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TRAINING OF FUTURE MUSIC TEACHERS FOR THE DEVELOPMENT OF ADOLESCENTS' VOCAL AND CREATIVE POTENTIAL

The article addresses a relevant issue in contemporary arts and pedagogical education – the preparation of future music teachers to develop adolescents' vocal and creative potential in Ukraine and China within the context of the post-information society and cultural globalization. The study presents the results of both theoretical and empirical research and introduces the concept of "the development of adolescents' vocal and creative potential," defined as a complex integrative phenomenon and a key factor in the formation of young people's musical and aesthetic culture. It also refines the concepts of "training" and "readiness" of future music teachers. Based on the analysis conducted, the necessity of improving the quality of professional teacher training and modernizing general music education in secondary schools is substantiated. Methodological recommendations for practicing teachers and prospective music teachers in both countries are developed.

Key words: pre-service teacher training, music teachers, music art, general secondary education institutions, adolescents, creative potential, vocal and creative potential, vocal skills, general music education, post-information society.

Introduction. Contemporary transformational processes in the education systems of Ukraine and China actualize the need for a qualitative renewal of the professional training of future music teachers. In the context of the post-information society and cultural globalization, particular significance is attached to the issue of these teachers' readiness for the purposeful development of adolescents' vocal and creative potential as an important component of their musical-aesthetic culture and artistic-personal formation. This problem becomes especially relevant in the context of the professional training of future music teachers in Ukraine and China, where different educational traditions and approaches to music teaching and upbringing have been formed. A comparative analysis of these systems makes it possible to identify common trends and nationally specific features that influence the effectiveness of developing adolescents' vocal and creative potential.

In the pedagogical science of both countries, interest in the development of the

individual's creative potential is increasing; however, the vocal and creative potential of adolescents remains insufficiently studied within the system of general music education. This is due to the complexity of its structure and the insufficient development of methodological foundations for its purposeful formation in school education. The practice of general secondary education institutions in Ukraine and China demonstrates that vocal and choral training is one of the most accessible and effective means of forming the musical-aesthetic culture of children and adolescents (Fedorets & Zhang Fan, 2024, p. 275). Mastery of vocal skills is considered the simplest and at the same time the most democratic way to engage in active music-making, which is highly popular among modern youth (Xu Xingzhou, 2023, p. 72). Empirical data confirm that a significant proportion of adolescents possess sufficient vocal and creative potential, show interest in vocal art, and strive to master the culture of singing as a form of creative self-realization (Deng Yuran, 2023, p. 5). It is important to note that in the process of artistic socialization of adolescents, the influence of mass culture is observed, which leads to an orientation toward artistic repertoire of low quality. This may result in the formation of distorted aesthetic perceptions, a decrease in the level of artistic taste, and deformation of value orientations (Xu Xingzhou, 2023, p. 71). In this regard, the professional competence of the music teacher acquires particular importance, especially their ability to make value-based and aesthetic selections of vocal repertoire and to pedagogically guide students' musical preferences.

It should be noted that, despite the considerable number of studies in the field of professional art and pedagogical education, the problem of integrating vocal and vocal-methodological training of future teachers for the creative development of school students remains insufficiently resolved. In the music-pedagogical practice of higher education institutions in both countries, traditional approaches still prevail, which do not always ensure the development of creativity, individuality, and performative self-realization of students. Moreover, the contemporary digital environment significantly influences adolescents' musical preferences, transforming the ways in which art is perceived and the forms of creative self-expression. This necessitates the formation of new professional competencies in future teachers, as well as their ability to combine traditional and innovative methods of vocal instruction, stimulate students' creative activity, and foster their artistic and aesthetic culture.

Scholars N. Batiuk, Wang Jiabin, O. Vasylenko, Guo Jun, N. Kebuladze, N. Kyon, M. Rusyaieva, Fang Xinyu, M. Fedorets, Xu Xingzhou, A. Ternova, Zhang Fan, and others emphasize the insufficient theoretical and methodological development of approaches to the development of the musical and creative potential of modern school students, the dominance of traditional methods of music teaching, the limited implementation of innovative pedagogical technologies, weak interdisciplinary integration, and insufficient use of integrated artistic practices. In this regard, under contemporary sociocultural conditions, there arises a need to create and implement innovative approaches, methods, and tools aimed at the effective development of students' musical and creative potential in the process of music education. Thus, a contradiction can be observed between the societal demand for highly qualified music teachers capable of effectively developing adolescents' vocal and creative potential and the insufficient level of scientific and methodological support for their training.

Therefore, the relevance of the problem, its insufficient theoretical and methodological elaboration, as well as the necessity to take into account the intercultural experience of Ukraine and China, determine the need for a comprehensive study of the training of future music teachers for the development of adolescents' vocal and creative potential.

Analysis of Relevant Research. The theoretical foundation of the article is based on the works of scholars representing various fields, including philosophy, cultural studies, sociology and psychology of art, art studies, music pedagogy, methods of general music education, and methods of vocal skill formation (Voievodin, 2007, 5). The issue of facilitating the development of the individual's creative potential, particularly that of youth, has been addressed in works across different fields of science and practice, beginning with ancient philosophers (Aristotle, Plato, Socrates), representatives of classical German philosophy (I. Kant, J. Fichte, F. Schelling, G. Hegel), as well as Ukrainian and Chinese philosophers (S. Bezklubenko, Ye. Bystrytskyi, Confucius, S. Krymskyi, H. Skovoroda, P. Yurkevych, O. Chaplyhin, I. Shpachynskyi, T. Shulha, and others). Psychological aspects of the formation of human creative potential are considered in the works of I. Bekh, D. Bogoyavlenska, O. Leontiev, I. Manokha, S. Rubinstein, P. Simonov, and others. The phenomenon of creative potential in the field of musical art has attracted the attention of such researchers as H. Kostyuk, Ye. Nazaikinsky, V. Medushevsky, M. Rusyaieva, M. Fedorets, V. Kholopova, Chen Liuxin, Zhang Linshi Lu, and others.

The problem of training a new generation of music teachers in new sociocultural conditions has been studied by many scholars, particularly in Ukraine and China (N. Batiuk, Guo Jun, Xu Xingzhou, M. Fedorets, Han Huiyun, and others). Issues of high-quality vocal and vocal-pedagogical training of future music teachers in the context of modern professional art-pedagogical education, as well as the development of students' vocal and creative abilities and the acquisition of singing skills as an important direction in the formation of youth musical-aesthetic culture, have been addressed in the works of N. Babichenko, I. Baranovska, Wang Tianqi, O. Voznesenska, Deng Yuran, L. Iskova, N. Kyon, S. Kovalova, Lin Yan, I. Malashevskaya, A. Masteruk, Meng Xiangfei, L. Poberezhna, Wu Xuan, Zhang Fan, Zhang Yanfen, Qi Mingwei, Yao Yamin, and others.

Aim of the Study. Is to develop and substantiate recommendations for practicing teachers and future music teachers in Ukraine and China regarding the development of adolescents' vocal and creative potential in the process of general music education in the context of the post-information society and cultural globalization.

Research Method. In the course of the study, a range of scientific method was employed, including theoretical methods related to the analysis, comparison, synthesis, and generalization of scientific and scientific-methodological sources; and empirical methods, such as music-pedagogical observations, surveys of practicing teachers and students of art-pedagogical education, as well as the examination of the results of students' vocal and vocal-pedagogical training, among others.

Results. Let us consider the content of the key concepts of the study: *training and preparedness of future music teachers, the creative potential of the individual, and the vocal and creative potential of contemporary adolescents.*

In examining the problem of training future music teachers for the development of adolescents' vocal and creative potential, it is appropriate to distinguish between the conceptually related but not identical notions of «training» and «preparedness». In contemporary scientific and pedagogical discourse, training is interpreted as a process of purposeful formation of professional competencies, encompassing a set of educational, training, and creative-practical activities aimed at mastering knowledge, skills, experience of activity, and value orientations. It has a dynamic, stage-by-stage character and reflects the logic of the professional development of a future specialist (Khan Huiyun, 2023, 69). In contrast, preparedness

(readiness) is understood as a resultant state and, at the same time, an integral characteristic of the individual that reflects the level of formation of the ability to effectively carry out professional activity. It possesses not only a functional but also a structural-personal character, manifesting itself as a dynamic system of interrelated components (Lin Yan, 2021, 86).

The essence of the concepts of training and preparedness of future music teachers has been examined by N. Batiuk, I. Baranovska, Guo Jun, Lin Yan, O. Rebrova, O. Rostovsky, Xu Xingzhou, Khan Huiyun, Zhang Fan, and others. Within the context of music-pedagogical education, scholars define the preparedness of a future teacher of this specialty as a holistic functional and personal state oriented toward achieving high results in music-pedagogical and vocal-performing activities (Xu Xingzhou, 2023, 86). At the same time, the outcome of professional training should be the formed ability to implement the tasks of general music education both in classroom settings (within the subjects «Music Art» or «Art») and in extracurricular creative activities (Guo Jun, 2023, 60).

Taking into account the above, as well as the specific features of the research problem, we propose the following definition: *the preparedness of future music teachers of Ukraine and China for the development of adolescents' vocal and creative potential is an integrative, multi-level personal and professional characteristic of students, reflecting the degree of formation of their ability to design, implement, and reflexively adjust music-pedagogical activity aimed at developing vocal-technical skills, creative self-expression, and adolescents' individual artistic thinking and aesthetic taste.* This characteristic is based on the integration of music-pedagogical, vocal-performing, psychological, and intercultural-educational competencies, taking into account national and cultural traditions, the digitalization of contemporary art education, and other challenges of the post-information society and processes of cultural globalization.

Accordingly, this professional preparedness should be structured into the following interrelated components:

- ✓ Motivational-value component, reflecting the axiological orientation of the future teacher's personality, including stable professional motivation, awareness of the sociocultural significance of adolescents' vocal and creative development, orientation toward preserving national identity under conditions of globalization, as well as intercultural tolerance and readiness for intercultural dialogue.

✓ Cognitive-theoretical component, characterized by the integrative and interdisciplinary nature of knowledge, including cultural studies, musicology, music pedagogy, effective vocal-pedagogical methods, developmental psychology (particularly features of the adolescent voice and creative development), and innovative pedagogical technologies.

✓ Operational-activity component, characterized by productivity and variability of pedagogical actions, encompassing the ability to implement music-pedagogical and vocal-training activities, develop vocal-performing skills and artistic taste (particularly in popular music), apply modern vocal techniques, perform pedagogical design (lessons, extracurricular activities, rehearsals, concerts), and use digital and multimedia technologies, including VR and AR, to create immersive educational environments (Han Huiyun, 2023, 110).

✓ Creative-interpretive component, ensuring the transition from reproductive to productive (creative) learning and including the ability for artistic interpretation, improvisation, development of adolescents' individual performing style, and creation of a creative artistic-educational environment.

✓ Reflective-evaluative component, performing functions of self-regulation and correction of pedagogical activity, including professional reflection, pedagogical diagnostics, assessment of the dynamics of students' vocal skills and creative development, and critical evaluation of digital content.

✓ Intercultural-communicative component with a system-forming dimension in comparative research. It presupposes the ability to study and integrate Ukrainian and Chinese vocal schools and traditions; to adapt vocal-pedagogical methodologies to diverse cultural contexts; and to apply widely recognized music-educational practices in global contexts.

Thus, the professional preparedness of a future music teacher in this context appears not only as a result of the artistic-educational process but also as a formed dynamic system of professional capabilities that ensures effective implementation of music-pedagogical, vocal-performing, psychological, and intercultural-educational activities – as a subject of vocal-pedagogical interaction, a bearer of national and world musical-aesthetic culture, a facilitator of adolescents' creative potential development, and a mediator between local traditions and the globalized artistic-educational space.

The phenomenon of the creative potential of a modern individual is considered by scholars as a complex, nonlinear, open, and self-organizing

system characterized by a humanistic orientation of worldview, high adaptability, and the ability for creative self-realization and spiritual self-development in social and professional life (Voievodin, 2007, 3).

The issue of vocal and creative potential is a relevant area of contemporary research (V. Voievodin, H. Panchenko, M. Rusyaieva, Chen Liuxin, Zhang Linshi Lu, Zhang Fan, and others). According to Chen Liuxin, the creative potential of vocal performance is manifested through external (sociocultural) and internal (individual-personal) trajectories, which determine the functions of vocal art-cultural, mental, and developmental – and define the semantic vectors of vocal training (Chen Liuxin, 2016, 158).

In our view, *the development of adolescents' vocal and creative potential is a purposeful, pedagogically organized, and stage-based process of forming and improving musical and vocal abilities, creative thinking, artistic-aesthetic taste, emotional expressiveness, and interpretive performance, ensuring adolescents' ability for independent vocal and creative activity.* This process includes the formation of vocal-technical skills (breathing, sound production, intonation, diction), the development of musical-auditory and associative abilities, the stimulation of creative initiative and improvisation, the acquisition of experience in artistic interpretation of vocal works, and the formation of motivation for self-expression in vocal art.

In the context of the post-information society and cultural globalization, the development of adolescents' vocal and creative potential also involves the integration of traditional and modern musical practices, active intercultural interaction, the use of digital technologies, and the formation of the ability for creative self-realization in a globalized cultural space.

Recommendations for in-service teachers and pre-service music teachers of Ukraine and China.

For the sustainable development of the vocal and creative potential of contemporary adolescent students in music lessons and extracurricular artistic activities, it is necessary to:

✓ Ensure the development of students' basic musical and vocal abilities, including the formation of a sense of meter and rhythm, ensemble skills, pitch, modal, timbral, and vocal hearing, as well as the development of the singing voice; cultivate musical-aesthetic taste through the selection of high-quality artistic repertoire for listening and performance.

- ✓ Organize choral or ensemble singing activities for all students; teach them to expressively convey the character of music and artistic imagery; develop skills of collective interaction (the ability to listen to partners, coordinate dynamics, tempo, and intonation); involve students in performing works of various genres, including folk, classical, and contemporary popular music.

- ✓ Provide music-motor development through the use of music-didactic games, dance, and plastic movement; coordinate movements with the character, tempo, and dynamics of music; integrate exercises incorporating elements of dance, eurhythmics, and plastic intonation.

- ✓ Encourage students to engage in musical-rhythmic and melodic improvisation, including the creation of their own rhythmic patterns, musical phrases, and short compositions.

- ✓ Ensure systematic listening to high-quality vocal music (classical, folk, and popular) in conditions approximating a concert setting, followed by analysis of means of musical expression; conduct brief discussions about composers, performers, and the history of the works.

- ✓ Organize (both in-person and online) visits to opera and ballet theatres, as well as renowned concert halls in Ukraine and worldwide.

- ✓ Provide students with diverse music-creative tasks, including the creation of musical illustrations for literary works and artistic images.

- ✓ Apply innovative artistic and pedagogical technologies, including interactive, information and communication, audiovisual multimedia, and immersive tools, as well as modern digital music software and services.

Conclusions. The study confirms that, in the context of the post-information society and cultural globalization, the training of future music teachers in Ukraine and China for the development of adolescents' vocal and creative potential is becoming a relevant and multifaceted problem.

The difference between «training» as a dynamic process and «readiness» as an integrative, purposeful characteristic of future music teachers aimed at developing students' vocal and creative potential has been substantiated. The structure of such readiness includes interrelated components (motivational-value, cognitive-theoretical, operational-activity, creative-interpretative, reflexive-evaluative, and intercultural-communicative).

As a result of the study, a definition of the phenomenon of readiness of future music teachers in Ukraine and China for the development of

adolescents' vocal and creative potential has been proposed as an integrative, multi-level personal and professional characteristic of students, which reflects the degree of formation of their ability to design, implement, and reflexively adjust music-pedagogical activity aimed at solving the research problem (for more details, see p. 6-7).

The essence of the phenomenon of developing the vocal and creative potential of adolescent school students has also been defined as a purposeful, pedagogically organized, and staged process of forming and improving musical and vocal abilities, creative thinking, artistic and aesthetic taste, emotional expressiveness, and performance interpretation, which ensures their ability for independent vocal and creative activity (for more details, see p. 8-9).

Recommendations have been developed for practicing teachers and future music teachers of both countries regarding the sustainable development of the vocal and creative potential of contemporary adolescent school students in music lessons and extracurricular creative activities.

It has been concluded that, in the context of the post-information society and cultural globalization, the development of adolescents' vocal and creative potential is associated with the integration of traditional and innovative musical practices, intercultural interaction, the application of digital technologies, as well as the formation of students' ability for creative self-realization in the contemporary cultural space.

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АНОТАЦІЯ

Чжен Сянцзінь. Підготовка майбутніх учителів музичного мистецтва до розвитку вокально-творчого потенціалу підлітків.

Статтю присвячено аналізу актуальної проблеми сучасної мистецько-педагогічної освіти – підготовки майбутніх учителів музичного мистецтва до розвитку вокально-творчого потенціалу підлітків в Україні та Китаї в умовах постінформаційного суспільства та культурної глобалізації. Представлено результати теоретико-емпіричного дослідження, обґрунтовано актуальність порушеної проблеми. Оновлено зміст поняття «розвиток вокально-творчого потенціалу підлітків». На основі аналізу діяльності закладів мистецько-педагогічної освіти України та Китаю окреслено необхідність підвищення якості фахової підготовки майбутніх учителів музичного мистецтва. Уточнено сутність понять «підготовка» та «підготовленість» майбутніх учителів до розвитку вокально-творчого потенціалу підлітків як складного інтегративного феномена, що виступає важливим чинником формування музично-естетичної культури сучасної молоді. Обґрунтовано доцільність модернізації змісту загальної музичної освіти в закладах загальної середньої освіти з урахуванням необхідності формування вокальних умінь і розвитку творчих здібностей підлітків. Наголошено, що складність досліджуваної проблеми зумовлена недостатньою розробленістю науково обґрунтованих моделей фахової підготовки вчителів музичного мистецтва в умовах сучасних освітніх трансформацій. Встановлено, що наявні методики переважно орієнтовані на традиційні підходи та недостатньо враховують можливості інноваційних педагогічних технологій, зокрема аудіовізуальних засобів, віртуальної (VR) і доповненої (AR) реальності, а також міждисциплінарної інтеграції знань. Розроблено методичні рекомендації для вчителів-практиків і майбутніх учителів музичного мистецтва України та Китаю щодо розвитку вокально-творчого потенціалу підлітків у процесі загальної музичної освіти в нових соціокультурних умовах. Окреслено перспективи подальших наукових досліджень у зазначеному напрямі.

Ключові слова: підготовка майбутніх учителів, учителі музичного мистецтва, музичне мистецтво, заклади загальної середньої освіти, школярі, підлітки, творчий потенціал, вокально-творчий потенціал, вокальні навички, загальна музична освіта, постінформаційне суспільство, глобалізація.