing that comes to mind is the development of self-education skills. I gained more confidence in my own feelings than in the comments of teachers, because due to technical difficulties, they can be more wrong than usual” (Male, 26 years old, fifth year).

“During online learning, my skills in working with music editors and all kinds of sound and video processing programs have improved. You have to learn how to record videos and find the right angle so that it sounds good and the picture is good. These skills have appeared; they weren’t there before” (Female, 23 years old, 4th year).

“One of the positive aspects is the ability to listen to yourself from the outside. Because there is one recording, then another. You have to review and select recordings. You listen to yourself more and analyze more. But at a live concert, you perform, and that’s it; you may not want to review the video recording because some people find it uncomfortable” (Male, 21 years old, third year).

Among the positive features of online learning and performances, participants highlighted the opportunity to focus on self-education and independent search for methods of voice development, taking into account its unique characteristics; improvement of skills in working with various Internet platforms for editing audio and video; improvement of skills in critically self-analyzing their performances based on recordings; and a tendency to reflect on the results of their learning.

MPA of Vocal Students in Kharkiv during the Russo-Ukrainian War

Long-term online learning in a frontline city during wartime and, as a result, the lack or limitation of experience performing in front of a live audience affect the self-efficacy and MPA of vocal students. Considering the four factors of self-efficacy identified by A. Bandura (1997), it can be assumed that during the period of online learning, vocal students at a frontline university have limited opportunities to gain experience of successful public performances; there is no or very limited experience of comparing their achievements with the results of other students; social support from relatives, friends, and teachers remains; and the physiological and affective state is significantly influenced by the sounds of explosions in a frontline city (among other factors). Our study examines 1) how vocal students compare their level of performance anxiety during online and offline performances; 2) how prolonged online learning during wartime may affect stage fright and career expectations; and 3) how negative emotions during wartime may affect the performances of vocal students.

MPA of Vocal Students during Online and Offline Performances in a Frontline City

All participants noted that online performances are accompanied by less excitement and anxiety than offline performances. However, psychological tension (which one student described as irritation) persists during online performances due to the desire to achieve the best recording results with the fewest takes possible, as well as due to technical problems and external noise interference.

“A vocalist needs practice performing in front of a live audience. Because I notice that I’m afraid of going on stage due to the lack of regular performances” (Female, 23 years old, fourth year).

“Performing online is definitely easier, and there’s less anxiety. To perform in front of a real audience, you need to find your inner core so that you don’t succumb to people’s reactions, and you can give what you want to give, and people want to accept it. This is a skill that can only be learned through experience. The less an artist performs, the weaker they are as an artist” (Male, 20 years old, third year).

“During an online performance, there is no nervousness. In this sense, it is easier, but I think it could hinder my personal development in terms of my ability to sing calmly in front of people” (Female, 26 years old, final year).

Online performance can foster perfectionism in vocal students, who may become overly focused on achieving the best possible audio or video quality through multiple takes. At the same time, participants reported higher levels of MPA during the few live performances they had during the war, which may have been influenced by the limited number of such experiences. All participants reported that performing in front of a live audience creates a strong desire to concentrate and deliver the best possible performance of a musical piece.

Regular Shelling in the Frontline City as an Additional Factor of Excitement/Anxiety during Vocal Students’ Performances

In a frontline city where explosions can be heard constantly, the MPA levels of vocal students is further influenced by their general psychological state, which is associated with a chronic sense of danger and the assumption that sudden death is more likely than in peacetime. It can be assumed that strong negative emotions during wartime may exacerbate stage fright in vocal students. One study participant, on the contrary, reported a new positive existential experience of limit situations during the war (situations close to death), when the feeling of being “alive” becomes more intense and, as a result, a more responsible attitude towards one’s activities appears.

“Emotions during the war have become much stronger. Sometimes they can interfere with the process, because sometimes you can feel a kind of sadness and apathy without knowing why. You can sing something and just start crying. You don’t know why you’re crying. Because there is some kind of negative emotional background after the bombing” (Female, 23 years old, fifth year).

“Fear during the war has become even greater. And you worry about every little thing. It’s fine when we’re in the basement and so on. But then there’s some new sound, and you

feel uncomfortable. Because before, you didn't notice that the door creaked. Now you're sensitive to all sounds. Someone coughs, and you're already shaking. You wonder what that was. And I don't know how to get rid of it. It wasn't like that before" (Female, 23 years old, fifth year).

Negative emotions that arise during frequent shelling and alerts in a frontline city can exacerbate the general anxiety of vocal students and, as a result, their MPA levels. The general negative emotional background can manifest itself in anxiety about the safety of the conditions at the conservatory (even in protected basement rooms), apathy, and a feeling of uncertainty about professional prospects.

Discussion and Limitation

Prolonged online music training interrupts the continuous process of accumulating public performance experience, which is critically important for future vocal performers. This interruption may contribute to increased MPA in vocal students, which in turn may affect their professional development.

Our study confirmed the findings of M. Rucsanda et al. (2021), who found that conservatoire students may not experience stage fright during online performances, or that this fear may be significantly less intense than when performing in front of a live audience. However, we do not consider this to be an advantage of online music education. Unlike public concert performances, online performances without an audience, on the one hand, make performing easier, but on the other hand, make it more mundane and do not provide the opportunity to find the optimal mood for a successful performance, which is important for any musician's career.

The results of our study partially limit the conclusion of F. Zarza et al. (2018), according to which early experience of music education and performances (from approximately seven years of age and younger) is associated with lower MPA levels. In our study, most participants began solo performances on stage from early childhood (between the ages of 4 and 7) and were successful in this field before the war. However, a break of several years in public performance experience due to online learning can significantly reduce the effect of early experience in music education and performance.

This research is limited due to the small sample of vocal students. We surveyed only those vocal students who were in Kharkiv during the war, but we did not include in the sample students who studied remotely at the Kharkiv Conservatory while living in other cities in Ukraine or abroad. Comparing these two groups of informants could provide additional information about online vocal training during the war.

Conclusions

As a result of conducting semi-structured interviews with 12 vocal students at the Kharkiv Conservatory, we identified some features of online learning vocal students in a frontline city during wartime.

The disadvantages of online learning for vocal students during the war include poor acoustics at home, which can distort the sound of the recorded voice and, as a

result, lead to incorrect interpretations of the student's performance by the teacher; lack of emotional and physical contact with the teacher and accompanist; frequent problems with electricity and the Internet, which lead to communication failures with teachers; the absence, or significant limitation of public performances; irregular vocal lessons; and a decrease in motivation to learn.

The advantages of online learning and performances for vocal students include the opportunity to focus on self-education; improvement of skills in working with various internet platforms for editing audio and video; improvement of skills in critical self-analysis of their performances based on recordings; and a tendency to reflect on the results of their learning.

The current study found out two additional factors affecting vocal university students' MPA during the war: prolonged online learning and negative emotions associated with frequent shelling of the frontline city. Prolonged online learning interrupts vocal students' experience of accumulating public performances in front of a live audience, which does not contribute to the formation of a musician's self-efficacy (especially if this occurs during the formation of their professional identity).

In the future, comparative studies of vocal student learning in different warring countries are needed. Such studies will help identify common trends in the musical education of vocal students in conditions of armed conflict. It would then be useful to develop methodological recommendations aimed at optimizing the training of vocal students in adverse living conditions. Quantitative studies should also be conducted to identify correlations between variables such as the duration of online training for vocal students, self-efficacy, MPA level, gender and negative emotions associated with shelling during wartime. In the future, it will be useful to learn what psychological resources help vocal students to maintain their motivation to study and their professional preferences during war, and how factors such as "social cohesion, social capital, and solidarity at the level of the student group, family, and urban community" (Степаненко та ін., 2023; Дембіцький, Головаха, Степаненко, 2025) influence this.

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КАТЕРИНА БАТАЄВА, ОЛЬГА БАТАЄВА

Онлайн-навчання та виконавська тривожність студентів-вокалістів в українському прифронтовому місті під час війни в контексті соціології музики

У цій статті ми досліджуємо специфіку онлайн-навчання та виконавської тривожності студентів-вокалістів у прифронтовому місті Харкові під час російсько-української війни. Емпірична частина статті базується на результатах дослідження, проведеного з вересня по грудень 2025 року з використанням напівструктурованого інтерв'ю з дванадцятьма студентами-вокалістами Харківського національного університету мистецтв імені І. Котляревського. У статті порівнюються (1) онлайн-навчання вокалу з очними заняттями з професійними піаністами й викладачами та (2) онлайн-виступи на віртуальних концертах з участю в живих концертах, які проводилися під час війни у підвалах Харкова або у безпечніших містах України. Дослідження виявило певні недоліки онлайн-навчання студентів-вокалістів під час війни: погана акустика вдома; відсутність емоційного та фізичного контакту з викладачем та піаністом-акомпаніатором; відсутність або значне обмеження публічних виступів; нерегулярні заняття з вокалу; зниження мотивації до навчання. До переваг онлайн-навчання студентів вокального факультету належать можливість зосередитися на самоосвіті; вдосконалення навичок роботи з різними інтернет-платформами для редагування аудіо та відео; вдосконалення навичок критичного самоаналізу щодо своїх виступів на основі відеозаписів. Також у дослідженні було виявлено два чинники, що впливають на виконавську тривожність студентів-вокалістів під час війни: тривале онлайн-навчання та негативні емоції, пов'язані з частими обстрілами прифронтового міста. Зроблено висновок, що тривале онлайн-навчання перериває досвід публічних виступів студентів-вокалістів перед живою аудиторією, що не сприяє формуванню самоефективності музиканта (особливо якщо це відбувається під час формування їхньої професійної ідентичності).

Ключові слова: онлайн-навчання, виконавська тривожність, студенти-вокалісти, війна, соціологія музики

KATERYNA BATAEVA, OLHA BATAIEVA

Online learning and performance anxiety among vocal university students in a Ukrainian frontline city during wartime in the context of sociology of music

In this article, we explore the specifics of online learning and music performance anxiety among vocal students at a conservatory in a frontline city of Kharkiv during the Russo-Ukrainian war. The empirical part of the article is based on the results of a study conducted from September to December 2025 using semi-structured interviews with twelve vocal students at the Kharkiv I. Kotlyarevsky National University of Arts. This article compares (1) online vocal learning and face-to-face lessons with professional collaborative pianists and teachers; and (2) online performances at virtual concerts with participation in live concerts held in basements or safer cities in Ukraine. Our research reveals the disadvantages of online learning for vocal students during the war: poor acoustics at home; lack of emotional and physical contact with the teacher and collaborative pianist; the absence, or significant limitation of public performances; irregular vocal lessons; and a decrease in motivation to learn. The advantages of online learning and performances for vocal students include the opportunity to focus on self-education; improvement of skills in working with various internet platforms for editing audio and video; and improvement of skills in critical self-analysis of their performances based on recordings. The current study found out two factors affecting vocal university students' MPA during the war: prolonged online learning and negative emotions associated with frequent shelling of the frontline city. It can be concluded that prolonged online learning interrupts vocal students' experience of accumulating public performances in front of a live audience, which does not contribute to the formation of a musician's self-efficacy (especially if this occurs during the formation of their professional identity).

Keywords: online learning, music performance anxiety (MPA), vocal university students, wartime, sociology of music