

Thematic Article

Foreign Language Interpretation in Teaching Soloist Singing

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Abstract

The problems of singing in the original language have become a special feature of the soloist training in the Central and Eastern Europe. The linguistic aspects of soloist training is put to the test by international expectation that regards authentic singing in the original language as a natural part of professional efficiency. In this present paper we are looking for the answers to two questions. First, we examined what factors determine the choice of the language for vocal interpretation. Our second goal is to give an overview of a specific segment of today's Hungarian students' population in higher education. We examined institutional, personal and curricular components for perfecting singing in the original language. The empirical study field of our research was Hungary's higher education institutions of music in the 2016/17 term. Our researches were based on two methodological techniques. Among the higher education instructors of solo singers we conducted structured interviews and students from six higher educational institutions with this profile were the respondents of our questionnaire. The quantitative analysis of the research unequivocally represented the stronger demand of students for the training of linguistic interpretation. Our empirical research showed that the language efficiency of the solo singer students does not meet professional expectations. Pronunciation, comprehension, vocabulary, command of language and intonation are not utilized while singing and using the mirror effect of singing in a foreign language does not help perfect language knowledge either.

Keywords: singing pedagogy; foreign language interpretation; musical higher education; vocal performance; language skills

Introduction

Researches in Music Pedagogy are defined by a special duality that states singing has both scientific and artistic projections. Singing methods concentrating on the physiological aspects divide instructors of singing in key questions of technique (breathing, registers, resonance), between the singing techniques, anatomy, and the scientific approach which is giving more role to the physiological questions. The international researches started off by Appellmann (Appellmann, 1986), Brown (Brown, 1996) and Vennard (Vennard, 1967), Miller (Miller, 1986) and Sundberg's investigations (Sundberg, 1977) helped the extension of the practical and scientific aspects of Vocal Pedagogy. The complex view of methodological questions regarding singing technique, which are based on Sadolin's (Sadolin, 2000) and Chapman's (Chapman, 2006) method regarding vocal mechanism and technique, caused singing studies to cooperate with co-sciences. In domestic terms, this endeavour primarily focuses on ear-nose and throat researches together with health and functional aspects of singing in Nádor's (Nádor, 2000), Mészáros, Hirschberg's and Hacki's researches (Hirschbeg – Hacki & Mészáros, 2013). Another strong wave of researching solo singing pedagogy focuses on the artistic aspects of presentation analysing the specialties of different nations and ages. Twentieth century vocal music in this aspect is expanded with new genres (pop, rock, jazz, and musical) that create different artistic and educational tasks depending on cultural and educational politics and traditions. Clark (Clark, 2002), Melton (Melton, 2010) and Peckham (Peckham, 2006) put these questions into the focus of their researches.

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The analysis of training fields from sociological and educational aspects required for the music career to show that both in the early years and in higher education we can see the differences that can be described with the socialization agents, with capital forms, and habitus. In their researches, More (More, 2013), Moore and also Burland and Davidson (Moore – Burland & Davidson, 2003) make the effects of these obvious as regards the forms and motivations of learning music as well. Studies on the students of musical higher education focus on more aspects (curricular components, students' institution-characterizations) however, we do not find the issues of foreign language interpretation. The preceding Hungarian literature analyses the social background and institutional forms of music learning at younger ages. The first stage of researches on higher artistic education was made by Kucsera and Szabó (Kucsera & Szabó, 2017) who had unique empirical studies that showed the special position coming from the result of the research interpretation of art education. These recent studies of the entrance and exit side of Hungarian higher education, music education, and in particular private education and its curricular elements, have not been included in this study.

Unlike in instrumental music, in vocal presentation lyrics are of the same importance as a natural element of the melody. However, studies of the language and use of the sung text have not been investigated so far. The problems of singing in the original language have become a special feature of soloist training in Central and Eastern European regions. In Hungary, just as in other Central and Eastern-European countries the problem is rooted in the public education and in culture saturated with the socialist ideology of the 1950's. In the socialist educational system, the Communist Party also put education at the service of party politics. After World War II mandatory German language learning was abolished, with Russian appearing among the optional languages. In 1948 the schools were nationalized at the same time that Russian was made the only language to be taught. The hegemony of teaching Russian lasted until the Revolution of 1956, after that Russian kept its mandatory status while Latin, German and English got among the optional second foreign languages. The change of regime in 1989 brought about the abolition of mandatory Russian learning and the free choice of optional second languages. Thus, ranking of learned languages was significantly reorganized in response to the challenges of public and higher education.

Today's opera stages have an obvious expectation from the singers to handle the task of singing vocal works interpreted in the original language. It is not a question that the song lyrics can only convey its author's intention faithfully if vocalized in the original language. The domestic language and training practice of performances, however, show a different picture. From the viewpoint of performing arts there are debates on professional aspects, social demands and culture politics' expectations, as well as on the linguistic knowledge of the interpreting artist, all of these modulated by the audience. The linguistic aspects of the soloist training is put to the test by international expectations that authentic singing in the original language ought to be a natural part of professional efficiency. At the same time, among the training and output requirements of Hungarian higher education we only find the foreign language requirement in the classical singing's basic training program that is needed for a state-recognized intermediate level (B2) complex language exam. Nor do the output requirements of the MA level classical singing major require more from students regarding command of language. The 'foreign language specialized in training' got among the competences to be acquired without the definition of the language. In the core material of compulsory knowledge, only the German language appears to stress the authentic pronunciation of the songs, the comprehension of the text and the deeper relationship between the text and the music. The dialectical chapter of the professional core material aims at viewing the musical material as a whole, thus trying to understand the relation between melody and text, but in the process it too does not mention the languages concerned. In vocal music genres, language and music affect the recipient with two types of communication combined, therefore the linguistic aspect of the soloist training covers a more complex issue beyond the command of language. The relevance of the problem, from an educational science perspective, is provided by the challenge that advanced soloist training has to cope with.

The phonetic and acoustic aspects of the relationship between speech and singing, language and music were given much place in international special literature in the wake of Sundberg's (Sundberg, 1977), Taylor's (Taylor, 1976) and Bloothoof's (Bloothoof, 1986) studies, as did the areas of neurolinguistics and remedial education thanks to the studies of Patel, Gibson, Ratner, Holcomb (Patel – Gibson – Ratner & Holcomb, 1998) and of Schön and Besson (Besson – Schön, 2003). Nardo and Reiterer examine the relation between the two manifestations from the perspective music's assisting role in speech communication and language learning. Hungarian music pedagogy research is first and foremost based on music transfer effects. The work of Pap, Gósy, and Deme connects to the guidelines of international study via professional vocal training's phonetic and acoustic facets. The elements of the correlation between music and language that serve to perfect vocal performance, however, did not make it into the focus of examinations earlier. Following the tendencies of

singing in the original language, such methodological trials have already appeared, scattered, in Anglo Saxon special literature, such trials that are related to the special training demands of singers, yet had not transformed into well-demarcated theories. The approach of spoken and sung text/ lyric towards each other serves as the foundation for these conceptions tied to the names of Denbow and Owen, whilst their departure point is the language teacher aspect, rather than the soloist teacher. The fundamental approach of our research is that of the soloist teacher who, examines the educational science aspects of vocal performance's linguistic facets.

Research design and Methods

Basic questions

In our essay, we were looking for the answers to two basic questions:

1. What factors determine the choice of the language for vocal interpretation? Answering this question we are going to make an impact assessment of the language of the sung works with their music-, culture and cultural history antecedents and also explore the institutional and training changes of singing training in the theoretical chapters of the essay.
2. What are the institutional, personal and curricular components for perfecting singing in the original language? How do these components form the habits and quality of singing in the original language? From Eurostudent and DPR researches we can partly know the socio-cultural background of the Hungarian higher education student population (Garai – Kiss, 2014; Brauer, 2001; Veroszta, 2013, 2016; Pusztai et al., 2014), with our research we wish to make this picture more complete.

The first aspect explores the longitudinal changes of the question regarding foreign language interpretation in soloist training, the second aspect gives a cross-sectional view of Hungarian higher education soloist training today.

The goal of the study, with the help of these two approaches, is to have this issue in the focus of researches. The topic calls for the interdisciplinary outline of theoretical frameworks.

Looking at vocal music's text-melody relations and changes by style and genre, with private instruction's methodological responses by age, among the theoretical foundations of musical and cultural history, is unavoidable. It is worth approaching the institutional and instructor component of solo singing training in the development of the Hungarian Music Pedagogy in accordance with these changes. Upon including the connected interdisciplinary fields into the theoretical framework, foreign language interpretation's educational policy, sociology of education, acoustic, phonetic, as well as linguistic aspects can also be found.

During our empirical research we studied the current practicum's three components of singing in the original language; instructors, students and the institutions of higher education with a soloist major. Therefore, we divided our hypotheses into three groups. We referred first to the instructors, second to the students and third to the institutions.

Regarding the group of students we formed the following hypotheses:

1. The demographic and social background of the students fundamentally influences the learning of music and language. The students' socio-cultural background forms the variants of musical and linguistic capital.
2. The students' demand for the foreign language interpretation training is stronger than the present subject framework.
3. In certain age groups the pattern of studied languages is different. In case of those younger the dominance of English is typical, which is farther from professional expectations.
4. The greater extent of foreign language capital results in a wider spectrum of language use not only in free time activities but in fields connected to the profession as well.
5. Students' command of language is useful in singing in the original tongue. Studying foreign languages shows in the quality of the singing. The issue of usefulness was based on the instructors' opinion and we attempted to justify it with the help of a qualitative technique.

Regarding the group of instructors we formed the following hypotheses:

1. The present practice of original language interpretation carries the deep imprint of the current major's instructors' traditions. The habits of foreign language singing are inherited together with the singing techniques.
2. Singing in the original language and its versions of judgement highlight historical milestones that are reflected in the resolutions of the main subject's instructors.
3. The art instructor who completes his career abroad as well attributes greater significance to original language interpretation, better motivates students to develop their language skills, and prefers student mobility and the enrichment of language capital.
4. The judgement of the instructors' foreign language competence is better among the MA students.

Regarding the group of institutions we formed the following hypotheses:

1. The foreign-language proportion of the vocal repertoire in institutions with a master's degree program is higher than the institutions where there is only a classical vocal bachelor's degree program.
2. A higher level of education is subject to higher language requirements, which can be seen in the acquisition of a second language exam or in compulsory professional language learning.
3. The patterns of the learned languages do not fit the linguistic interpretation professional requirements.

Design and Methods

The empirical study field of our research was the institutions of higher education in Hungary. We focused on two questions: 1. What language does a soloist student sing and why? We studied the factors that define the language of interpretation in the present practice of soloist training. 2. What does the perfection of the foreign language interpretation depend on? How do the personal, institutional and subject components of the training affect the professional vocal performance in the original tongue? How do knowledge of foreign languages and interpretation expectations relate to each other in the training and what concepts, structures and methods are there to develop singing in the original language?

We based our studies on two techniques. We conducted structured interviews with the instructor staff in higher education institutions with soloist majors, and, with the help of questionnaires, analysed the students. When analysing the instructors' interviews we were curious to see what role the main subject instructor has in the choice of the language for the musical repertoire, how the traditions prevail in this issue and how the methodological tendencies to perfect the linguistic interpretation are enforced. When studying the students' questionnaires we put the emphasis on the students' habits of singing in the original language and on the training practice aiming to develop foreign language interpretation. In our research the students' commitments and motivations for singing in the original language got a central role, as well as their demands for subject and content elements to perfect the original language interpretation. Furthermore, we wanted to outline the socio-cultural background of the students and the way their status is connected to the patterns of their musical and linguistic qualifications.

The stage of the empirical study was all Hungarian higher education institutions with a soloist major. The instructors' interviews and the students' questionnaire were carried out in six institutions with this kind of specialization: Liszt Ferenc Academy of Music, the University of Debrecen Faculty of Music, the University of Szeged Faculty of Music, the University of Pécs Faculty of Music and Virtual Arts, the University of Széchenyi István Faculty of Art, the Institute of Musical Art and the University of Miskolc Bartók Béla Institute for Music. The survey among the students and the instructors gave a way to contrast the training conditions and conceptual features of the institutions. On the basis of the instructors' interviews we are giving an outline of the soloist instructors' network map as well.

The instructors' interviews

When choosing the interview subjects from the instructors in the institutions included in the survey we had to take the institution's size, the number of soloist students and the hosting ability of the institution into consideration. We defined the subjects of the interview with three dimensions (instructors' hierarchy, the duration of institutional experience, regionality) when coding them. There were all together nine soloist instructor interviewed. The interviews were made in January, 2017.

The outline of the interview was built around five key points. The instructor's artistic description of the major subject gave us the opportunity to get to know the musical and linguistic attitudes appearing in the training specialties and the methodological traditions. The following group of questions showed the composition of the instructors, the infrastructure of and the changes to training in educational institutions' foreign language interpretation. In our third block of questions we gain information about the socio-cultural background of the students from a given institution and about its related variants of musical and linguistic qualifications. These questions enabled us to get a picture of the training's utilisation rate and also of the musical biography's evolution. The fourth block of questions was based on the longitudinal changes of the foreign language interpretation practice coming from the institutional traditions of singing in the original language. We examined the change of the vocal repertoire's linguistic composition, in the training forms of each institution. Besides the subject frameworks, number of lessons, instructor conditions and methods of singing in the original language we focused on the instructors' judgements of the main subjects. The last block of questions focused on the characterization of students' linguistic competencies by teachers. We expected results regarding the efficiency of linguistic training and the use of vocal language as well.

The questionnaire

The student survey sample was the population within Hungarian higher education majoring in soloist training in the 2016/17 term. During our research we planned to conduct a full survey of the population but for the low population number the sampling procedure was not carried out. The survey was completed by 90 students out of the 152 soloist students from the Liszt Ferenc Academy of Music, and 5 other rural institutions (the University of Debrecen's Faculty of Music, the University of Szeged's Faculty of Music, the University of Pécs's Faculty of Music and Virtual Arts, the Széchenyi Academic University's Faculty of Art, the Institute of Musical Art and the University of Miskolc's Bartók Béla Institute for Music). This means a 60% response rate which in the case of a self-filled survey can be regarded as a high rate. This number of elements, however, limits the current relevance of the research results and the analysis' statistical opportunities. The areas tested by us with one variant were made possible for analysis, however, in the case of multiple variants our options were more limited. From the answers a database was created with the help of the SPSS 19 Programme. The research database will be referred to as the Foreign Language Interpretation Database. The structure of the student questionnaire was built on the analogy of the instructors' interviews.

During the quantitative analysis of the research (especially when studying the socio-demographical features and linguistic qualifications) we compared our own data with national or regional data. As the item number of the database is small, we mainly used percentages and averages while in certain cases when the item number made it possible we used chi-square statistics. We made indices for the survey of musical and linguistic qualifications (financial capital, index of musical instrument knowledge, index of language proficiency and language exam index).

Results

The analysis of the hypotheses formed during the empirical research resulted in the following:

The instructors

We had formed four hypotheses in connection with the instructors. The first, second and third we wanted to justify with the help of interviews and the last one, with the help of a survey.

As a summary of the instructors' interview analysis, we can state that the traditions of soloist teaching – as we had supposed in our first 'instructors' hypothesis – powerfully bear in themselves the traditions of main subject teachers. The present practice of original language interpretation carries the deep imprint of the current major's instructors' traditions. The habits of foreign language singing are inherited together with the singing techniques.

In our second hypothesis regarding instructors we stated that singing in the original language and its versions of judgement highlight historical milestones that are reflected in the resolutions of the main subject's instructors. This hypothesis was justified as we unequivocally could see those changes of aspect, coming from the interviews made with the instructors that can be connected to the historical and political changes of judgement regarding singing in the original language. In harmony with the interpretation arguments discovered in the theoretical framework, the change of regime can be seen as the strongest turning point in the artistic career

of teachers, which is reflected in the institutional requirements and in the changes to subject conditions, in the 1990s.

Our third hypothesis regarding teachers, according to which the main subject teacher's high level professional qualification is the enrichment of language capital, and according to which he prefers student mobility, was not justified. We assumed that the art instructor who completes his career abroad as well attributes greater significance to original language interpretation, better motivates students to develop their language skills. In contrast, we experienced that, beside professional, the main subject teacher has strong personal, and artistic components as well.

The student surveys' quantitative analyses helped us form a fourth hypothesis about teachers. There, we supposed, the judgement of the instructors' foreign language competence is better among the MA students. This presumption is probable among the opera MA course students, which has as a background element that these types of training-profile institutions have multiple sources that aid in perfecting foreign language interpretation training. The opportunity to include native-speaker teachers and tutors with high-level language knowledge in the course positively appears in student evaluations. This student demand points in the direction of a possible area of development for the course's methodology.

The students

In connection with the students we had formed five hypotheses, the first four of which were tested with quantitative analysis of a survey and the last hypothesis was expected to be justified by the interviews made with the instructors.

The research results justify our first hypothesis, saying that the demographic and social background of the students fundamentally influence the learning of music and language. The students' socio-cultural background: type of settlement, parents' educational qualifications (Figure 1.), and financial capital (Figure 2.), forms the variants of musical and linguistic capital. The variants of the social status were positively correlated to the opportunities of learning music and languages. This result shows similar patterns to the theoretical frameworks of educational sociology in the research and draws attention to the relations between music learning and social background.

Figure 1. Educational qualifications of parents of soloist students (Foreign Language Interpretation Database, N=90, given in percentages)

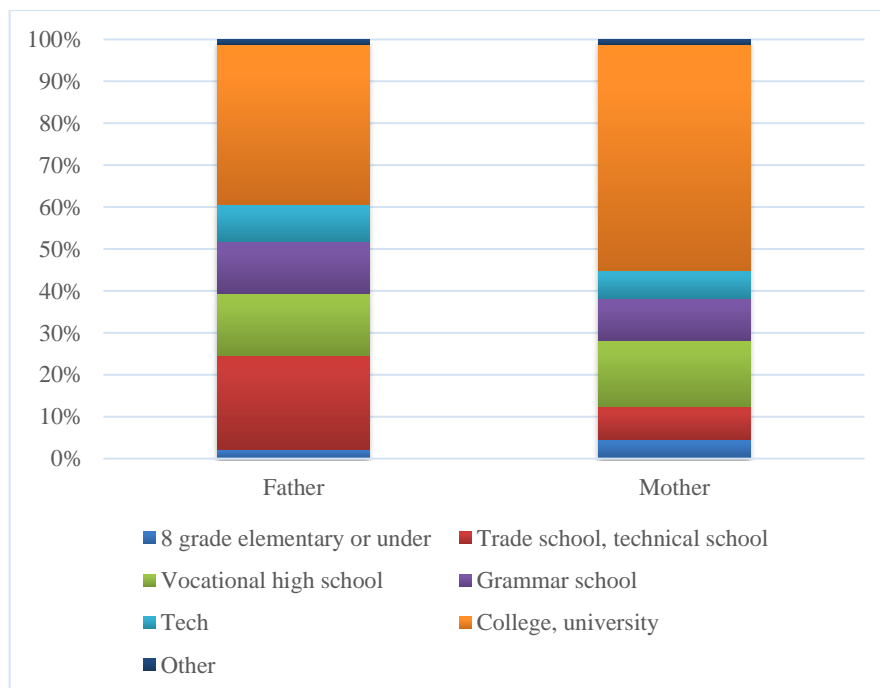
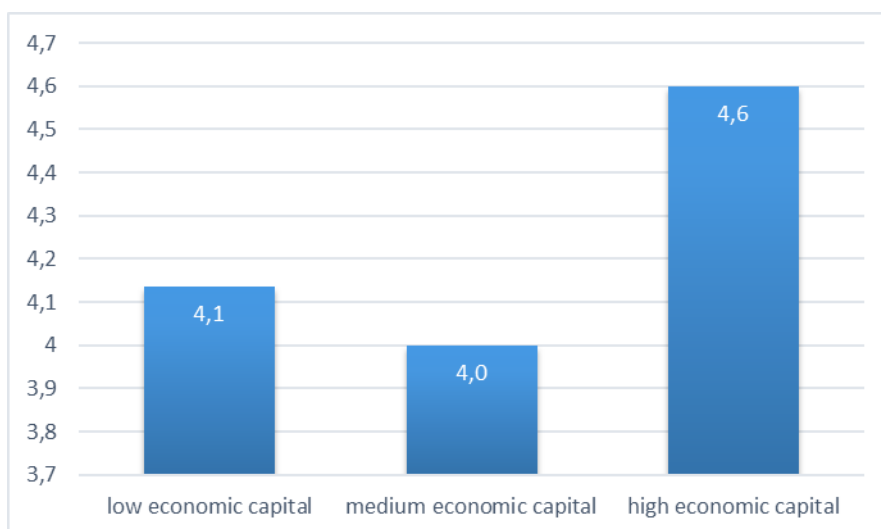


Figure 2. The index values of command of language in relation to economic capital (Foreign Language Interpretation Database, N=90)



When forming our second hypothesis we expected that the students' demands are stronger than the interpretation training's present subject framework. It is an important gain in our research that it unequivocally represents the stronger demand of students for the training. (Figure 3.)

Figure 3. The role of the foreign language interpretation in the training (Foreign Language Interpretation Database, N=33, given in percentages)

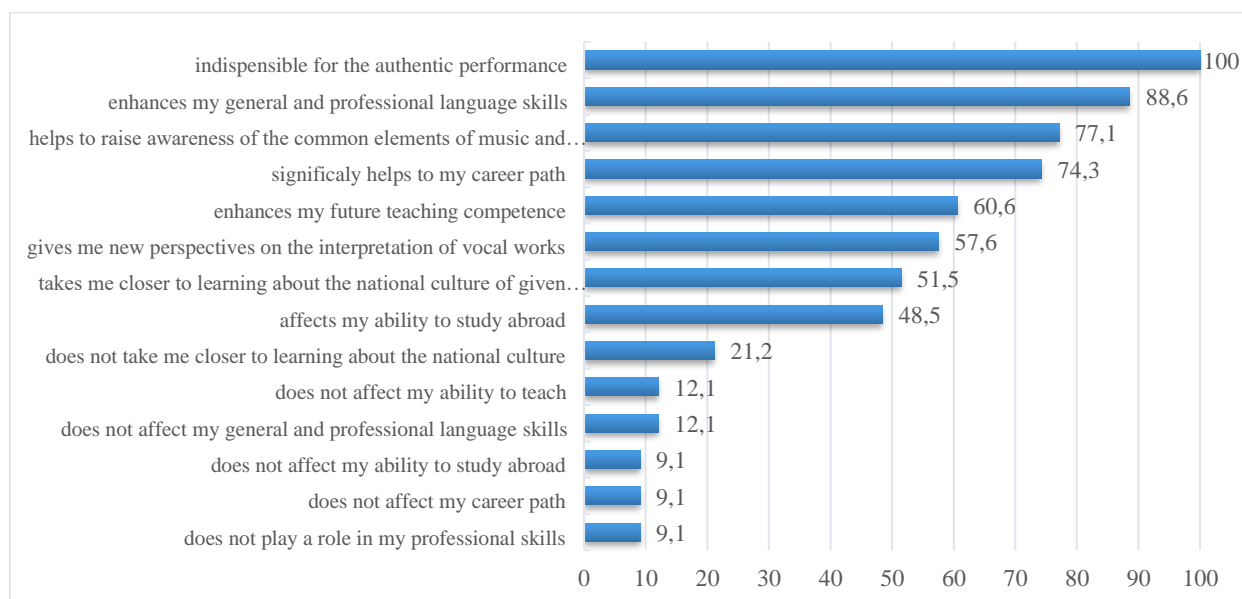
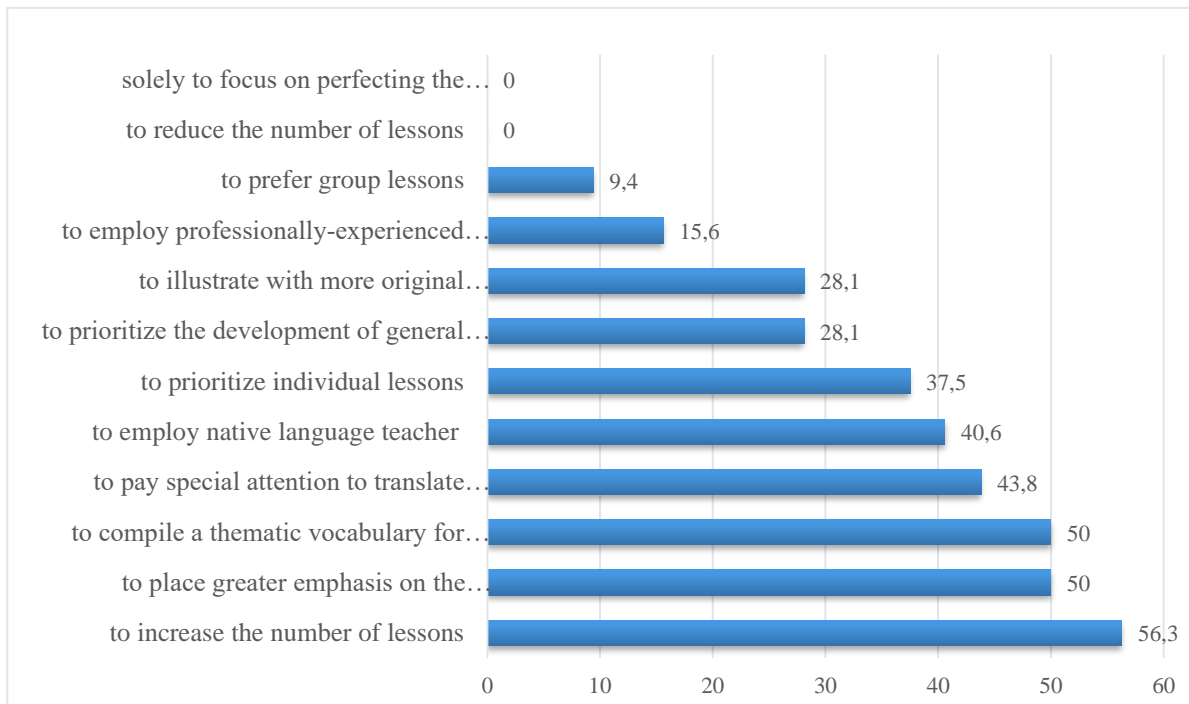


Figure 4. Suggested elements for changing foreign language interpretation training (Foreign Language Interpretation Database, N=33, given in percentages)

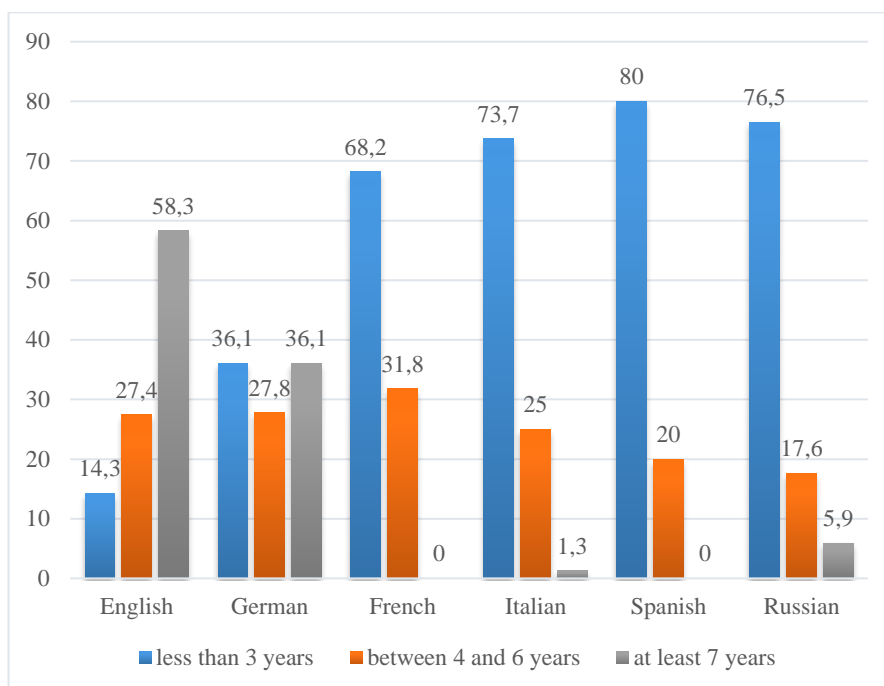


The students' answers justified our presupposition that half of those students who do not study foreign language interpretation as a subject felt the shortage of this kind of training and those who take part in these prefer increasing the number of lessons and strengthening certain content elements of the training. (Figure 4.)

Suggestions about making a glossary of terms for the singers, making translations of the archaic texts and weighing the pronunciation of singing and spoken language show the new focus points for the methodology of singing in the original language. These proposals are in accordance with the experimental methods of Denbow (Denbow, 1994) and Owen (Owen, 1960) explained in the theoretical part. They indicate that, along the linguistic and musical connections discussed in the theoretical framework, the methodology for perfecting singing in the original language is worth developing with, next to the language's vocalic side, the conscious use of language structure, grammar and logic.

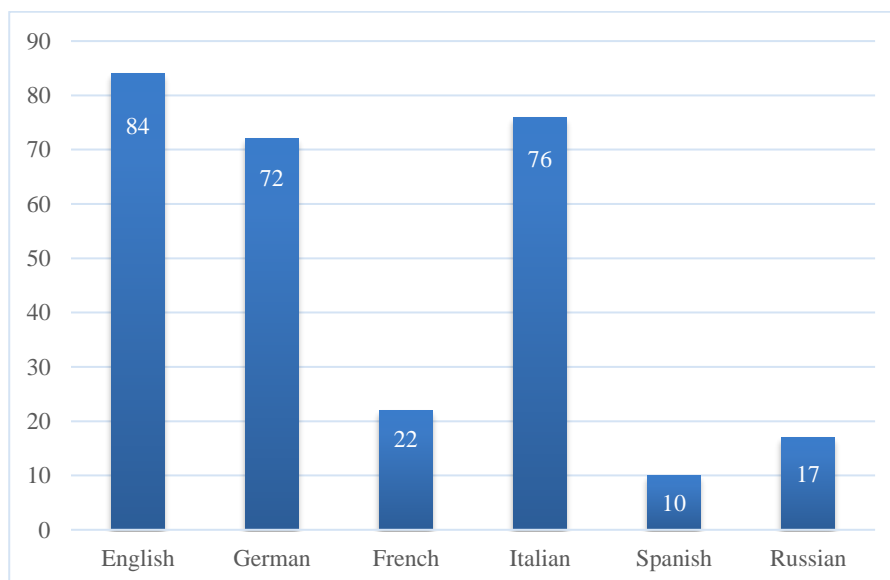
Our third hypothesis says that in certain age groups the pattern of studied languages is different. In case of those who are younger the dominance of English is typical, which is farther from professional expectations. This expectation was fulfilled as it was obviously shown that the younger students' command of language concentrated on English, while the knowledge of German and Russian was more typical of older ones (above 26). (Figure 5.)

Figure 5. Length of language studies in comparison of languages (Foreign Language Interpretation Database, N=90, given in percentages)



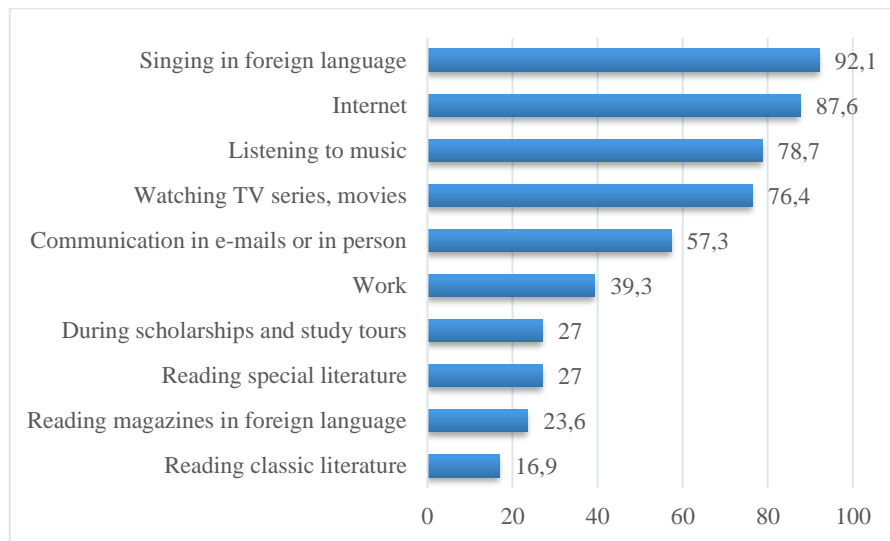
In singing, ownership of any often used languages other than these (Italian, French) is not significant in any of the age groups. Our results from each language pertaining to language skills are in accordance with the domestic test measurements (Eurostudent V), but they do not meet the special linguistic expectations of vocal interpretation. (Figure 6.)

Figure 6. Most often studied foreign languages (Foreign Language Interpretation Database, N=90, given in percentages)



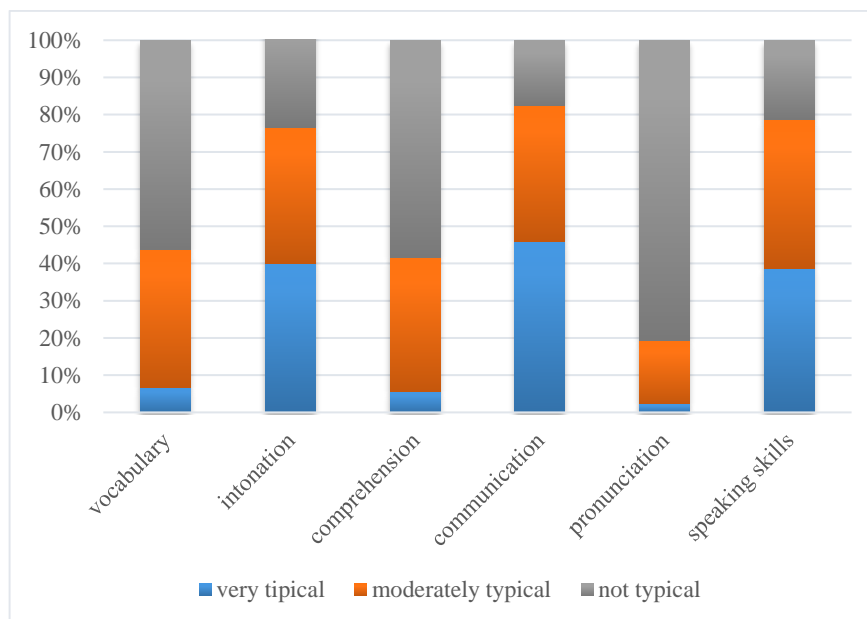
According to our fourth hypothesis the greater extent of foreign language capital results in a wider spectrum of language use not only in free time activities but in fields connected to the profession as well. (Figure 7.) We were not able to justify this hypothesis due to the low item numbers while free time activities in the foreign language (reading, watching movies, listening to music, using the Internet) were not related to the index of the command of language with some rare exceptions.

Figure 7. Application of foreign languages (Foreign Language Interpretation Database, N=90, given in percentages)



On the basis of the interviews made with the instructors we formed our fifth hypothesis saying that students' command of language is useful in singing in the original language. Studying foreign languages shows in the quality of the singing in the original language. Contrary to our expectations the students' command of language does not come back completely when singing in the original language. On the basis of the instructors' interviews the reason for this is that the foreign language training and the expectations of foreign language interpretation do not correlate with each other. The professional nature of the language lessons is missing, there are no methodological connections and the circles of studied languages do not cover those used during vocal interpretation. It can be concluded from the student survey that singing in the original language has a significant effect on foreign language competences, though only in terms of pronunciation. (Figure 8.)

Figure 8. Reflective effect of singing in original language on language skills (Foreign Language Interpretation Database, N=90, given in percentages)



The institutions

The student base of each institution is formed by multiple factors. The composition of the students in the art courses is more favourable than the average of higher education, but the geographical location and prestige of the individual institutions and faculties also have a forming effect. The most favourable pattern is shown by the Liszt Ferenc Academy of Music (LFAM), purely a musical-profile institution that in the categories of capitals and performing arts holds a prestigious place in the international higher education rankings. The student composition is also influenced by the existence of instructor trainings, after all the social background of teacher trainings is below average. The enrolment area of non-capital institutions in typical fashion spreads out to the disadvantaged regions and counties. The training structure of the examined institutions display the following differences: at the time of the examination there were no undivided soloist-teaching-major students at Liszt Ferenc Academy of Music (LFAM), the Faculty of Music at the University of Szeged (USz-FM) and the Bartók Béla Institute for Music at the University of Miskolc (UM-BBIM) do not have an MA level classical (oratory singing/opera singing) singer training program. However, the Faculty of Music at the University of Debrecen (UD-FM), the Faculty of Art at the Széchenyi Academic University (SzAU-FA) and the Faculty of Music and Virtual Arts at the University of Pécs (UP-FMVA) have both BA and MA level soloist training programs.

In connection with the institutions, we formed three hypotheses, applying quantitative methodological tools to prove the first and third, and qualitative methodological tools to prove the second.

We stated the following, in our first hypothesis pertaining to institutions: The foreign-language proportion of the vocal repertoire in institutions with a master's degree program is higher than the institutions where there is only a classical vocal bachelor's degree program. This assumption was only supported in part by the quantitative analyses, since the highest foreign language ratio of the repertoire was characterized by the LFAM soloist students' training course, the lowest ratio belonging to the USz-FM students, who do not have a classical music master's degree program. In the case of the other institutions, no strong boundary line was drawn in relation to training levels and repertoires' linguistic ratios.

In our second hypothesis, we surmised that a higher level of education is subject to higher language requirements, which can be seen in the acquisition of a second language exam or in compulsory professional language learning. This presumption of ours was not justified because, longer-duration trainings were not connected to higher levels of training. The master's degree was not necessarily a part of further foreign language learning or acquiring a second language exam.

The third hypothesis concerning institutions was thus formulated: the patterns of the learned languages do not fit the linguistic interpretation professional requirements. This statement we made probable from multiple angles. The areas of use for singing in an original language without a doubt represented the fact that in the languages most often used (Italian, German, French, Russian, English) in the personal vocal repertoire was not covered by students' language skills. (Figure 9.) We also had to see that among the institutional linguistic frameworks, these languages do not play such big roles in vocal literature, as their weightiness would dictate. (Figure 10. and 11.)

Figure 9. Languages used in foreign language singing (Foreign Language Interpretation Database, N=90, given in percentages)

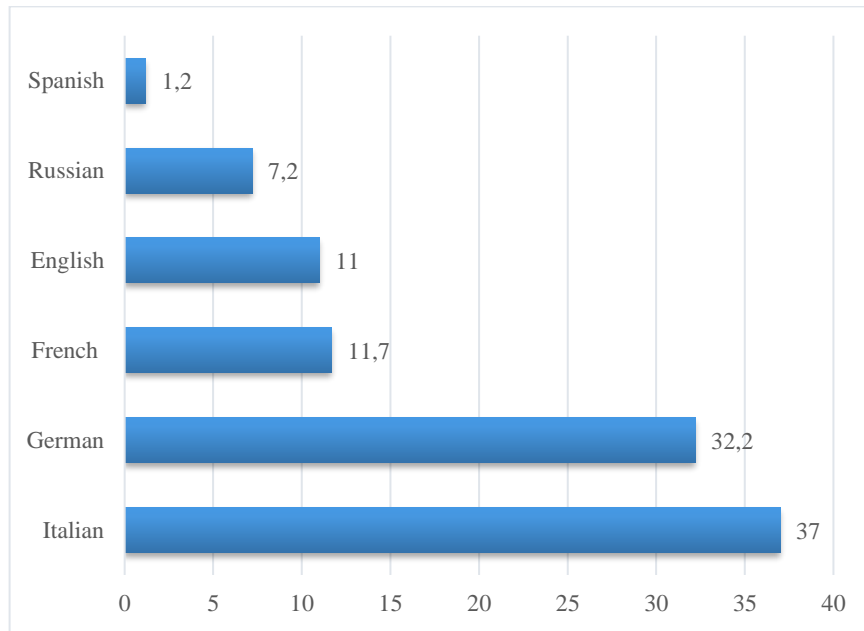


Figure 10. Institutional studies of foreign languages used in singing (Foreign Language Interpretation Database, N=90, given in percentages)

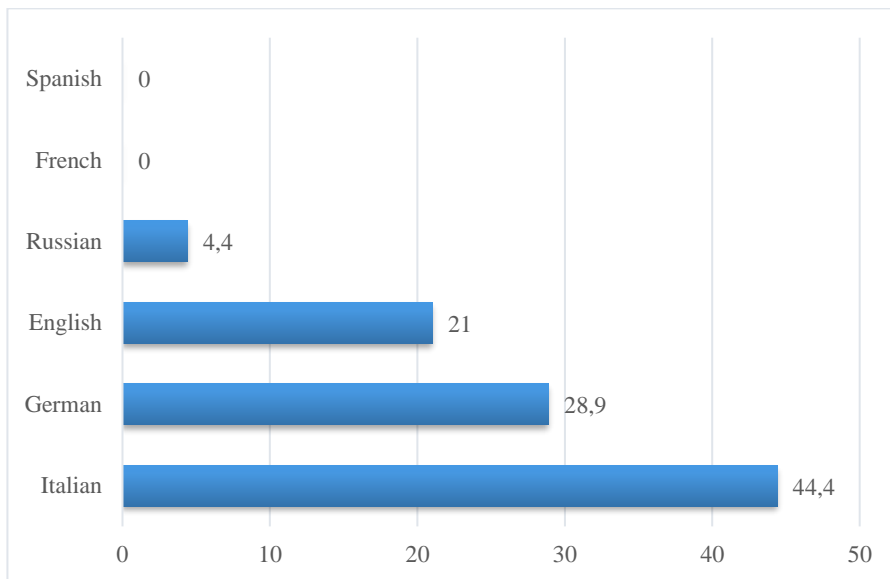
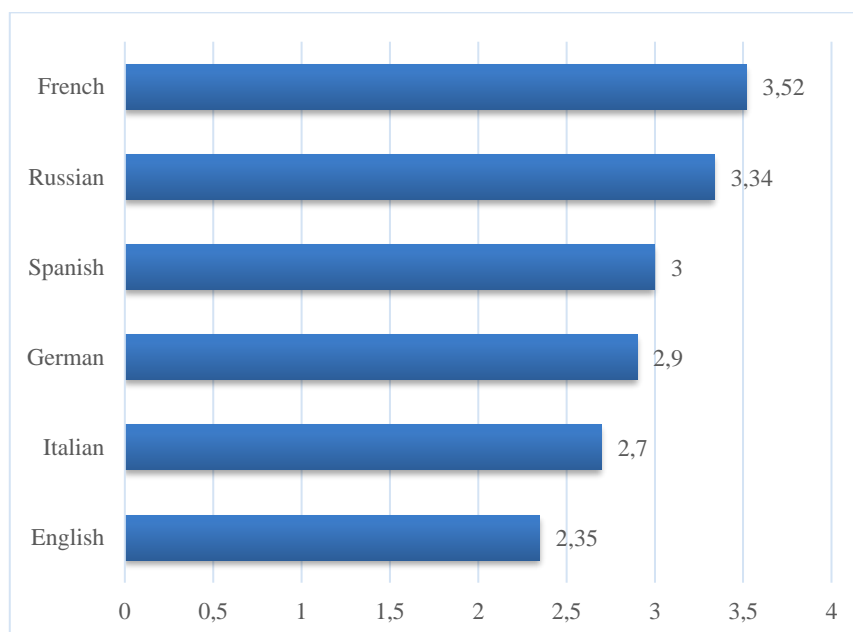


Figure 11. Lack of foreign language interpretation subject by languages (Foreign Language Interpretation Database, N=68, measured on a five-point scale)



Discussion

The basic goal of the study was to first overview the linguistic practice of Hungarian interpretation of vocal genres rooted in historical precedents. The analysis of the present condition of higher education soloist training put the curricular and methodological issues of singing in the original language in the centre. We examined how the traditions of singing in the original language relate to the present practice. We outlined the professional and linguistic competences connected to singing in the original language and the strategies aiming to perfect them, which are in accordance with the students' expectations as well.

According to the results of our research on the linguistic competence of soloist students, the students are most familiar with English, followed by German and Italian. Besides these, they need to use French and Russian frequently, and Spanish occasionally. Analysing the institutional conditions of language teaching we found that language teaching is not in accordance with the range of languages used when singing in the original language. Despite the significant position of learning French in the repertoire, it is not provided in any higher educational institution of music at all, while Russian is merely limited in availability. The explanation lies in the antecedents of history and education policy. At the same time, there are significant differences between their own knowledge of language and the indices of language exams which show the deficiencies of institutional language teaching. The perception of institutional language teaching shows that the mandatory forms of language learning do not relate to the demands of soloists, as more than half of the students learn English - the international language for communication – as a mandatory language. The subject frameworks of foreign language interpretation include only certain institutions and educational levels, the educational structure not being uniform. The presence of foreign language interpretation as a subject is needed by the students in a far greater ratio than currently. The quality of education would be raised by increasing the number of lessons, involving native-speaker teachers in the program, putting more emphasis on the translation of archaic texts and making thematic glossary terms. Research results also displayed that the conscious use of the speaking and music parameters is lacking from the palette of the students' approach to vocal compositions.

Our research on original language interpretation has little history from a domestic and foreign standpoint. The novelty of our work is given by the fact that it approaches vocal interpretation from multiple contexts: first, it treats the common parameters of language and music as the starting elements of the theoretical research, second, it sees the co-operation of text and melody as a stressed aspect and examines it with respect to the comparison of Hungarian and foreign languages, which are the backbone of vocal literature, and, third, the special features of sung language in research and in practice are raised as a new point of view. The fourth is, language is approached not only from the pronunciation side.

Conclusions

It was imperative that the theoretical background approach the research topic from a broader perspective. By analysing the training practice used in singing in a foreign language, the empirical plane's linguistic interpretation problems created opportunity for narrowing the viewpoint of the examination. The new element of the empirical examination was that in advanced art training studies, it focuses attention on the soloist students. The significant result of the study, following the teacher interviews the relationship networks maps of Hungarian advanced soloist instructors from each institution were created, with which the domestic advanced soloist training program could be traced back to its roots. In the wake of the empirical research, that picture cleared up that showed the ties between the training and methodological features of perfecting singing in a foreign language. Our research, which was examined with our own methods, may be a useful starting point for further research. These descriptive and exploratory studies are tightly tied to the theoretical frames that, based on the shared parameters of language and music, of lyric and melody, are placed at the center of our examination. In connection with this, we understood the awareness of the attributes of the Hungarian and of foreign languages to be the key question of singing in original languages, which up to this point was not the subject of any scientific / academic studies. The empirical examination was the first to indicate that the soloist students' language proficiency was inadequate, neither the range of languages, nor the degree of language knowledge was appropriate to face professional challenges. Language knowledge, which is manifested in pronunciation, reading comprehension, vocabulary, speech, and intonation, is not useful when singing in the original language, nor does the mirror effect of singing in a foreign language prevail in the perfection of language proficiency. This complex point of view does not appear in student expectations, and on the training instructor and institutional side it only appears methodologically and curricularly immature. A test examining musical and linguistic competencies built on this line of thinking might mean the planned continuation of this academic work.

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