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PEDAGOGICAL CONDITIONS AND METHODS FOR THE FORMATION OF PERFORMANCE CULTURE IN POP VOCAL MUSIC AMONG FUTURE VOCAL ARTS TEACHERS

The development of the post-information society and cultural globalization has expanded the role of art education in training future vocal teachers in China and Ukraine, particularly in shaping pop-vocal performance culture. The study substantiates effective pedagogical conditions and methods for this process. Pedagogical conditions are defined as a set of internal and external factors influencing learning outcomes and the development of performance culture as a key professional competence. Based on theoretical and empirical analysis, a set of pedagogical conditions and implementation methods is proposed. Three interrelated conditions are identified: enhancing motivation for self-development and self-assessment; fostering reflective understanding of artistic and emotional content; and developing the ability to integrate artistic interpretation with teaching methodology. Their implementation involves socio-pedagogical stimulation modeling, recursive exemplification, aesthetic code analysis, and praxeological artistic analysis. The proposed set ensures the holistic formation of pop-vocal performance culture in future vocal teachers.

Key words: *post-information society, globalization, art and pedagogical education, future teachers, teacher training, vocal art, pop-vocal music, performance culture, pedagogical conditions, methods, vocal-pedagogical activity, interpretation, professional competence.*

Introduction. Contemporary pop vocal art, as a dynamic and socially sensitive form of musical creativity, responds rapidly to changes in public sentiment, fashion, cultural demands, and technological transformations. For this reason, it plays a significant role in processes of cultural socialization, particularly among young people, contributing to the development of emotional culture, communicative skills, and the capacity for creative self-expression. At the same time, the growing popularity of pop vocal music in an information-saturated environment highlights the issue of enhancing the artistic level of performance and increasing performers' awareness of their responsibility for the artistic-aesthetic content and educational potential of their creative work.

Within the context of a post-information society and cultural globalization, pop vocal art occupies an important place in the musical cultures of China and Ukraine, functioning not only as an entertainment

segment and a popular form of artistic activity, but also as an effective factor influencing the emotional and value-based sphere of the individual. Its appeal is associated with the expressiveness of artistic expression, genre–stylistic diversity, and the synthesis of musical-aesthetic, stage, and artistic-communicative means of expression. At the same time, this sphere remains vulnerable to the spread of simplified and commercialized samples of musical production, which are often devoid of artistic depth, stylistic balance, and an adequate level of performance culture (Guo, 2023, p. 132).

Under these conditions, particular importance is attached to the problem of forming a culture of pop vocal performance, which should be considered as an integrative personal quality combining professional performance skills, artistic and aesthetic values, genre and stylistic awareness, stage culture, vocal-technical mastery, and the ability to provide meaningful interpretation of musical works. Performance culture serves not only as an indicator of a performer’s professional competence but also as an important factor in shaping the musical and aesthetic culture of the audience.

This issue becomes especially relevant in the context of training future vocal art teachers in both countries for musical-pedagogical activity, which integrates vocal-pedagogical, interpretative-performance, and cultural-educational dimensions. Such activity presupposes a combination of a high level of performance mastery with well-developed vocal-pedagogical competencies, the ability for artistic interpretation, and the effective transmission of interpretative-performance and musical-aesthetic experience to pupils and students. In this context, a vocal art teacher appears not only as a specialist in developing vocal-technical skills but also as a bearer and transmitter of musical values, genre and stylistic traditions, and high professional standards.

The further development of the post-information society and cultural globalization in China and Ukraine is accompanied by increasing demands for the modernization of music-pedagogical education systems, particularly with regard to the quality of training of future vocal art teachers in the context of forming their culture of pop vocal performance. This necessitates the creation of effective pedagogical conditions in relevant educational institutions and the identification of methods for their implementation in the artistic-educational process. At the same time, analysis of scientific sources indicates an insufficient level of elaboration of this issue under new socio-cultural conditions.

Thus, the rapid growth in the popularity of pop vocal music in China and Ukraine, especially among young people, as well as the need to train a new generation of vocal art teachers capable of functioning effectively in

conditions of socio-cultural transformation, determines the necessity for deeper theoretical and methodological understanding of this issue. This involves the scientific substantiation of effective pedagogical conditions and methods for their implementation in the process of forming the culture of pop vocal performance among future teachers, taking into account national artistic traditions and contemporary trends in the development of global artistic culture.

Therefore, the rapidly increasing popularity of pop vocal music, particularly among young people in both countries, along with the high relevance of training a new generation of vocal art teachers capable of working productively in new socio-cultural conditions, necessitates a more in-depth theoretical and methodological development of the problem of creating effective pedagogical conditions and appropriate methods for their implementation, taking into account national artistic traditions and the current level of development of global artistic culture.

Analysis of Relevant Research. The theoretical foundation of this article is based on the works of scholars in the fields of philosophy, cultural studies, sociology, psychology, musicology, as well as studies by specialists in music pedagogy and vocal teaching methodology. In contemporary socio-cultural conditions, the relevance of modernizing the artistic-educational process in institutions of professional pedagogical education is steadily increasing. In this context, particular importance is attached to the creation of effective pedagogical conditions for high-quality training of future specialists, as well as to the search for adequate methods of their implementation. The following scholars have devoted their works to the outlined issues: A. Aleksyuk, Guo Jun, H. Didych, T. Zavadzka, I. Ziaziun, N. Kosinska, Lin Yan, H. Pavlova, H. Padalka, T. Skoryk, H. Sotska, Xu Xingzhou, Tang Zeming, M. Fedorets, Zhang Fan, Han Huiyun, O. Shevniuk, and others. The researchers emphasize that the presence of such conditions constitutes a key factor in ensuring the high-quality training of a new generation of teachers, particularly teachers of music art.

Issues related to the training of future music teachers, particularly vocal art teachers, in the context of the emergence of a post-information society and the intensification of cultural globalization processes have been examined in the studies of Chinese and Ukrainian scholars, including N. Ashykhmina, N. Babichenko, I. Baranovska, N. Batiuk, B. Hnid, Guo Jun, Deng Yuran, N. Kyon, Ya. Kushka, Li Ruiqin, Li Chunpeng, Lin Yan, Luo Zhengwei, M. Mykysha, F. Mustafayev, O. Sbitneva, Xi Daofen,

Xu Xingzhou, Xia Jing, Wu Xuan, V. Cherkasov, Zhang Yanfen, Shuchang Liu, Yang Pengfei, Yao Yamin, and others.

The increasing relevance of the problem of creating effective pedagogical conditions in art and pedagogical institutions is associated, in particular, with the high popularity of contemporary vocal music among young people in both countries. Particular attention of researchers is drawn to the issue of forming a culture of performance of pop vocal works, especially among future vocal art teachers.

Issues of pop vocal training of teachers and lecturers of music art in China and Ukraine, as well as the creation of appropriate pedagogical conditions for the formation of performance culture, have been addressed in the works of A. Boiko, Geng Jingheng, S. Hmyrina, M. Dyrda, O. Dovhan, N. Drozhzhyna, L. Koval, M. Krypchuk, T. Kulaha, O. Lobova, Luo Zhihui, Liu Ge, M. Mudriak, L. Pasichnyk, A. Pereskokova, I. Sakhnova, N. Folomieieva, Han Qing, I. Khmelevska, Huang Yatin, Zhang Fan, A. Shabalina, A. Shevchenko, Shen Wei Qiong, S. Shyp, and others.

Aim of the Study. To develop and substantiate a set of effective pedagogical conditions and methods for their implementation aimed at forming an appropriate level of pop vocal performance culture among future vocal art teachers in China and Ukraine.

Research Methods. In the process of investigating the problem of forming a culture of pop vocal performance, a set of interrelated methods was employed. Theoretical methods included analysis, comparison, and generalization of scientific and methodological sources. Among empirical methods, music-pedagogical observation, surveys of teachers of specialized (artistic) disciplines at relevant faculties, and students of art-pedagogical specialties were employed, as well as analysis of the results of vocal-pedagogical and interpretative-performance training of future vocal art teachers in both countries.

Results. Let us consider the content of the key concepts of the study: *“condition”* and *“pedagogical conditions”*.

In scientific discourse, the concept of a condition is interpreted as a set of external circumstances and factors that determine the emergence and development of phenomena and ensure the transition from possibility to reality (Shynkaruk, 2002; Wang Yijun, 2016). Lin Yan explains this concept as “a philosophical category in which universal relations to those factors that enable phenomena to exist and function successfully are reflected” (Lin Yan, 2021, page 110). In explanatory sources, it is defined as

a necessary circumstance that makes possible or facilitates the implementation of certain processes.

The concept of pedagogical conditions is interpreted as a set of interrelated external and internal factors that ensure the effectiveness of the educational process (Aleksiuk, 1998; Yarmachenko, 2001; Lin Yan, 2021). External factors include organizational and methodological characteristics of teaching, such as content, forms, methods, and pedagogical interaction. Internal factors include motivational, value-based, cognitive, and individual psychological characteristics of learners. In professional art education, pedagogical conditions are also considered as purposefully created circumstances that ensure the effectiveness of learning (Padalka, 2008).

Within the framework of this study, pedagogical conditions are interpreted as *a set of pedagogically appropriate external and internal factors that ensure the effective solution of artistic and educational tasks*. This provision is extrapolated to the process of professional training of future vocal art teachers in China and Ukraine, particularly in the aspect of forming their culture of pop vocal performance as an important component of professional competence.

The culture of pop vocal performance is defined as *an integrated professional quality of the individual that combines musical and aesthetic knowledge, artistic and imaginative thinking, interpretative skills, vocal and technical mastery, and stage culture*. It is manifested in the ability to comprehensively comprehend a musical work, create an individual performance concept, and adequately embody it on stage. This phenomenon is based on the accumulation of musical and aesthetic standards that ensure the development of artistic and imaginative thinking, the formation of an individual artistic and personalized performance style, mastery of modern vocal techniques, and acquisition of stage behavior skills. This phenomenon also presupposes readiness to transmit artistic meanings in pedagogical activity, which gives it an integrative musical and pedagogical character.

The formation of this quality requires specially organized pedagogical conditions, the determination of which must take into account contemporary socio-cultural challenges, including the orientation of education toward the development of personal potential, the increasing role of reflection, the integration of performance and pedagogical activities, and the growing demands for the creative self-realization of the future teacher.

Based on the analysis of scientific sources and the results of the study, three interrelated pedagogical conditions have been substantiated.

The first pedagogical condition is the strengthening of the motivational and reflective orientation of future vocal art teachers toward professional self-improvement and the formation of their ability for conscious self-assessment of their interpretative and performance as well as vocal and pedagogical activity in the process of working on pop vocal works (Xu Xingzhou, 2023, page 120). The methodological basis of this condition includes the principle of taking into account the cultural interests and subjective artistic and value-based needs of future vocal art teachers, as well as the principle of focusing on the artistic and value-based dominant of a pop vocal work in interpretative performance and vocal pedagogical activity. Its essence lies in the formation of stable internal motivation for artistic and creative development, the ability for self-analysis, and conscious evaluation of one's own interpretative performance and pedagogical activity. It involves reorienting the educational process from reproductive assimilation of material to reflective and creative mastery of musical and aesthetic experience.

The methodological support of this condition includes the method of designing socio-pedagogical stimulation of the artistic and aesthetic potential of a work (MacIntyre, Potter, Burns, 2012), which involves modeling situations of creative self-expression, stimulating interest in the deep content of a work, and activating internal motivational resources; and the method of forming strategies for professional self-development (Dunn, Shriner, 1999), which is implemented in stages, including diagnosis of motivational factors through surveys and self-assessment, their individual visualization in the form of motivational profiles, and the development of personal strategies for professional growth through consultative interaction. The application of these methods contributes to the formation in future teachers of the ability for purposeful self-development, awareness of the significance of artistic and aesthetic experience, and responsibility for the results of their professional activity.

The second pedagogical condition is the stimulation of reflective comprehension of the artistic, imaginative, and emotional-semantic content of a pop vocal work. This pedagogical condition is implemented through purposeful stimulation of the motivation of future vocal art teachers to master the artistic and aesthetic dominant of their professional training (Xu Xingzhou, 2023, p. 190) and the development of their ability for a conscious emotional attitude toward vocal music, particularly toward pop vocal works and the culture of vocal performance. It activates learners to integrate artistic and

aesthetic experience of musical images into their own interpretative performance, vocal pedagogical, and cultural educational practice, forming the necessary competencies for productive musical and pedagogical activity with pupils and students in the conditions of a post-information society and cultural globalization. The implementation of this pedagogical condition is based on methodological principles of actualizing the intellectual potential of the individual in the context of forming a culture of pop vocal performance, as well as taking into account national and multicultural dimensions of the artistic and aesthetic potential of pop vocal works.

Effective methods include the workshop method for analyzing aesthetic codes of musical language, which combines analytical activity, such as identifying intonational, rhythmic, timbral, and stylistic features, with their artistic and imaginative interpretation; and the method of gradual exemplar-based learning, also referred to as recursive exemplification (Xu Xingzhou, 2023, p. 173), which involves systematic engagement with performance examples with gradual complication of tasks, from elementary perception to critical analysis and independent interpretative generalization.

The implementation of this condition ensures the development of artistic thinking, reflective ability, and the formation of a holistic musical and aesthetic experience.

The third pedagogical condition is ensuring the integration of the artistic and aesthetic interpretation of a work with the methodology of its teaching (Xu Xingzhou, 2023, p. 175). The implementation of this condition is aimed at forming the culture of pop vocal performance among future teachers as one of the key components of their professional training for productive musical and pedagogical activity with pupils and students. The necessity of applying this condition is substantiated by methodological principles, including the priority of the artistic and imaginative idea and musical and aesthetic content over the technical component of performing a pop vocal work, as well as the expediency of applying innovative artistic technologies in the process of teaching pop singing.

This condition is aimed at overcoming the gap between performance and pedagogical training and involves the formation of the ability to transform one's own performance experience into educational material. In this context, interpretation is considered not only as an individual creative act but also as a pedagogical resource.

O. Rudnytska emphasizes that the interpretation of a musical work appears as an individualized version of its personal comprehension in the

process of stage performance, when the performer is able “to convey to the listener, through the use of technical means, the ideological and imaginative conception of the composer” (Rudnytska, 2005). The ability of a future teacher to carry out artistic interpretation of vocal works of educational and pedagogical repertoire is considered an important component of professional training. At the same time, as Tian Lin emphasizes, a future teacher must master the ability to facilitate the development of interpretative skills in students by teaching them to create original performance versions of musical works (Tian Lin, 2021).

The methods for implementing this condition include the method of praxeological artistic and aesthetic analysis, which ensures the transition from theoretical comprehension of a work to its practical performance and subsequent pedagogical elaboration; and the method of verbal accompaniment of performance interpretation, which involves conscious verbalization of the artistic content of a work, formulation of interpretative concepts, and their adaptation to the artistic and educational process. The application of these methods contributes to the formation of the ability of future teachers not only to perform works at a high level but also to effectively teach others to do so, ensuring continuity of artistic and aesthetic meanings in pedagogical interaction.

Conclusions. The study has established that the formation of the culture of pop vocal performance among future vocal art teachers should be considered as an integrative personal quality that combines professional performance skills, artistic and aesthetic values, genre and stylistic awareness, stage culture, vocal and technical excellence, and the ability for meaningful interpretation of musical works. The essence of the concept of pedagogical conditions has been clarified as a set of external and internal factors that determine the effectiveness of the educational process. On this basis, three interrelated pedagogical conditions have been substantiated: strengthening the motivational and reflective orientation of future teachers; stimulating comprehension of the artistic, imaginative, and emotional-semantic content of pop vocal works; and ensuring the integration of their interpretation with teaching methodology.

It has been determined that the implementation of these conditions is achieved through the comprehensive application of appropriate methods, including socio-pedagogical stimulation and the formation of self-development strategies; analysis of aesthetic codes and recursive exemplification; praxeological analysis and verbal accompaniment of

interpretation. Their combination ensures a consistent transition from motivation to deep comprehension and practical implementation of performance and pedagogical activity.

Thus, the proposed set of pedagogical conditions and methods contributes to improving the quality of professional training of future vocal art teachers and to the formation of their culture of pop vocal performance in accordance with contemporary socio-cultural requirements.

Prospects for further research are associated with conducting a dissertation study on the topic within the specialty 011 Educational and Pedagogical Sciences, with the development of diagnostic tools and experimental verification of the effectiveness of the proposed authorial methodology.

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АНОТАЦІЯ

Чжан Фан. Педагогічні умови та методи формування культури виконання естрадно-вокальної музики у майбутніх викладачів вокального мистецтва.

Розвиток постінформаційного суспільства та процеси культурної глобалізації розширили можливості мистецько-педагогічної освіти щодо підготовки майбутніх викладачів вокального мистецтва в Китаї та Україні, зокрема у контексті формування культури виконання естрадно-вокальної музики, як інтегрованої фахової якості особистості, що поєднує музично-естетичні знання, художньо-образне мислення, інтерпретаційні вміння, вокально-технічну майстерність і сценічну культуру. У статті актуалізується проблема визначення та обґрунтування ефективних педагогічних умов і методів їх реалізації в мистецько-освітньому процесі. У межах дослідження педагогічні умови трактуються як сукупність доцільних зовнішніх і внутрішніх чинників, що зумовлюють ефективність реалізації мистецько-освітніх завдань. Це положення екстрапольовано на процес підготовки майбутніх викладачів вокального мистецтва Китаю та України, зокрема у площині формування культури виконання естрадно-вокальної музики як однієї з важливих фахових компетентностей. Аналіз сучасного наукового дискурсу та результати дослідження уможливили узагальнення підходів до розуміння процесу формування культури виконання естрадно-вокальної музики у майбутніх викладачів вокального мистецтва. На цій основі обґрунтовано доцільність

упровадження комплексу педагогічних умов і визначено методи їх реалізації. Визначено три взаємопов'язані педагогічні умови. Перша передбачає посилення мотиваційної спрямованості майбутніх викладачів на самовдосконалення та розвиток здатності до самооцінювання виконавської й вокально-педагогічної діяльності у процесі опрацювання естрадно-вокальних творів. Її реалізація забезпечується методами проєктування моделі соціально-педагогічного стимулювання, спрямованої на виявлення художньо-естетичного потенціалу творів, а також формування стратегій фахового саморозвитку в процесі виконавської діяльності. Друга умова полягає у стимулюванні рефлексивного осмислення здобувачами музично-педагогічної освіти художньо-образного й емоційно-сислового компонентів естрадно-вокальних творів. Для її реалізації використано метод-практикум щодо аналізу естетичних кодів музичної мови та метод рекурсивної екземпліфікації (метод поступового екземплярного навчання). Третя умова спрямована на формування здатності до інтеграції художньо-естетичної інтерпретації естрадно-вокального твору з методикою його педагогічного опрацювання. Вона реалізується шляхом застосування методів праксіального художньо-естетичного аналізу та розроблення вербального супроводу інтерпретації творів у процесі їх викладання. Отже, запропонований комплекс педагогічних умов і методів забезпечує цілісне формування культури естрадно-вокального виконання у майбутніх викладачів вокального мистецтва. Перспективи подальших досліджень пов'язані з розробленням діагностичного інструментарію та експериментальною перевіркою ефективності запропонованої авторської методики.

Ключові слова: постінформаційне суспільство, глобалізація, мистецько-педагогічна освіта, майбутні викладачі, підготовка викладачів, вокальне мистецтво, естрадно-вокальна музика, культура виконання, педагогічні умови, методи, вокально-педагогічна діяльність, інтерпретація, фахова компетентність.