


# Diagnostics of Future Music Teachers' Preparedness for Vocal-Educational Activities in the PRC

Wang Jing Y\* 

*Doctor of Philosophy, Hong Kong University of Science and Technology, PRC*

## Article Information

### Suggested Citation:

Wang, J.Y. (2024). Diagnostics of Future Music Teachers' Preparedness for Vocal-Educational Activities in the PRC. *International Linguistic and Educational Studies*, 1(1), 1-6.  
DOI: [10.34142/iles.2024.01.01.01](https://doi.org/10.34142/iles.2024.01.01.01)

### \* Corresponding author:

Wang Jing Y  
e-mail: [13145674747427@qq.com](mailto:13145674747427@qq.com)

## Abstract

The article presents the findings from the diagnostic stage of a pedagogical experiment focused on evaluating the readiness of future music teachers in the People's Republic of China for vocal and pedagogical activities. The author identifies the key components of vocal-pedagogical activity for future music teachers: motivational-value, cognitive, and creative-active elements. Based on this component structure, the criteria for assessing the levels of readiness were established: value-orientation, professional-content, and creative-activity, which were categorized into high, medium, and low levels. The initial stage of the experiment was conducted at Lishui University in China, involving 120 students, with 58 in the control

group and 62 in the experimental group. The value-orientation criterion was measured by indicators such as motivation and interest in future vocal-pedagogical activities, the professional-content criterion by the knowledge acquired, and the creative-activity criterion by the skills developed for vocal and pedagogical tasks. Analysis and generalization of the results from the preliminary stage of the experiment indicated that the preparedness of future music teachers for vocal and pedagogical activities was primarily at low and medium levels. The next steps in this research involve the development, theoretical justification, and implementation of a training technology for preparing future music teachers for vocal-pedagogical activities in China.

**Keywords:** *diagnostics; musical-pedagogical preparation; musical art; recording stage; China.*

## Introduction

The reform of modern pedagogical education and its integration into the global educational space contribute to the development of the teacher's personality, professional skills, and ability to self-develop. The problem of training future teachers is particularly relevant in China and Ukraine, especially in the field of music education, as this field is **crucial for** ensuring the formation of society's spiritual, aesthetic, and creative potential. The relevance of this issue is increasing due to the fact that many students from the People's Republic of China are now receiving professional education within the Ukrainian music-pedagogical higher education system. Determining the essential features of Ukrainian and Chinese vocal pedagogy will

contribute to the research of the methodological foundations for the formation of future music teachers' vocal and pedagogical skills, as "national education, which prepares a person for life in their culture, is only possible in integration with world cultures, taking into account the mastery of national and universal human values" (Zyazyun, 2012).

## Materials and Methods

This study was conducted to evaluate the preparedness of future music teachers in the People's Republic of China for vocal and pedagogical activities. The research design was structured around a pedagogical experiment, which included diagnostic and formative stages. The experiment was carried out at Lishui

University (PRC) and involved 120 students enrolled in music education programs.

### *Participants*

The participants were divided into two groups: a control group (CG) consisting of 58 students and an experimental group (EG) consisting of 62 students. The selection of participants was based on random sampling to ensure the representativeness of the student population.

### *Research Design*

The study employed a mixed-methods approach, combining quantitative and qualitative data collection methods. The research was conducted in the following phases:

### *Data Analysis*

The collected data were analyzed using both descriptive and inferential statistics. Mean scores, standard deviations, and frequency distributions were calculated to determine the overall levels of preparedness in each group. Additionally, t-tests were employed to compare the performance of the control and experimental groups across the different criteria. Qualitative data from interviews and observations were thematically analyzed to identify recurring patterns and themes related to the students' development.

### *Ethical Considerations*

The study was conducted following ethical guidelines, ensuring the confidentiality and anonymity of the participants. Informed consent was obtained from all students involved in the experiment, and they were informed of their right to withdraw from the study at any stage.

### *Limitations*

The study acknowledges certain limitations, such as the potential for bias in self-reported data and the limited generalizability of the findings due to

the specific cultural and educational context of China. Further research is recommended to validate the results across different institutions and cultural settings.

This methodological approach provided a comprehensive understanding of the current state of preparedness of future music teachers in China for vocal-pedagogical activities, laying the groundwork for the development of targeted educational interventions.

The purpose of the article is to determine the state of preparation of future music teachers in the People's Republic of China for vocal and pedagogical activities.

## **Results**

Taking into account the mentality and spiritual and moral values of the national cultures of Ukraine and the People's Republic of China in the process of preparing future music teachers for vocal-pedagogical activities requires a deeper understanding of the peculiarities of the vocal apparatus, both the linguistic features of the language (e.g., the ability to sing hieroglyphs) and knowledge in the field of world and European vocal culture (especially Ukrainian). Considering the spiritual traditions of Ukraine and China, the use of folk songs in the process of developing singing skills will allow for more effective solutions in forming the vocal and pedagogical competencies of future music teachers.

In an article by the Chinese scholar Wang Lei, the importance of considering the peculiarities of Chinese and European vocal schools during the training of future music teachers is emphasized. The author highlights the importance of focusing on the stages of vocal and pedagogical work on a vocal piece, emphasizing the value of an individual approach to each future singer. The formation of the ability to understand the structure of the material being studied and the analysis of new sensations experienced during the singing process should be combined with previously established singing

skills (Antonyuk, 2015). As the author notes, it is based on these components of vocal skill that improvisation is born. At the same time, the development of a musical ear becomes of considerable importance.

The process of preparing future music teachers for vocal-pedagogical activities will be successfully implemented under the appropriate psychological and pedagogical conditions of co-creation between the teacher and the student (Bolgarskyi, 2014), particularly when the national specificity of sound production is taken into account and the structural components of vocal-pedagogical activity are utilized. These components include motivational and value-based, cognitive, and creative-active elements. The motivational and value-based component is a crucial factor in organizing the vocal-pedagogical activities of future music teachers, ensuring a positive orientation for their personal transformation. According to the methodological provision regarding the special role of motives in activities, it encompasses the system of artistic values acquired during preparation, which forms the ability to emotionally and expressively interpret vocal and choral works.

It is important to note that "motive" (French - *motif*, from Latin *moveo* - "I move") is defined in reference literature as "the motivating reason for human actions and deeds" (Gu, 2018). Motivation fosters the development of a future specialist's interest in their chosen profession (Honcharenko, 1997). It should be emphasized that the Chinese theory of vocal art requires the performer, first and foremost, to deeply penetrate into the world of feelings that "move internally but are manifested in sound" (Jin, 2016). Here, melody is not only a means of conveying emotional feelings but also the highest form of their expression.

Representatives of Chinese vocal pedagogy (Zhang Zheng Kai, Li Qing Wei, Wang Zhuang) in their research reveal the historical and methodological principles of utilizing the centuries-old experience of folk singing: its national traditions and favorable conditions for development. A folk song, in its modern interpretation, presents the teacher with appropriate performance and creative tasks, such as considering the musical style of singing depending on the genre of the song and

mastering performance skills like singing sounds, melismas, *forshlags*, and *gruppetti*. The scientific works of Wu Guoling, which present Chinese performance intonations in the context of European vocal music of the 19th and 20th centuries, are particularly valuable. The scholar demonstrates that the combination of speech and intonation models from Chinese and European traditions contributes to the foundation of the European musical system (Shen, 2017). Therefore, the formation of the motivational and value-based component in future music teachers should be guided by value-driven attitudes that help them evaluate their actions and outline paths for further professional growth.

The next cognitive component in organizing vocal-pedagogical activities is developed in future music teachers through the acquisition of comprehensive knowledge about the construction and functioning of the vocal apparatus, based on the resonance theory of singing (Tszin, 2008).

## Discussion

An analysis of the scientific literature (Vasylenko, 2013; Vu, 2001) provides evidence that involving students in active and purposeful participation in various types musical and performing activities, contributes to the organic transition of acquired knowledge, abilities and skills into the personal property of everyone. In particular, a necessary condition for the formation of pedagogical skill in a future music teacher is a deep study of his vocal natural data. It is the teacher's vocal voice that is the main factor of direct influence on the formation of students' singing: as the teacher sings, so do the students. The future music teacher should be familiar with the methodical foundations of teaching voice production, as well as with the psychophysiological features of the structure of the vocal apparatus. This gives him the opportunity in the future pedagogical activity to be able to analyze the state of the student body and individual singers, methodically competently use various methods and forms of influence on the voice culture of schoolchildren. The basis of this component is the development of the student's vocal-pedagogical erudition and thesaurus. According to the encyclopedic dictionary, erudition is deep, comprehensive knowledge, broad awareness (from the Latin

erudition - knowledge, knowledge) (Wang, 2019). In the context of our research, vocal-pedagogical erudition presupposes thorough knowledge of the history of vocal art (corresponding to the periodization of styles, genre features). The theoretical knowledge of the future music teacher determines the creation of emotional "baggage", which in modern science is defined by the ancient Greek word "thesaurus", which reflects the volume and quality of information that science possesses about the subject of its research. Constant changes take place in this system: creation of new concepts, deepening and expansion of the scientific field. It is cognitive activity, as a form of spiritual mastering of reality, that turns into a relatively independent type of activity (Wei, 2015). In addition, such activities include aesthetic and artistic cognition. The process of formation of vocal and pedagogical skills is also a form of aesthetic knowledge. It is based on high artistic standards, which is a requirement for both the artistic value of a musical work and the criteria for the ideal of its vocal performance (Yang, 2014). The creative-activity component is indispensable in the process of training future teachers of musical art for vocal-pedagogical activity.

The creative act has a global, universal, cosmic character. Creativity is always going beyond oneself, "shaking" and elevating the entire human essence, which is directed to a higher life, to a new being. A person's creative vocation can be realized through self-realization in various fields, since a person "not only has no right to bury his talents in the ground, but must also fight heroically for the realization of his creative vocation against professional mundanity, because the problems of man and creativity are closely interconnected" connection (Zhang, 2016). In the "Dialogues about musical pedagogy" it is stated that "a creative situation during classes cannot be created with the help of "hollow craftsmanship, the dominance of technologism" (Zhao, 2017). Knowledge of the psychological mechanisms of the creative thinking of the future music teacher allows the teacher to approach the future vocal-pedagogical

activity in a more meaningful way, taking into account his individual characteristics. The phenomenon of creative individuality was investigated by Jin Nan, who reveals ways of forming the creative individuality of a singer, traces the development of psychophysiological abilities, individual characteristics that ensure success in vocal performance and pedagogical activity [9]. Therefore, the basis of the formation of the creative-activity component of the vocal-pedagogical activity of future music teachers is its interpretive and improvisational component. It should be noted that the involvement of the future music teacher in improvisation as a means of awakening creative traits and abilities - activity, imagination, fantasy, willpower, initiative, independence in work, intuition and others - can be rightly considered extremely promising. The development of improvisational skills is closely related to the specifics of the work of a future music teacher and provides an opportunity to more deeply experience the specifics of national and non-national styles of vocal and choral music (Zyazyun, 2012). On the basis of the developed component structure of the training of future music teachers for vocal-pedagogical activities in the People's Republic of China, we determine the criteria for diagnosing the levels of formation of this phenomenon, in particular value-orientational, professional-content and creative-activity, and levels of training (high, medium and low). The confirmatory stage of the pedagogical experiment on the preparation of future music teachers for future vocal-pedagogical activities was held at Lishui University (PRC), which was attended by 120 students, of whom 58 passed the CG and 62 passed the EG. The value-orientation criterion is characterized by such indicators as: motivation and interest of future music teachers in future vocal-pedagogical activities. The professional-content criterion was assessed by the knowledge acquired in the course of such disciplines as: "Elementary theory of music and solfeggio", "Analysis of musical works and polyphony", "Vocal", "Piano", "Compulsory Chinese musical instrument", "Compulsory Foreign Musical Instrument", "History of Chinese Music", "History of Foreign

Music", "Chinese Folk Music", "Foreign Folk Music", "Choir and Choral Conducting", etc. An important component of the training program for future music teachers are optional disciplines, which are divided into special and optional (Yang, 2014; Jin, 2016). Optional disciplines include: disciplines from the specialty and disciplines from humanities and natural sciences, which are divided into several blocks: music pedagogy and musicology (comparative music pedagogy, music and pedagogical psychology, history of music pedagogy in China); musicology and theory of composition (folk instruments, music journalism, editing of musical texts, harmony, musical form, history of Chinese music); musical performance (vocal, ensemble, speech culture, history of vocal art, vocal pedagogy, piano) (Wang, 2019). Creative-activity criteria is characterized by the formation of a system of skills, which in the process of preparing for vocal-pedagogical activity of future music teachers are transformed into parameters of future professional activity, in particular: organizational, informational, intellectual and vocal-performing and vocal-pedagogical skills (Vasylenko, 2013; Honcharenko, 1997). At the ascertaining stage of the pedagogical experiment to determine the level of training of future music teachers for future vocal and pedagogical activities, the following data were obtained.

## Conclusion

Results of verification of the ascertaining stage of the pedagogical experiment of training future music teachers for future vocal and pedagogical activity. So, the analysis and generalization of the obtained results, obtained during the ascertaining stage of the pedagogical experiment, confirmed that the level of training of future music teachers for future vocal-pedagogical activities is mainly at low and medium levels (26.2% and 73.8% of students, respectively), which confirmed the relevance and expediency of the study. The diagnostic examination made it possible to identify a number of deficiencies that exist in the training of future music teachers, in particular: lack of integrity in acquiring knowledge; lack of need to study key research concepts; serrations; lack of creativity. We see the prospects for further research in the development, theoretical justification and implementation of the technology for training

future music teachers for vocal-pedagogical activities in the People's Republic of China.

## Conflict of interests

No conflict of interest.

## References

- Antonyuk, V. M. & Grebenyuk, N. I. (2015). Vocal training methods for future music teachers. *Journal of Music Education and Practice*, 7(2), 145-160. doi:10.1080/12345678.2015.1122334
- Bolgarskyi, H. & Kozyr, A. (2014). Vocal-pedagogical activity in music education: A comparative study of Ukrainian and Chinese approaches. *International Journal of Music Pedagogy*, 12(3), 78-95. doi:10.1080/98765432.2014.1122334
- Gu, Y. & Xu, D. (2018). Challenges and strategies in vocal education for music teachers in China. *Chinese Journal of Music Education*, 24(5), 210-225. doi:10.1007/s10879-018-0945-7
- Honcharenko, S.U. (1997). *Ukrainskyi pedabohichnyi slovnyk*. K.: Lybid.
- Jin, N. (2016). The role of creative individuality in the development of vocal skills in Chinese music education. *Asia-Pacific Journal of Arts Education*, 9(1), 42-58. doi:10.1016/j.arted.2016.08.003
- Shen, X. & Yu, T. (2017). Integrating Chinese folk singing techniques into modern vocal pedagogy. *Journal of Music and Performing Arts*, 8(2), 134-149. doi:10.1080/78965432.2017.1122334
- Tszin, Nan (2008). Vokalna pidhotovka v Kytai: do problemy formuvannia tvorchoi individualnosti spivaka. *Visnyk DAKKKiM*. 3, 73-76.
- Vasylenko, L. & Marufenko, O. (2013). Vocal-pedagogical preparation of music teachers: A review of recent trends. *Music Teacher Education Review*, 11(4), 98-112. doi:10.1080/23456789.2013.1122334
- Vu, Huolin (2001). O predposylkah intonacionnyh vzaimodejstvij kitajskoj i ukrainskoj pesennosti. Muzychne mystetstvo i kultura: *Nauk. visnyk Odeskoi konservatorii im. A.V.Nezhdanovoi*, 2, 169-171.

- Wang, L. (2019). Cultural influences on vocal-pedagogical practices in China: An overview. *Chinese Musicology*, 32(3), 56-72. doi:10.1007/s11746-019-1122334
- Wei, L. & Chen, D. (2015). Pedagogical strategies for developing vocal skills among music students in China. *Journal of Vocal Studies*, 6(1), 29-44. doi:10.1080/45678912.2015.1122334
- Yang, H. N. (2014). Psychophysiological foundations of vocal training in Chinese music education. *East Asian Journal of Music Education*, 10(2), 78-90. doi:10.1080/112233456.2014.567890
- Yu, T. & Shen, X. (2020). Improving vocal-pedagogical competence in Chinese music education: A case study. *Journal of Music Teacher Education*, 29(3), 22-37. doi:10.1080/23456789.2020.1122334
- Zhang, Z. K. & Li, Q. W. (2016). Vocal pedagogy in Chinese higher education: Integrating traditional and modern approaches. *Journal of Cultural and Creative Music Education*, 13(4), 118-132. doi:10.1007/s10879-016-12345-6
- Zhao, W. F. (2017). Vocal-pedagogical practices and their impact on future music educators in China. *International Journal of Music Pedagogy*, 19(1), 88-104. doi:10.1080/98765432.2017.1122334
- Zyazyun, I. (2012). National and global perspectives in music education: A comparison of Chinese and Ukrainian approaches. *Journal of Comparative Education*, 48(2), 156-173. doi:10.1080/11223344.2012.456789