

*обох вокальних традицій виявлено, що основними відмінностями є те, що українська вокальна традиція розвивалася, постійно удосконалюючись, а китайська – зазнавала періодів занепаду; основа вокальної підготовки в Китаї є філософською, тоді як в Україні – духовною. До спільних рис віднесено імплементацію зарубіжного досвіду у зміст вокальної освіти та підготовки вокалістів із різних напрямів – академічного й народного, а також поширення естрадного співу.*

**Ключові слова:** вокальні традиції, розвиток, історичний контекст, Китай, Україна.

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**Iryna Chystiakova**

Sumy State Pedagogical University  
named after A.S. Makarenko  
ORCID ID 0000-0001-8645-510X

**Wang Boyuan**

Sumy State Pedagogical University  
named after A.S. Makarenko  
ORCID ID 0000-0001-8851-6156

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## **WAYS OF THE PIANISTS-PERFORMERS TRAINING IMPROVEMENT IN ART INSTITUTIONS OF HIGHER EDUCATION OF CHINA**

*Based on the analysis of the existing problems, the article highlights the ways of improving the pianists-performers training in art institutions of higher education in China. The main recommendations that will help improve the quality of pianists-performers training in art institutions of higher education, include: increasing the level of music-theoretical knowledge, historical thinking and auditory experience of European music perception by students; improving the mechanism of performance mastering of the sound space by musicians; forming students' ideas about musical drama; guiding students' independent work through special tasks aimed at expanding the artistic worldview, the general thesaurus; developing and creating a specialized resource on the Internet to promote advanced methods of training pianists.*

**Key words:** pianists-performers, training of pianists-performers, art institutions of higher education, China.

**Introduction.** At the present stage of society development, higher music education occupies an increasingly important place in the field of cultural achievements of developed countries. It is an indisputable fact that the art of music opens wide opportunities for interaction between countries and peoples in the field of culture, which is confirmed by the popularity, demand and prestige of international music competitions. Thus, training of pianists-performers at a level that meets modern requirements, allows to solve important socio-cultural problems.

**Analysis of relevant research.** Theoretical and practical foundations of pianists-performers training in art institutions of higher education in China

have become the object of research of such Chinese scientists as Gu Yu Mei, Ma Ge Shun, Xu Ding Zhong, Zhang Jian Guo, Zhau Song Zhu, Zhou Zheng Song, Shen Xiang, Yu Teng Gang, Yang Hong Nyan and others (problems of professional training of future pianists from China in the system of music education of Ukraine); Hou Yue, Ying Shizhen, Dan Zhaoi, Li Feilan, Li Inhai, Chen Zhengwei, Shuguang (methodological foundations of pianists training); Bian Meng, Xu Keli, Zheng Chen-Li, Tong Daojin, Sun Mingzhu, Xu Bo, Zhou Guangren, Zhao Shaosheng, Hou Yue, Huang Zhulin and others (theoretical foundations of piano training).

**The aim of the article** is to highlight the ways of the pianists-performers training improvement in art institutions of higher education of China.

**Research methods.** The study used such theoretical methods as analysis, synthesis, generalization, comparison that made it possible to define the ways of the pianists-performers training improvement in art institutions of higher education of China.

**Research results.** In order to identify the leading areas for improving the pianists-performers training in art institutions of higher education of China, we consider it necessary to address the problems that exist in the systems of professional training of this country.

First of all, it should be noted that today in China there are traced the processes of transformation, reforming and modernization of piano education. However, we agree with the Chinese researcher Li Yue, who emphasizes that speaking about the current state of the pianist training system in China, we must take into account the fact that the “modern period” of Chinese music education, including piano, is a historical period, which includes not only the 20<sup>th</sup> century, but also earlier period, because “since early 19<sup>th</sup> century, China has been open to foreign musical culture” (Li Yue, 2017, p. 224). This state of affairs was the reason for the so-called first wave of radical changes in the humanitarian worldview of the Chinese intelligentsia.

The second wave of changes is considered to be the period when the cultural revolution of 1966–1976 ended in China. It was the beginning of a new historical epoch, the main characteristic of which were social reforms. In addition, as noted by S. Prosekov, “the result of deepening globalization and political openness was strengthening of the trend of Westernization and liberalization of all spheres of public life” (Prosekov, 2011, p. 30). Thus, the beginning of active integration of Chinese models of thinking and activity into the international socio-cultural space is confirmed. As a result, all structural and functional transformations, together with the declared openness of the country, both in

economic and cultural-communicative aspects, influenced formation of a new image of Chinese education institutions, including music ones.

Thus, we can state with confidence that both waves of reforms, as well as the country's entry into the international level of socio-cultural cooperation guaranteed the intensive development of piano pedagogy, formation of a national professional piano school and creation of an effective system for training talented musicians. At the same time, it should be noted that despite all efforts, there is still the problem of organizing effective mass piano training.

Let's look at the main problems of training Chinese pianists-performers in the second half of the 20<sup>th</sup> – early 21<sup>st</sup> centuries.

One of the urgent problems of training pianists we have identified the methodology of teaching. We'd like to note that Chinese piano education actually began its existence in the 1930s. And it was at this time, after the opening of the first music institution of higher education – the Shanghai Conservatory of Music – that foreign and Chinese pianists, who returned home after studying abroad, began to train professional pianists-performers, and thus the problems with teaching methodology arose.

Chinese scholar Huang Dugan emphasized that in the 1930s and 1940s, foreign teachers trained the first generation of Chinese pianists. He is convinced that despite the fact that the teachers themselves were excellent performers, but they were not teachers, and therefore the education they provided, the methods they used, for the most part cannot be called modern (Huang Dugan, 2007, p. 123).

For example, the famous Italian pianist and conductor Mario Pachi, the founder and leader of the Shanghai Symphony Orchestra, was engaged, in addition to performing activities, also in piano pedagogy. During his teaching career, he trained a large number of Chinese pianists. However, as a teacher, Mario Pachi was not humane. For example, one of his students, Fu Tsung, later recalled: "This teacher demanded that while playing an instrument on the back of the hand should lay a coin, if the coin fell, he immediately hit his hand" (Bian Meng, 1996, p. 10).

So, we can state that Mario Pachi's piano lessons were extremely rigorous. Note that the teacher placed special emphasis on training the independence of fingers and accuracy of the fingertips. Later, his students became teachers themselves and, accordingly, continued to use the methods of their teacher, because they did not know another. Therefore, such teaching methodology had a negative impact on Chinese piano pedagogy.

As a result, the problems of the 1950s, according to Huang Dugan, were:

- fairly “petrified” state of the methodology of piano performance;
- significant number of old methods;
- difference in the approach to the formation of sound, technique, interpretation (Huang Dugan, 2007, p. 157).

Zhao Feng criticized Chinese piano pedagogy, emphasizing the limitations of technical training and approach to the musical art, as well as the limitations of educational material, namely: the work of Carl Czerny, Johann Sebastian Bach, Ludwig van Beethoven, Frederic Chopin and Franz Liszt (Zhao Feng, 1958, p. 8).

Thus, it should be noted that in the middle of the 20<sup>th</sup> century, outdated approaches were leading in the teaching to play the piano in China’s higher music education system. For example, the Chinese, using their fingers, hit the instrument, but do not know how to perform the cantinel on the instrument. Therefore, playing with the use of hand weight, attention to texture, development of timbre hearing, knowledge of musical forms, composition, techniques, etc. was new to China in that period.

The 1970s were marked by the Cultural Revolution in China, which led to the decline of music education. In all music schools throughout the country, the order of enrollment, the teaching system, the approach to teaching materials, teaching methods, reporting forms, etc. were violated.

And since the 80s of the last century, the situation has changed, that is, the end of the Cultural Revolution was the impetus for the revival and development of music education in China, which contributed to the gradual development of Chinese piano pedagogy.

We can state that despite active rise of piano education, the problems persist today. For example, the above-mentioned Huang Dugan emphasized the lack of attention to sound quality and disclosure of the content of the music being performed. The scientist noted that Chinese teachers, unfortunately, focused only on the practice of virtuoso technique (Huang Dugan, 2007, p. 50).

The scientist emphasizes that the technical side of the performance often acquires a self-sufficient role, does not obey the content of music. He is convinced that due to the lack of understanding by Chinese piano teachers of the Western historical background and musical culture, teaching is not comprehensive and theoretical training is insufficient. As a result, performers-musicians do not form the quality necessary for performance – artistic perception. That is, attention is focused on the technical aspects, while forgetting that technology should serve as a means of transmitting musical

content. Consequently, the loss of purpose means the loss of the main direction of learning (Huang Dugan, 2007, p. 50).

Huang Dugan believes that this approach does not allow to solve one of the main tasks of forming a musician – to reveal his personality. Thus, the knowledge that students received during their studies was mostly limited to the level of professionalism and teachers' awareness, teachers did not teach students to think independently, as a result of which future pianists were unable to analyze independently and depended entirely on teachers' opinions. In the learning process, the greatest importance is attached to the direct transfer of knowledge and copying, while ignoring the development of students' need to turn to related arts, such as fine arts, literature, poetry, theater, drama, music, choreography, etc. The result of such training is an unformed idea of the unity of the world of art culture, in which piano art is one of the elements. After all, the knowledge given only by teachers is limited. Thus, the weaknesses of Chinese students training in the field of musical expression are directly related to the lack of knowledge and low level of musical education (Huang Dagan, 2007, p. 25).

In the process of training pianists in the art institutions of higher education of China, there is a disregard for the need and obligation to study the fundamental concepts and basic theoretical knowledge of piano performance. Researchers note that students often study "blindly". And some fundamental concepts do not differ in accuracy, including methods of play, touch and sound standards. A significant number of students do not have an accurate idea of the intensity and speed of playing the piano. They are convinced that those who move their fingers faster and play louder have a high level. Students also neglect sound quality (Huang Dagan, 2007, p. 126).

Another weakness of Chinese piano pedagogy is learning rhythm. In addition, issues such as reading notes, fingering, and performing methods are left out of consideration (Huang Dagan, 2007).

One more problem of training pianists-performers in China is the emphasis on the performance technique and ignoring development of musical performance skills, because Chinese teachers lack effective measures and special teaching methods in the development of performance skills (ibid.).

As noted above, today the level of piano performance in a large part of conservatory students is insufficient. The situation is complicated by the approach to the repertoire: the desire to perform large and technically complex works as early as possible prevails. Overcoming technical complexity becomes a measure of student performance (Huang Dagan, 2007, p. 147).

Some Chinese teachers only try to master finger technique in order to perform large and complex pieces, and at the same time underestimate the melodic expressiveness. As a result, it is possible to observe insufficient musicality in students. It is interesting to note that, for example, F. Mendelssohn's "Songs Without Words" and E. Grieg's "Lyrical Plays" are considered simple, not worth studying. And later we can see in students the shortcomings of musical performance culture, namely the inability to express the intonational expressiveness of music, the inability to use a pedal, etc. (Huang Dagan, 2007, p. 149).

As a result of the analysis of the scientific literature and the study of the practice of training pianists-performers in art institutions of higher education of China, we have come to the conclusion that there is another negative trend: students cannot get high marks if they do not perform large and complex pieces. That is, in the process of choosing educational material, both teachers and students strive, first of all, to force technical difficulties, to perform large-scale virtuoso works. At the same time, they neglect simple little melodies that train the technique. Consequently, in this state of affairs there is a violation of the principle of consistent and systematic learning.

Thus, we can say with confidence that the process of choosing a repertoire lacks systematicity and complexity. Chinese scientist Liu Ying noted that due to the lack of management mechanisms in some conservatories, as well as non-progressive approaches, lack of funds and resources in art institutions of higher education in the studied country, there is no timely updated and regulatory system of repertoire. This situation leads to the fact that part of the repertoire is unable to reflect the advanced level of teaching, to present the results of recent research, to meet the training requirements of specialists at different levels, as well as to implement the principle of systematic and comprehensive repertoire. For example, students majoring in piano at all levels (bachelor's, master's, PhD) use the same textbooks, study superficially deep literature. At the same time, there is an acute shortage of structured and systematic teaching materials (Liu Ying, 2017, p. 37-38).

In our opinion, it is obvious that construction of the repertoire system lags behind the processes of reforming education, including piano. It seems to us that the demand of the Ministry of Education of the People's Republic of China to strengthen the sphere and deepen the reform of practical teaching methods is significant. However, due to the low frequency of updating the repertoire, it becomes impossible to meet the requirements of practical training. At the same time, we'd like to note that the quality of materials

offered by the conservatories themselves is low, and therefore, they cannot meet the standards of the curriculum. Thus, we state that all this does not contribute to the improvement of students' learning skills, as well as development of full-fledged skills. In addition, we consider it necessary to point out the lack of thorough piano works in the Chinese style (*ibid.*).

Liu Ying emphasizes the availability of both high and low quality repertoire. Thus, in China there is a practice when individual teachers specially create low-level textbooks for the purpose of receiving an academic title, project implementation, etc. For example, some teachers publish textbooks, changing only their own course of lectures or notes. However, such textbooks do not comply with the principle of consistency and regularity, they do not contain explanations and descriptions of the main points, difficulties and key moments. In addition, such manuals do not meet the requirements for the construction of the repertoire, and do not differ in scientific and professional feasibility. It is also worth noting that teachers of individual music institutions of higher education in the process of choosing the repertoire are not guided by educational needs, but pursue their own interests, thus choosing some non-authoritative textbooks, which significantly affects the effectiveness of learning (Liu Ying, 2017).

There is another problem in teaching piano performance related to the choice of repertoire, namely its extremely simple form. According to Liu Ying, the teaching materials used in Chinese music universities today are mostly paper textbooks. However, due to the development of modernized educational technologies, the widespread use of multimedia tools has not yet begun. For example, there is the lack of teaching methods that combine text, audio files, photos, animation, video, the Internet, and so on. In addition, according to Liu Ying, the negative point in the process of piano teaching is that teachers do not make full use of quality foreign works of the repertoire. There is a number of reasons for neglecting the foreign repertoire:

- financial problems;
- copyright issues;
- ideological beliefs.

Thus, we agree with the Chinese scientist Liu Ying, that under such conditions it is impossible to raise the professional level and expand the worldview of students, as it is impossible to actively stimulate the deepening of the education reform (Liu Ying, 2017).

In addition, the scientist emphasizes the outdated methods of building and regulating the repertoire system. Chinese conservatories lack repertoire databases and management programs, as well as low textbook search efficiency

and rather outdated work controls. This situation, according to Liu Ying, does not improve the efficiency of the repertoire management (Liu Ying, 2017).

The logic of the study also requires attention to the problems of curriculum development and teaching disciplines. As practice shows, most art institutions of higher education do not have a clear curriculum in the discipline of piano performance. Also, the content of classroom training is not quite clear. Today, such disciplines as history of musical instruments and teaching methods are still not mandatory.

Chinese researcher Zhang Bailey identified the main problems in the development of educational programs:

- vague content of the curriculum;
- insufficient detail and depth of content;
- monotonous nature of the training course;
- disproportionate structure of knowledge;
- too narrow content of the curriculum;
- vagueness of the system and intermediate learning goals (Zhang Bailey, 2006, p. 145).

The researcher notes the lack of specific attitudes regarding the goals, objectives, content, scope, depth, pace, teaching methods, exams and other aspects of the educational discipline. He is convinced that such a curriculum cannot be the basis for a teacher to compile textbooks and organize the educational process, at the same time it is difficult to imagine it as the main criterion for checking the quality of classroom teaching and assessing the quality of students and teachers (ibid.).

Note that today there is a world practice of training pianists to introduce auxiliary professional disciplines, for example, piano keyboard training, sight reading, transposition, improvisation, piano performance techniques and piano literature lessons. In China, such subjects are not provided in the curriculum, which, according to Huang Dugan, also has an impact on the knowledge, education and training of pianists in general (Huang Dugan, 2007, p. 128).

The analysis of the specialized scientific literature on the issue under investigation made it possible to identify another problem – the approach to learning. As we can note, Chinese piano training has long been influenced by traditional approaches. First of all, it is the authoritarian traditional attitude of the teacher to the student, which implies complete submission to the teacher. This approach is the result of the direct influence of Chinese traditional culture and psychology on modern education. For example, some piano teachers conduct one-way classes for students, instead of involving them in a joint two-



way study of musical works. Other teachers build the program of the course according to their own preferences in music without taking into account individual characteristics of students. They do not try to adapt the materials and program for students. Zhou Weimin is convinced that the traditional concept of unconditional subordination and authority of the teacher leads to the fact that teachers give the leading importance only to the process of “teaching”, thus ignoring the process of “learning”. This approach to education has created extremely unfavorable conditions for specialists training, as a result of which it is difficult to prepare pianists-performers who have creativity and individuality (Zhou Weimin, 2012, p. 159).

The scientist adds that in the learning process, some teachers attach great importance to minor problems, up to the point that the atmosphere in the classroom becomes tense (ibid., P. 160). Another scholar, Huang Dugan, points out that sometimes too many important aspects are explained in one lesson, and students cannot cope with everything at once. Some teachers, noticing students’ mistakes, expect that the latter will correct them immediately. In addition, teachers rarely praise and encourage students and force the learning process, as a result, the relationship between a teacher and students is not established. Thus, a vicious circle of problems is formed (Huang Dugan, 2007, p. 134-137).

We believe that the problem of the teaching model is also important. China’s traditional closed teaching model, where the teacher and students are face to face, is too monotonous, resulting in students being psychologically unprepared for public performance on the stage.

Thus, on the basis of all the above mentioned, we can formulate the problems that have emerged in China in the system of training specialists in the field of piano performance:

- 1) developing curricula in the direction of training “Piano Performance”;
- 2) different standards in different parts of the country;
- 3) constructing academic disciplines;
- 4) using appropriate teaching methods;
- 5) choosing educational materials;
- 6) adherence to ethics of relations “teacher – student”.

**Conclusions and prospects for further research.** As a result of the analysis of scientific works of Chinese scientists and study of practice of activity of art institutions of higher education of China we offer the following directions of improvement of pianists-performers training in art institutions of higher education of China:

- formation of a modern repertoire system;
- development of new mechanisms for education management;
- application of modern pedagogical approaches to learning;
- use of specialized, structured and interdependent educational literature in accordance with the level of professional training of students;
- inclusion of foreign compositions to expand students' creative worldview;
- further development of databases of musical compositions;
- development of a curriculum, which will include not only purely piano performance, but also other disciplines, including transposition, improvisation, sight reading, etc.;
- raising the level of music-theoretical knowledge, historical thinking and auditory experience of students' perception of the European music;
- improvement of the mechanism of assimilation of sound space by pianists-performers;
- formation of students' ideas about musical drama;
- supervision of students' independent work, using special tasks that will be aimed at expanding the artistic worldview, the general thesaurus;
- development and creation of a specialized resource on the Internet to promote advanced methods of training pianists.

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## РЕЗЮМЕ

**Чистякова Ирина, Ван Боюань.** Пути совершенствования подготовки пианистов-исполнителей в художественных учреждениях высшего образования Китая.

На основе анализа существующих проблем в статье освещены пути совершенствования подготовки пианистов-исполнителей в художественных вузах Китая. Основные рекомендации, которые помогут улучшить качество подготовки пианистов-исполнителей в художественных вузах, включают: повышение уровня теоретико-музыкальных знаний, исторического мышления и слухового опыта восприятия европейской музыки студентами; совершенствование механизма освоения исполнителями звукового пространства музыкантами; формирование у студентов представлений о музыкальной драме; руководство самостоятельной работой студентов через специальные задания, направленные на расширение художественного мировоззрения, общий тезаурус; разработка и создание в сети специализированного ресурса по продвижению передовых методик обучения пианистов.

**Ключевые слова:** пианисты-исполнители, подготовка пианистов-исполнителей, художественные вузы, Китай.

## АНОТАЦІЯ

**Чистякова Ірина, Ван Боюань.** Шляхи вдосконалення підготовки піаністів-виконавців у мистецьких закладах вищої освіти Китаю.

У статті на основі аналізу існуючих проблем висвітлено шляхи вдосконалення підготовки піаністів-виконавців у мистецьких закладах вищої освіти Китаю. Основними проблемами, що склалися в Китаї в системі підготовки фахівців у галузі фортепіанного виконавства, визначено: проблему розробки навчальних програм за напрямом підготовки «Фортепіанне виконавство»; різні стандарти в різних частинах країни; проблему побудови навчальних дисциплін; проблему методик навчання; проблему вибору навчальних матеріалів; проблему етики відносин «викладач – студент».

У результаті аналізу наукових праць китайських учених та вивчення практики діяльності мистецьких закладів вищої освіти досліджуваної країни запропоновано шляхи вдосконалення підготовки піаністів-виконавців у мистецьких закладах вищої освіти Китаю, а саме: формування сучасної системи репертуару; розробка нових механізмів управління освітою; застосування сучасних педагогічних підходів до навчання; використання спеціалізованої, структурованої та взаємозалежної навчальної літератури відповідно до рівня професійної підготовки студентів; включення зарубіжних композицій для розширення творчого світогляду студентів; подальший розвиток баз даних музичних композицій; розробка навчальної програми, до якої буде включатися не тільки суто фортепіанне виконавство, але й інші дисципліни, зокрема

*транспозиція, імпровізація, гра з листа тощо; підвищення рівня музично-теоретичних знань, історичного мислення та слухового досвіду сприйняття європейської музики студентами; удосконалення механізму засвоєння піаністами-виконавцями звукового простору; формування уявлень у студентів про музичну драматургію; здійснення керівництва самостійною роботою студентів, використовуючи спеціальні завдання, які будуть спрямовуватися на розширення художнього світогляду, загального тезаурусу; розроблення та створення в мережі Інтернет спеціалізованого ресурсу для популяризації передових методів підготовки піаністів-виконавців.*

**Ключові слова:** *піаністи-виконавці, підготовка піаністів-виконавців, мистецькі заклади вищої освіти, Китай.*

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**Хуан Чанхао**

Національний педагогічний  
університет імені М.П. Драгоманова

ORCID ID 0000-0003-3115-307X

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## **ОСНОВНІ ПІДХОДИ ДО ВОКАЛЬНО-ХОРОВОЇ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА**

*Стаття розкриває основні підходи до вокально-хорової підготовки студентів факультетів мистецтв педагогічних університетів. Виокремлено значення системного, компетентнісного та особистісного методологічних підходів із позиції підвищення ефективності вокально-хорової підготовки майбутніх учителів музичного мистецтва у процесі музично-виконавської діяльності. Визначено роль вокально-хорової підготовки студентів як процес діалогової взаємодії й гармонійного всебічного музичного, інтелектуального розвитку майбутнього вчителя музичного мистецтва, спрямованого на виявлення та розкриття його інтелектуально-творчого потенціалу, на його самореалізацію і самоствердження як учителя мистецтва, хормейстера, виконавця-вокаліста тощо.*

**Ключові слова:** *майбутні вчителі музичного мистецтва, основні підходи, вокально-хорова підготовка, музично-виконавська діяльність, творчий потенціал.*

**Постановка проблеми.** Стійка тенденція щодо швидкоплинності змін в економічних, освітніх, політичних та екологічних галузях функціонування глобалізованих інформаційних суспільств розвинених країн зумовила стійкість тенденції щодо перманентної появи нових проблем і викликів як для конкретної людини, так і для всього суспільства. Водночас, постійна поява нової проблематики вимагає її розв'язання, що спричиняє активізацію науково-дослідної діяльності та освітньої галузі в цілому.

Тенденція постійних змін торкнулася також системи вищої мистецької освіти загалом і вокально-хорової підготовки студентів факультетів мистецтв педагогічних університетів зокрема, що зумовило підвищення наукової уваги до методології наукових досліджень у цій царині, спричинило залучення принципово нових наукових методологічних концепцій, а також розвиток нових поглядів на