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Scientific foundations for developing future vocal teachers' polyartistic awareness

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The aim of the article is to identify the scientific approaches, methodological principles, pedagogical conditions, and methods for developing future vocal teachers' polyartistic awareness.
The research methodology is based on a set of theoretical research methods, including general scientific methods (generalization and systematization), specific scientific analytical methods (conceptual and terminological, comparative, and problem-oriented analysis), and methodological discourse. The results of the study demonstrate the relevance of an integrated combination of methodological approaches that ensures the interrelationship of the worldview-value, semiotic, cognitive-analytical, and interpretive-practical components of polyartistic awareness development. Among the scientific foundations for developing future vocal teachers' polyartistic awareness, the leading approaches have been identified, namely axiological, culturological, semiotic, and polyartistic. The main methodological principles have been formulated, including motivated polyartisticity, semiotic-analytical immersion, and the intellectualization of the polyartistic interpretation of vocal works. Adherence to these principles determines the selection of pedagogical conditions, namely motivational support for a worldview-and-value-based attitude toward the concept of polyartisticity in vocal art, stimulation of a complex of polyartistic semiotic-analytical activities, accumulation and comprehension of polyartistic pedagogical interpretations, as well as the corresponding methods. It has been substantiated that the identified pedagogical conditions are aimed at developing future vocal teachers' ability to perceive artistic phenomena comprehensively, identify inter-artistic connections, interpret the polyartistic meanings of vocal works, and present their content artistically and pedagogically. Prospects for further research lie in the experimental verification of the effectiveness of the identified pedagogical conditions and methods.
Keywords: *polyartistic awareness, future vocal teachers, methodological approaches, principles, pedagogical conditions, vocal art, higher arts education.*

Introduction. In the postmodern era, the problem of polyartistic awareness has shifted its coordinates under the pressure of the understanding that there is no universal truth. Knowledge is now losing its systematic character and becoming fragmented, networked, and ironic. A vocal teacher is considered knowledgeable if he can navigate the flow of musical texts and quotations and perceive reality as a play of interpretations.

Polyartistic awareness involves development of the ability to perceive and understand artistic artifacts in a comprehensive manner. It emerges through learners' active interaction with various forms of art, in the process of interpreting the artistic content of works, and through the development of associative connections between music, painting, choreography, and other art forms. The problem is further complicated by the fact that contemporary art has become a space in which there are no rigid rules or canons, while mass culture merges with elite culture. Therefore, the search for scientific foundations for developing the polyartistic awareness of future vocal teachers is particularly timely.

Literature Review. The concept of polyartisticity has gained increasing attention in art-related scholarly research over the past decade. In particular, the phenomenon of polyartistic competence has been studied as an «integrative professional and personal quality» (Kshyvak, Frytsiuk, Selezniov, 2026, p. 65).

Scholars provide theoretical and methodological substantiation of the polyartistic approach and outline its practical dimensions (Stepanova, 2026, p. 118). Some researchers interpret the polyartistic approach as a system of methods through which «the expression and reflection of the individual's psychic energy, feelings, and emotions in artistic creativity occur by means of various areas of artistic activity and different art forms» (Hamolin, 2019). Sun Pengfei applies the polyartistic approach to addressing the problem of developing future music teachers' ability to interpret works of art semiotically (Sun Pengfei, 2018).

Since identifying the scientific foundations for addressing the problem of developing future vocal teachers' polyartistic awareness necessarily involves, in addition to the generalized polyartistic approach, the selection of a range of other approaches, principles, and pedagogical conditions, their thorough substantiation constitutes an urgent research task.

The purpose of the article. The article is aimed to identify the scientific approaches, methodological principles, pedagogical conditions, and methods for developing future vocal teachers' polyartistic awareness.

Research methodology is directed at achieving the purpose of the scholarly publication through the use of a set of theoretical research methods, including general scientific methods (generalization and systematization), specific scientific analytical methods (conceptual-terminological, comparative, and problem-oriented analysis), as well as methodological discourse. These methods make it

possible to identify the priorities of scholarly thought concerning the scientific foundations for addressing the problem of developing future vocal teachers' polyartistic awareness.

Results and Discussion. Based on the analysis of a substantial body of dissertation research in the field of higher education pedagogy, including arts education, with regard to its theoretical and methodological foundations, it can be stated that the most frequently employed approaches include the culturological, synergetic, axiological, interdisciplinary, activity-based, personal, competence-based, and acmeological. In particular, N. Ovcharenko emphasizes the importance of the culturological approach in the preparation of future specialists in the field of musical art, highlighting the value of the ability to «decode artistic meanings, while maintaining a certain degree of objectivity, which are formed only within the cultural experience of the era in which the composer created» (Ovcharenko, 2013, p. 79).

The provisions of L. Sultanova's doctoral dissertation concerning the substantiation of polycultural education for future teachers in pedagogical higher education institutions within the framework of axiological, culturological, interdisciplinary, and competence-based approaches should also be considered. According to her, the axiological approach makes it possible to study the future teacher «as a personality with a developed system of values that guides them in their social and professional interactions» (Sultanova, 2018, p. 13); the culturological approach directs research «towards culture as a priority in the education of the future teacher» (ibid.); the interdisciplinary approach focuses on the content of related disciplines, while the competence-based approach is aimed at developing a definition of multicultural competence (ibid.).

In her study of future musical art specialists' professional self-improvement, S. Simakova draws on such scientific approaches as acmeological, personality-oriented, culturological, synergetic, axiological, activity-based, and environmental (Simakova, 2025, p. 159). Within the framework of the acmeological approach, professional self-improvement is viewed as «the conscious development of one's own potential capabilities, qualities, and personality traits, as well as the aspiration to improve them through independent work on oneself, self-analysis, and self-knowledge» (ibid.). The personality-oriented approach is aimed at revealing one's own «Self,» developing the ability for independent activity and creative development, while the culturological approach is based on understanding a person as a «free and unique individual capable of self-determination through sociocultural interaction» (ibid.).

According to the researcher, the synergetic approach ensures consideration of the processes of self-organization and interaction among participants in the educational process, fostering a personality capable of self-improvement and responsible choice. At the same time, the axiological approach focuses on the formation of value orientations and the need for professional self-improvement (Simakova, 2025, p. 160). The activity-based approach involves the learner's active participation in the process of self-development through self-organization, self-control, and self-analysis, whereas the environmental approach regards the educational environment as a system of conditions and opportunities that «determine the success of the process of an individual's professional growth and stimulate them toward professional self-improvement» (Simakova, 2025, p. 161).

Among the scientific foundations for addressing the problems of preparing future teachers of the arts profile for vocal-pedagogical self-development, Liu Zhiguo identifies the synergetic, acmeological, axiological, anthropocentric, praxeological, creative-activity-based, and personal approaches. It should be noted that the synergetic approach, combined with the creative-activity-based approach, enables the researcher to interpret the vocal-pedagogical self-development of a future arts teacher as an open, nonlinear, self-organizing system of self-cognitive and self-designing activity aimed at self-actualization and self-creation in the field of music pedagogy and performance (Liu Zhiguo, 2026). In turn, the acmeological approach directs the vocal-pedagogical self-development of future arts teachers toward high professional achievements in vocal teaching and musical performance, while the axiological approach encourages them to engage in vocal-pedagogical self-development with due consideration of the worldview, aesthetic, and axiological orientations and values of musical art (ibid.).

At the same time, the anthropocentric approach enables Liu Zhiguo to substantiate contemporary goals and means of developing human abilities and fostering future teachers' readiness for vocal-pedagogical self-development, whereas the personal approach necessitates interpreting the vocal-pedagogical self-development of future arts teachers as a purposeful process of creative self-transformation of their spiritual, moral and ethical, as well as musical-aesthetic values, creative will, pedagogical orientation, and characterological traits (ibid.).

In analyzing research on the problem of selecting methodological approaches to addressing these issues in the preparation of future vocal teachers, it is appropriate to mention the proposal to employ the culturological, reflexive, arts-competence-based, personality-personalized, and communicative-synergetic approaches, which make it possible to develop an appropriate methodology effectively (Yang Pengfei, 2025). In turn, Pan Sheng (2021) emphasizes four generalized approaches to developing artistic-pedagogical literacy, namely the historical-culturological, arts-integrative,

functional-praxeological, and communicative-creative approaches (Pan Sheng, 2021).

Continuing the methodological discourse, it should be emphasized that the consideration of methodological approaches enables us to outline the logic of developing future vocal teachers' polyartistic awareness and to gain a deeper understanding of the internal mechanisms of their personal and professional growth. In this context, the semiotic-hermeneutic approach proposed by N. Ovcharenko is particularly noteworthy for its originality, as the scholar considers it universal for identifying the artistic meanings of works of art (Ovcharenko, 2014, p. 248).

The semiotic approach is closely related to the culturological and interdisciplinary approaches and functions in the humanities as an interdisciplinary tool for a polylogue of cultures through a system of signs and meanings. From this culturological perspective, according to Sun Pengfei, «the acquisition of the semiotic meanings of musical language is a natural process of combining perceived sound forms with reflection on one's own psychological responses and life situations that reveal the cultural functions of these forms» (Sun Pengfei, 2018, p. 8). In the process of semiosis, according to the scholar, a three-way relationship is established in an individual's consciousness among objects-denotata, sound forms, and meanings-designata (ibid.).

The extrapolation of the semiotic paradigm into the field of musicology has led to the emergence of musical semiotics as a distinct area of research. Thus, this approach makes it possible to interpret music as a semiotic space in which cultural codes, values, and symbols of intonation are formed and transmitted. In this regard, the productivity of the semiotic approach lies in identifying the close relationships between musical structures and ritual, poetry, visual arts, and sociocultural practices. Within this approach, attention should also be paid to the methodology proposed by I. Liashchenko (2026) for developing the semiotic competence of future musical art teachers, which is based on such methodological approaches as culturological, semiotic, hermeneutic, and axiological. It should be emphasized that the essence of the hermeneutic approach lies in the interpretation of texts; moreover, in the interpretation of musical works, this approach integrates all the others, namely the culturological, semiotic, and axiological approaches.

A review of the scholarly approaches relevant to our research necessarily includes Sun Pengfei's proposal concerning the set of approaches to developing future music teachers' ability to interpret works of art semiotically, culturological, polyartistic, activity-based, and comparative-analytical. The polyartistic approach is directly related to the problem addressed in our study. Since texts (sets of signs) belonging to different art forms actively interact with one another, «they often form universally meaningful unities (clusters), in which one sign 'refers' to another, outlining a broad sphere of artistic meaning filled with numerous objective and personal meanings» (Sun Pengfei, 2018, p. 8). In this regard, «polyartistic signs are represented by image-symbols of epic poetry, religious painting, and sculpture» (ibid.), becoming organic elements of dance and musical languages.

Finally, it is important to emphasize the close relationship between the polyartistic and culturological approaches for the purposes of our study. In particular, it is precisely through the polyartistic approach that the future vocal teacher becomes a subject of culturological processes.

The analysis and systematization of research findings make it possible to identify a tendency toward the formulation of methodological principles as derivatives of scientific approaches. In particular, Wei Liming substantiates a system of principles including cultural conformity, integration, intercultural communication, consciousness and activity, and encouragement of creative self-expression (Wei Liming, 2024, pp. 12–14). The scholar argues that the principle of cultural conformity focuses on organizing a cultural and educational space that is consistent with the culture of society, while the principle of integration ensures the interconnection of academic disciplines and the development of the ability to consider artistic phenomena in their interdependence. At the same time, the principle of intercultural communication makes it possible to expand the space of interaction among cultures and to develop the ability to interpret musical works in different cultural contexts. According to Wei Liming, the principle of consciousness and activity promotes the conscious acquisition of knowledge and stimulates cognitive activity, while the principle of encouraging creative self-expression makes it possible to activate learners' creative potential and create an artistic environment that fosters confidence and creative initiative (ibid.).

In the context of developing future vocal teachers' polyartistic awareness, such original principles as the «expansion of the boundaries of vocal professional knowledge and artistic-associative representations through the enrichment of experience in learning about related art forms» (Yang Pengfei, 2025, p. 182), the technological nature of the process of «developing intellectual-artistic and vocal-practical (interpretive-performance and pedagogical) skills» (ibid.), as well as «multidirectional professional self-realization», based on a dialogic and creative style of pedagogical communication, should also be taken into account (ibid.).

The pedagogical principles proposed by I. Liashchenko are consonant with our research, including the principles of historicity, cultural conformity, and text-centeredness of musical analysis; the «integrativity of interdisciplinary and music-theoretical

knowledge»; the structured and algorithmic nature and creativity of music-semiotic analysis; the «stage-by-stage interpretation of the musical text and immersion in the hermeneutic circle»; as well as the «priority of the values of musical art, reflexivity, and self-development in music-semiotic activity» (Liashchenko, 2026, p. 179).

Among the principles of semiotic interpretation of works of art, the principle of artistic-axiological tolerance is of particular importance for developing polyartistic awareness. It ensures «the inadmissibility of a teacher or any of the students declaring value judgments or evaluations that do not allow for alternatives and claim to be the only correct understanding of the figurative content of the perceived form of a work of art» (Sun Pengfei, 2018, p. 9).

Among the methodological principles of preparing future arts teachers for vocal-pedagogical self-development, Liu Zhiguo identifies the principles of «motivated activity, cognitive-praxical unity, self-design, and autocreation» (Liu Zhiguo, 2026, p. 116). Of these, the principle of cognitive-praxical unity is particularly relevant to our research, since polyartistic awareness presupposes an inseparable connection between knowledge and action, artistic-figurative comprehension and performance interpretation.

In seeking principles relevant to the issues addressed in our study, we take into account the position of Yan Peng. In the process of developing future vocal teachers' intercultural competence through a genre-and-style-based approach, the scholar adheres to the principle of worldview-and-motivational orientation, which involves identifying interrelationships among the values of different cultures of the world, as well as identifying musical worldviews. The principle of «immersion in culture» enables Yan Peng to accelerate the accumulation of theoretical knowledge about diverse musical cultures while achieving a balance between the global and the national, whereas the principle of intellectualization of the educational environment is implemented through interdisciplinary coordination and intercultural genre-and-style modeling.

Based on the results of a problem-oriented and comparative analysis of the body of research, we have formulated three leading methodological principles for developing the polyartistic awareness of future vocal teachers: motivated polyartisticity, semiotic-analytical immersion, and intellectualization of the polyartistic interpretation of vocal works. Adherence to these principles determines the selection of appropriate pedagogical conditions.

The results of the analysis of a number of studies have revealed several interpretations of pedagogical conditions, including their definition as a set of objective possibilities provided by the content, forms, methods, and means of pedagogical management and by the material-spatial environment, which ensure the successful achievement of the designed objectives (Khrykov et al., 2013, pp. 28–29).

It is also necessary to distinguish between pedagogical conditions and factors, since pedagogical conditions, which can appropriately be understood as «circumstances», are created by teachers, whereas factors exist objectively. It is precisely pedagogical conditions, understood as circumstances, that determine the development of the pedagogical process in a particular way. They are developed within specific research topics as a localized manifestation of regularities and principles.

The results of the analysis and systematization of a body of dissertation research have demonstrated that research objectives are often proposed as pedagogical conditions, including the development of learners' motivational and value sphere; influence on their cognitive and affective spheres; development of their musical abilities and artistic culture; formation of professional competences and sociocultural experience, and so forth. However, the implementation of particular goals and objectives depends precisely on the creation of appropriate pedagogical conditions. In another approach to defining pedagogical conditions, researchers formulate them as specific means of addressing pedagogical problems, such as the use of particular musical material, organization of learners' independent activities, use of the spiritual potential of musical art and innovative multimedia technologies, development and implementation of special courses, and so forth.

In the process of developing methodology for forming future vocal teachers' polyartistic awareness, we identified and substantiated a set of pedagogical conditions, namely: ensuring a worldview-and-value-based attitude toward the concept of polyartisticity in vocal art; stimulating a complex of polyartistic semiotic-analytical activities; and accumulating polyartistic pedagogical interpretations and their comprehension.

To implement the first pedagogical condition, we selected the methods that made it possible to trace the transformation of the content of educational components, reflecting learners' worldview-and-value-based understanding of the phenomenon of filling vocal art with synesthetic-associative modalities. Among the set of methods employed in this context, particular emphasis was placed on discussing the polyartistic specificity of vocal art, providing ongoing comments on the polyartistic content of a vocal work, and identifying the polyartistic artistic value of its vocal fabric. Emphasis was placed on the synergy and the sign and symbolic nature of inter-artistic knowledge, which encouraged greater attention to the worldview-and-value sphere in developing future vocal teachers' polyartistic awareness.

The implementation of the second pedagogical condition was manifested in the application of a set of methods related to the transformation of the content of professional disciplines, which made it possible to influence the cognitive-analytical sphere of awareness formation in the context of understanding

vocal art as a linguistically embodied conglomerate of synesthetic-associative modalities of different art forms. We actualized cognitive and exploratory methods, including the search for semiological constructs within the artistic-figurative sphere of a vocal work, the verbalization of the polyartistic meanings and expressive means of a vocal work, and synesthetic-associative questionnaires. These and other methods made it possible to emphasize semiotic literacy, the analytical ability to identify the polyartistic meanings of a vocal text, and didactic awareness as cognitive vectors in developing future vocal teachers' polyartistic awareness.

The implementation of the third pedagogical condition prompted the application of a range of methods that contributed to the transformation of the content of professional disciplines, enabling immersion in the design-and-interpretive sphere of awareness formation in the context of acquiring practical skills for reproducing the synesthetic-associative modalities of vocal art. Among the interpretive methods, the following may be highlighted: designing a strategy for realizing the polyartistic potential of a vocal work, polyartistic interpretive polylogue, and explicating the polyartistic content of a vocal work. Together with other methods, these approaches highlighted such characteristics of the development of future vocal teachers' polyartistic awareness as methodological and design competence, the ability to create polyartistic pedagogical interpretations, and the ability to present the polyartistic content of a vocal work artistically and pedagogically.

Conclusions and prospects for further research. Among the scientific foundations for developing future vocal teachers' polyartistic awareness, the leading approaches (axiological, culturological, semiotic, and polyartistic) have been identified; the main methodological principles have been formulated, namely motivated polyartisticity, semiotic-analytical immersion, and the intellectualization of the polyartistic interpretation of vocal works. Adherence to these principles determines the selection of pedagogical conditions (motivational support for a worldview-and-value-based attitude toward the concept of polyartisticity in vocal art; stimulation of a complex of polyartistic semiotic-analytical activities; accumulation and comprehension of polyartistic pedagogical interpretations), as well as the corresponding methods.

Prospects for further research lie in the experimental verification of the effectiveness of the identified pedagogical conditions and methods for developing future vocal teachers' polyartistic awareness and in the development of appropriate diagnostic tools for assessing the level of its formation.

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Наукові засади формування поліхудожньої обізнаності майбутніх викладачів вокалу

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Мета статті полягає у визначенні наукових підходів, методичних принципів, педагогічних умов та методів формування поліхудожньої обізнаності майбутніх викладачів вокалу.

Методологія дослідження реалізується за використання комплексу теоретичних дослідницьких методів, зокрема загальнонаукових (узагальнення й систематизація), конкретнонаукових аналітичних (понятт'єво-термінологічного, порівняльно-зіставного та проблемно-пошукового аналізу) та методологічного дискурсу. Результати дослідження засвідчили доцільність комплексного поєднання методологічних підходів, що забезпечують взаємозв'язок світоглядно-ціннісного, семіотичного, когнітивно-аналітичного та інтерпретаційно-практичного компонентів формування поліхудожньої обізнаності. Серед наукових засад формування поліхудожньої обізнаності майбутніх викладачів вокалу виокремлено провідні підходи (аксіологічний, культурологічний, семіотичний та поліхудожній), сформульовано головні методичні принципи (вмотивованої поліхудожності, семіотично-аналітичної зануреності та інтелектуалізації поліхудожньої інтерпретації вокальних творів), наслідування яких зумовлює вибір педагогічних умов (мотиваційне забезпечення світоглядно-ціннісного ставлення до концепту поліхудожності у вокальному мистецтві, стимулювання комплексу поліхудожньої семіотично-аналітичної діяльності, накопичення поліхудожніх педагогічних інтерпретацій та їх осмислення), а також відповідних їм методів. Обґрунтовано, що визначені педагогічні умови спрямовуються на розвиток здатності майбутніх викладачів вокалу до комплексного сприйняття мистецьких явищ, виявлення міжвидових художніх зв'язків, інтерпретації поліхудожніх смислів вокальних творів та їх художньо-педагогічної презентації. Перспективи подальших досліджень полягають в експериментальній перевірці ефективності визначених педагогічних умов і методів.

Ключові слова: *поліхудожня обізнаність, майбутні викладачі вокалу, методологічні підходи, принципи, педагогічні умови, вокальне мистецтво, вища мистецька освіта.*