МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДЕРЖАВНИЙ ЗАКЛАД «ПІВДЕННОУКРАЇНСЬКИЙ
НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
імені К. Д. УШИНСЬКОГО»

МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА В КОНТЕКСТІ КУЛЬТУРНОГО РОЗВИТКУ СУСПІЛЬСТВА

Матеріали і тези X Міжнародної конференції молодих учених та студентів (18-19 жовтня 2024 р.)

1 том

ОДЕСА 2024

УДК: 37+78+792.8+008-021.1

Музична та хореографічна освіта в контексті культурного розвитку суспільства. Матеріали і тези X Міжнародної конференції молодих учених та студентів (Одеса 18-19 жовтня 2024 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2024. — 341 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 31.10. 2024 р.

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Матеріали і тези друкуються в авторській редакції.

Технічний редактор Ганна РЕБРОВА

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create a convincing stage image contributes to the performer's success on stage and his professional growth.

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ARTISTIC AND CREATIVE POTENTIAL OF FUTURE BACHELORS IN THE PROCESS OF VOCAL TRAINING: THE ESSENCE OF THE CONCEPT

Abstract. *The article examines the essential aspect of the artistic and creative potential of future vocalists. Based on the analysis of the philosophical, psychological-pedagogical and musicological literature on the problem, it is proved that the artistic and creative potential is the category that represents the possibility of realizing the individual in the conditions of creative activity, has a worldview orientation, determined by the individual and psychological characteristics of the individual, is formed in the progress of formation life, creative experience.*

Key words: *creativity, artistic and creative potential, future specialists in the field of musical art, vocal training.*

ХУДОЖНЬО-ТВОРЧИЙ ПОТЕНЦІАЛ МАЙБУТНІХ БАКАЛАВРІВ У ПРОЦЕСІ ВОКАЛЬНОЇ ПІДГОТОВКИ: СУТНІСТЬ ПОНЯТТЯ

Анотація. *У статті досліджується сутнісний аспект художньо-творчого потенціалу майбутніх вокалістів. Базуючись на здійсненому аналізі філософської, психолого-педагогічної та музикознавчої літератури з проблеми доведено, що художньо-творчий потенціал є тією категорією, яка представляє можливість реалізації особистості в умовах творчої діяльності, має світоглядну спрямованість, зумовлена індивідуально-психологічними особливостями особистості, формується в прогресі становлення життєвого, креативного досвіду.*

Ключові слова*: творчість, художньо-творчий потенціал, майбутні фахівці в галузі музичного мистецтва, вокальна підготовка.*

The essence and content of the artistic and creative potential of an individual is a rather complex and diverse problem. Its disclosure involves a deep and comprehensive analysis of philosophical, psychological-pedagogical and musicological literature, the study of artistic and creative potential as an active and creative activity. The problem of the inner potential, the undiscovered artistic and creative possibilities of an individual person and culture as a whole was of interest to ancient thinkers, including Plato, Socrates and others, who believed that the "world of ideas" - the emotional inner state of the individual - is primary. That is, at the basis of any person are laid those potential opportunities that are formed in the form of ideas within the individual, they are the ones that determine his fate (Лосєв, 1974).

Ancient philosophical thought about human potential and abilities found its continuation in the Middle Ages as well. Reflecting on education, Christian pedagogy raised the question of the dependence of the disclosure of a person's potential on his faith in God. And if at the center of ancient culture there was a person with all his passions and defects, then in the Middle Ages God was the center of the universe, and the perfection and upbringing of an individual personality was tested only by this criterion.

The ideas revealed in German classical philosophy were of particular importance for the study of the problem of the inner potential of the individual. I. Kant, for whom man, his inner and outer world were the alpha and omega of all teaching, believed that before solving the problems of existence, morality or religion, it is necessary to investigate the possibilities of human knowledge and establish the limits of its development. The necessary conditions of knowledge, according to I. Kant, are laid down in the mind itself and form the basis of knowledge (Кант, 2004).

But philosophical thought cannot be considered outside the context of people's understanding of their historical past. Ukrainian philosophy was mostly concerned with the problems of studying man and his development. Feeling the influence of world philosophical thought, she studied the problems of human life.

These problems interested H. Skovoroda, who argued that human thought develops according to the same laws, and the difference between people is determined only by the degree of their awareness of this or that issue. Therefore, it

can be argued that regardless of nationality, individual and age characteristics, the development of the individual's potential is a complex process that requires skillful leadership.

Ivan Franko made a significant contribution to the development of creativity. In his work «From the Secrets of Poetic Creativity» he draws attention to the role of the subjective factor in creating a creative moment. Sincere, friendly support, a professional approach and kindling the fire of creative inspiration in the heart and soul are factors that shorten the time of formation of creative personalities (Франко, 2013).

Analyzing and summarizing their statements in this area, it can be stated that *creativity is the self-expression of a person, the maximum possible, the deepest penetration into objective reality.*

The concept of «creativity» is very broad and multifaceted. In the psychological reference dictionary, creativity is characterized as an activity, the result of which is the creation of new material and spiritual values. The product of creativity is characterized by novelty, originality, uniqueness (Приходько, Юрченко, 2020).

The meaning of the modern philosophical concept of the nature of creativity is determined by the fact that the prerequisites of human creativity are such properties of matter as activity and reflection. A manifestation of the activity of matter is development, which can be seen as a capacity similar to creativity, which exists in the very basis of matter. Creativity differs from forms of development inherent in inorganic matter, just as psychological forms of reflection differ from forms of reflection in inanimate nature. Creativity is the highest and most specific form of development. The ability to be creative arises as a result of improving the forms of reflection, that is, consciousness (knowledge) is the basis and starting point of creativity. Creativity is again one of the main functions of consciousness. Only human consciousness is capable of creating something new by reflecting an object that did not exist in nature itself. Gradually developing, reflection acquires at the highest level, that is, at the level of human consciousness, a qualitatively new parameter – the ability to be creative. Creative activity becomes an attribute of reflection that has reached the level of conscious human activity. Ascending forms of reflection at the level of an individual subject - feeling, perception, imagination - can be contrasted with corresponding forms of creative activity - imagination, fantasy, intuition. The new is a reflection of the ideal. Reflection is the basis, the foundation, the basis of creativity, and creative activity is the ability of a person to improve his reflective abilities.

Creativity is manifested in various spheres of human activity: science, technology, art. Creativity in music is of special importance. The basis of musical culture is a deep artistic and creative potential. The created works have a certain artistic and aesthetic value, they carry the information that helps to understand one's thoughts and feelings, caused in the process of perceiving and understanding the heard work.

The meaning of music and its potential have been thought about since ancient times. According to Pythagoras, music purifies the soul, brings thoughts and feelings into harmony. Plato, Aristotle, Aristoxenus believed that singing takes a person to heaven, has a divine, magical character. In the Middle Ages, music was widely used by the church, which, realizing its emotional potential, formed religious feelings and adjusted the soul and heart to a humble mood. Gradually, its religious-educational and spiritually instructive potential became more and more understood. But it was in the Middle Ages, as a result of increased interest, that the role of folk and secular genres of music in society began to increase.

A special place in treatises of the XVII-XVIII centuries. given to listeners, experienced critics with musical taste, philosophers - those who can judge music "with enlightened minds, not separated from a sensitive heart". At the same time, the listener is seen as the supreme judge who determines the fate of the work, and composers and performers are forced to reckon with the audience, trying to please them, therefore, the music must be such as to satisfy the requests, tastes and interests of the listeners.

Romantics sought to overcome the prose of life. The magical power of creative subjectivity was supposed, in their opinion, to cancel unattractive reality. Romanticism opened wide opportunities for the creative search of scientists, artists, musicians who were looking for answers to vital problems. G. Hegel, studying the aesthetic foundations of romanticism, called music the most romantic art, asserting that the true element of music is the inner formless feeling that can manifest itself not in the external and its reality, but only with the help of a quick external sign that disappears in its manifestation and itself eliminates itself Its content is spiritual subjectivity, in its immediate, subjective inner unity, the human soul, its material is sound, its form-making is configuration, consonance, division, connection, opposition, contradiction in the decomposition of sounds (Гегель, 2019).

The closeness of music and philosophy was considered by O. Losev. He always claimed that outstanding musical creations are permeated with the mood of the era of its creator, carry the emotional potential that the composer laid down, the artistic semantic image that reveals the essence of the work. The researcher, like the symbolists, claimed that music can reveal the secret meaning of life, its true meaning. He believed that musical excitement is permeated with the joy and sorrow of love and beauty, it is a sweet torment, a painful enjoyment of life. Makes you feel cherished, personal, brings you into ecstasy, makes you suffer. To live musically, according to O. Losev, means to be both bright and joyful in sorrow, to hide eternal sorrow, the longing of the World Soul in the midst of triumph (Лосєв, 1974).

On the basis of the above, it can be concluded that the *artistic and creative potential is the possibility of the future realization of the individual in the conditions of creative activity, a category that has a worldview orientation, determined by the individual and psychological characteristics of the individual, is formed in the progress of the development of life, creative experience*.

Therefore, artistic and creative potential, as an individual psychological feature of a person, is closely related to temperament, character, and abilities. It depends on the emotional and volitional sphere of the individual, the degree of his giftedness, the development of cognitive processes: thinking, feeling, perception, imagination, fantasy, memory. All of them directly affect the peculiarities of the formation of artistic and creative potential, make it possible to determine the content of professional training of specialists in the field of vocal art, the amount of necessary knowledge, abilities and skills, to develop the most effective method of developing the artistic and creative potential of future vocalists.

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FEATURES OF EXECUTIVE TRAINING OF HIGHER EDUCATION ACQUIRES IN THE PROCESS OF LEARNING TO PLAY THE SAXOPHONE

Abstract. *The article examines the actual problems of executive training of students of higher education in the process of learning to play the saxophone. In this aspect, the author investigated such categories as thinking, artistic image, musical thinking, characterized three stages of the musical interpretation process as a means of improving the performance skills of future bachelors in the process of learning to play the saxophone: grammatical and psychological interpretation*

Підготовка естрадних співаків до концертної діяльності…….80
Рябокінь А.
The scope of the lyrical soprano in Western-European operas of the nineteenth century…….82
Чжан Юеян, Вороновська О.
Твори сучасних китайських композиторів для двох фортепіано як самобутній напрямок у розвитку китайського фортепіанного ансамблю……...85
Чжоу Лісі, Вороновська О.
Особливості виконавської вокальної культури епохи бароко……..88
Xie Zhouxiang
Improving the performance skills of future bachelors in the process of learning to play the flute……91
Osadcha T., Wu Mengzi
Methods of developing creative abilities of future music teachers in the process of conducting and choral training……94
Sun Yulai
Formation of vocal competence of future bachelors using multimedia technologies…….97
Ni Yuanxi
Formation of vocal speech culture of future art school teachers……...101
Liang Weihong
Formation of stage and picture culture of future bachelors in the process of vocal training……...104
Liu Zihan
Artistic and creative potential of future bachelors in the process of vocal training: the essence of the concept…….108
Levytska I., Li Dongjie
Features of executive training of higher education acquires in the process of learning to play the saxophone……..112
Іригіна С., Вишня О.
Диригентсько-хорова підготовка майбутніх бакалаврів у закладах вищої освіти України та Китаю…….116
Лі Цзяньцзюнь
Актуальні аспекти підготовки майбутніх учителів музики до впровадження компетентнісного та особистісно-орієнтованого підходу……...119
Федорець М., Чень Ханлей,
Особливості залучення учнів мистецьких шкіл до музично-естетичної культури в нових соціально-культурних умовах…….123
Фань Сіньюй, Федорець М.
Формування художнього смаку як компонента музично-естетичної культури учнів мистецьких шкіл……126
Корнієнко М.