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VOCAL ART OF UKRAINE AND CHINA  
IN THE SPACE OF INTERMUSICAL INTERACTION:  
POLYARTISTIC APPROACH AND STRATEGIC INTERNATIONALIZATION

**The purpose of the article** is to reveal the specifics of intermusical interaction between Ukraine and China through the implementation of a polyartistic approach in vocal training and to substantiate the strategic importance of the internationalization of music education as a component of cultural diplomacy. **Research methodology.** The study employs a set of general scientific and specialized methods, including theoretical analysis and generalization (to examine scholarly sources on cultural diplomacy and the internationalization of education), the comparative method (to compare the features of vocal training in Ukraine and China), the systemic approach (to consider art education as a component of cultural policy), the method of modeling (to develop a model of intermusical interaction and the structure of the polyartistic approach), as well as interpretative and descriptive methods (to comprehend the role of vocal art as an instrument of “soft power” and to characterize pedagogical practices). **Scientific novelty of the article** lies in the fact that, based on the concepts of cultural diplomacy and “soft power,” the role of vocal art as an instrument of strategic communication is substantiated; the polyartistic approach in teaching foreign students is specified, contributing to the development of their critical thinking and creativity; it is determined that the integration of Ukraine’s music education into the global system is a significant factor in national security and cultural resilience; the effectiveness of involving Chinese students as “cultural ambassadors” of Ukrainian narratives is proven. **Conclusion.** The intermusical interaction between Ukraine and China in the field of vocal art is transforming into a strategic partnership. The implementation of the polyartistic approach ensures a high quality of training for specialists capable of critical reflection on art. The proposed frameworks – the model of intermusical interaction, the structure of the polyartistic approach, and the algorithm for training a cultural diplomat – form an integrated conceptual system suitable for implementation in national higher art education institutions. The internationalization of Ukraine’s music education serves as an effective instrument of cultural diplomacy and “soft power,” creating conditions for a stable positive image of the state in the global arena.

**Keywords:** vocal art, polyartistic approach, internationalization of education, Ukraine, China, cultural diplomacy, soft power.

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**Вокальне мистецтво України і Китаю в просторі інtermузичної взаємодії: поліартистичний підхід та стратегічна інтернаціоналізація**

**Метою статті** є розкриття специфіки інtermузичної взаємодії України та Китаю через впровадження поліартистичного підходу у вокальну підготовку та обґрунтування стратегічного значення інтернаціоналізації музичної освіти як складника культурної дипломатії. **Методологія дослідження.** У статті використано комплекс загальнонаукових і спеціальних методів, зокрема теоретичний аналіз і узагальнення (для опрацювання наукових джерел із проблем культурної дипломатії та інтернаціоналізації освіти), компаративний

метод (для зіставлення особливостей вокальної підготовки в Україні та Китаї), системний підхід (для розгляду мистецької освіти як складника культурної політики), метод моделювання (для розробки моделі інтермузичної взаємодії та структури поліартистичного підходу), а також інтерпретаційний і описовий методи (для осмислення ролі вокального мистецтва як інструменту «м'якої сили» та характеристики педагогічних практик). **Наукова новизна** статті полягає в тому, що в ній на основі концепції культурної дипломатії та «м'якої сили» обгрунтовано роль вокального мистецтва як інструменту стратегічної комунікації; деталізовано поліартистичний підхід у навчанні іноземних студентів, що сприяє розвитку їхнього критичного мислення та креативності; визначено, що інтеграція музичної освіти України у світову систему є вагомим чинником національної безпеки та культурної опірності; доведено ефективність залучення китайських студентів як «культурних амбасадорів» українських наративів. **Висновок.** Інтермузична взаємодія України та Китаю у вокальній сфері трансформується у стратегічне партнерство. Впровадження поліартистичного підходу забезпечує високу якість підготовки фахівців, здатних до критичного осмислення мистецтва. Запропоновані схеми – модель інтермузичної взаємодії, структура поліартистичного підходу та алгоритм підготовки культурного дипломата – утворюють цілісну концептуальну систему, придатну для впровадження у вітчизняних мистецьких ЗВО. Інтернаціоналізація музичної освіти України виступає дієвим інструментом культурної дипломатії та «м'якої сили», створюючи умови для стійкого позитивного іміджу держави на світовій арені.

**Ключові слова:** вокальне мистецтво, поліартистичний підхід, інтернаціоналізація освіти, Україна, Китай, культурна дипломатія, Soft Power.

Relevance of the research topic. In the context of contemporary geopolitical instability and the intensification of globalization processes, arts education is no longer merely a domain of academic training; it is increasingly acquiring the features of a strategic resource of the state. The interaction between the vocal schools of Ukraine and China is becoming a unique platform for intermusical dialogue, where traditional methods of performer training encounter the need to adapt to the demands of the global educational space. The core problem lies in the necessity to develop new conceptual approaches that would enable Ukrainian higher education institutions in the arts not only to attract international students, but also to integrate effectively into the global system of music education and to build a worldwide network of artistic contacts. This includes creating joint educational programs, implementing interuniversity exchanges, and developing integrated cultural projects, thereby strengthening Ukraine's "soft power" in the Asian region.

Thus, the relevance of the research topic is обусловлена the need to design and implement new conceptual approaches to vocal training that ensure the integration of academic traditions, interdisciplinary creativity, and international cultural interaction. A polyartistic approach, combined with strategic internationalization, becomes not only an educational innovation but also an important instrument for the development of Ukrainian musical culture and its integration into the global artistic space.

Analysis of research and publications. Issues of internationalization and the strategic significance of culture have been reflected in studies devoted to the concept of "soft power on the frontline" as a tool for countering disinformation [14]. The theoretical foundations of "green cultural diplomacy" and the

transmission of values through art are examined in study [13].

A significant contribution to the development of the polyartistic approach as a method for fostering critical thinking in future musicians has been made by the authors of article [15]. Certain aspects of the integration of Ukrainian education into the global space, as well as the internationalization of music education in Ukraine, have been explored in the works of V. Marchenko [6; 7].

The issue of educational and cultural interaction between Ukraine and China has been the subject of a number of dissertations in the 2020s [2; 5; 3 et al.]. Yang Pengfei has further developed this topic: in his dissertation, the author emphasizes the importance of cultural dialogue between the two countries, driven by the popularity of singing and the development of international educational and creative contacts. The researcher notes that "it is important to explore the vocal culture of a society in its full diversity – from folk to classical, academic singing traditions and their transformation in the work of modern-era artists" [8, 2].

In her article, M. Zhang compares repertoire, modal foundations, and vocal teaching methods in Ukraine and China, identifying differences – European modality and polyphony in Ukraine versus pentatonicism and unison in China – as well as common features, such as a focus on children's folklore and the development of musical and ethnocultural awareness [11; 12]. Qin Yanjie addresses the issue of intermusical interaction between Ukraine and China through an analysis of shared historical processes in the formation of children's music as the foundation of future vocal art. She demonstrates how modernization influences and national traditions in both countries contributed to the emergence of similar educational and vocal-pedagogical

models. The researcher emphasizes that “the development of children’s music in Ukraine and China in the 1900s–1930s is not only a history of genre and pedagogical transformations, but also a process of shaping new models of cultural memory,” and points to shared tendencies in both countries toward combining national traditions with borrowed (European or Japanese) models [9, 176].

Chang Yuan concludes that “from the stylistic perspective of the 21st century, ensemble piano works by Ukrainian and Chinese composers share a common feature – a tendency toward eclecticism as a combination of diverse stylistic elements” [10, 158]. V. Dutchak and Ch. Wang compare trends in the dissemination of musical-epic genres in the musical arts of Ukraine and China at the level of accompaniment instruments. They emphasize that “accompaniment, along with the melodic-vocal component, is an important formative factor of the genre,” and that their development has led to “a transition from a purely folk musical context to the sphere of professional art” [4, 150].

The value of I. Antoniuk’s article in the context of this study lies in its exploration of intermusical interaction between Ukraine and China through a comparison of authorial interpretations of the concept of “time” in contemporary chamber music. The researcher analyzes how differing cultural and philosophical traditions are embodied in musical language (the lyricism of the Ukrainian school and the avant-garde–traditional synthesis of the Chinese school), thereby creating a shared artistic space of dialogue [1].

The analysis of research findings demonstrates that uncovering the specifics of intermusical interaction between Ukraine and China is of fundamental importance, as it reveals the depth of cultural dialogue between the two

countries. This dialogue emerges at the intersection of distinct musical traditions (the European polyphonic system of Ukraine and the pentatonic, unison-based model of China) while simultaneously highlighting shared developmental tendencies, particularly reliance on folklore, children’s musical culture, and ethnocultural consciousness.

At the same time, the internationalization of music education functions as a strategic instrument of cultural diplomacy, facilitating the dissemination of values, strengthening international ties, and shaping a positive image of states, which determines the relevance of this article.

The aim of the article is to reveal the specifics of intermusical interaction between Ukraine and China through the implementation of a polyartistic approach in vocal training and to substantiate the strategic importance of the internationalization of music education as a component of cultural diplomacy.

Presentation of the main material. At the present stage, the internationalization of music education in Ukraine is viewed as a comprehensive process that goes beyond the mere attraction of foreign investment. The Ukrainian vocal school possesses a unique potential for shaping a global artistic space [6]. This process is developing particularly dynamically in cooperation with the People’s Republic of China, where the Ukrainian academic tradition enjoys consistently high demand.

A key instrument for the modernization of education is the polyartistic approach. This method enables vocalists to move beyond narrowly technical sound production and to develop creative and critical thinking [15, 145]. In practice, it is implemented through the synthesis of vocal performance with visual arts and theatre.

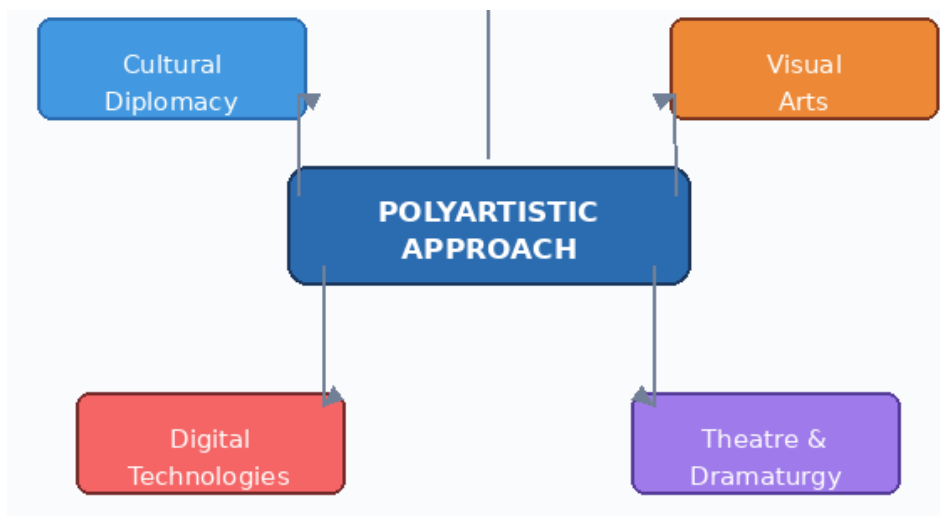


Figure 1. *The Polyartistic Approach in Vocal Education*  
Source: developed by the authors on the basis of [3].

The structure of the polyartistic approach is illustrated in Figure 1, at the center of which is the approach itself as an integrative foundation of modern vocal training. It functions as a multidimensional system that combines various spheres of artistic and sociocultural activity. In particular, one of the key components is visual art, which expands the expressive capabilities of the vocalist through imagery, stage aesthetics, and the use of visual symbols. Equally important is the domain of theatre and dramaturgy, which ensures the development of acting skills, emotional expressiveness, and the ability to interpret artistic images. Digital technologies play a significant role in the structure of this approach, opening new formats of musical communication, promoting interactivity in the educational process, and facilitating integration into the global cultural

space. At the same time, cultural diplomacy defines the strategic dimension of the polyartistic approach, orienting vocal training toward intercultural dialogue and the formation of a positive national image. The interaction of these components enables a transition beyond purely technical vocal training and forms a comprehensive model for preparing a new type of specialist. The result of implementing the polyartistic approach is the emergence of a cultural diplomat—a bearer of national identity capable of effective intercultural communication and the representation of Ukrainian culture on the international stage. To structure the pedagogical process of training a cultural diplomat, we have developed a step-by-step algorithm comprising six interrelated stages (Figure 2).

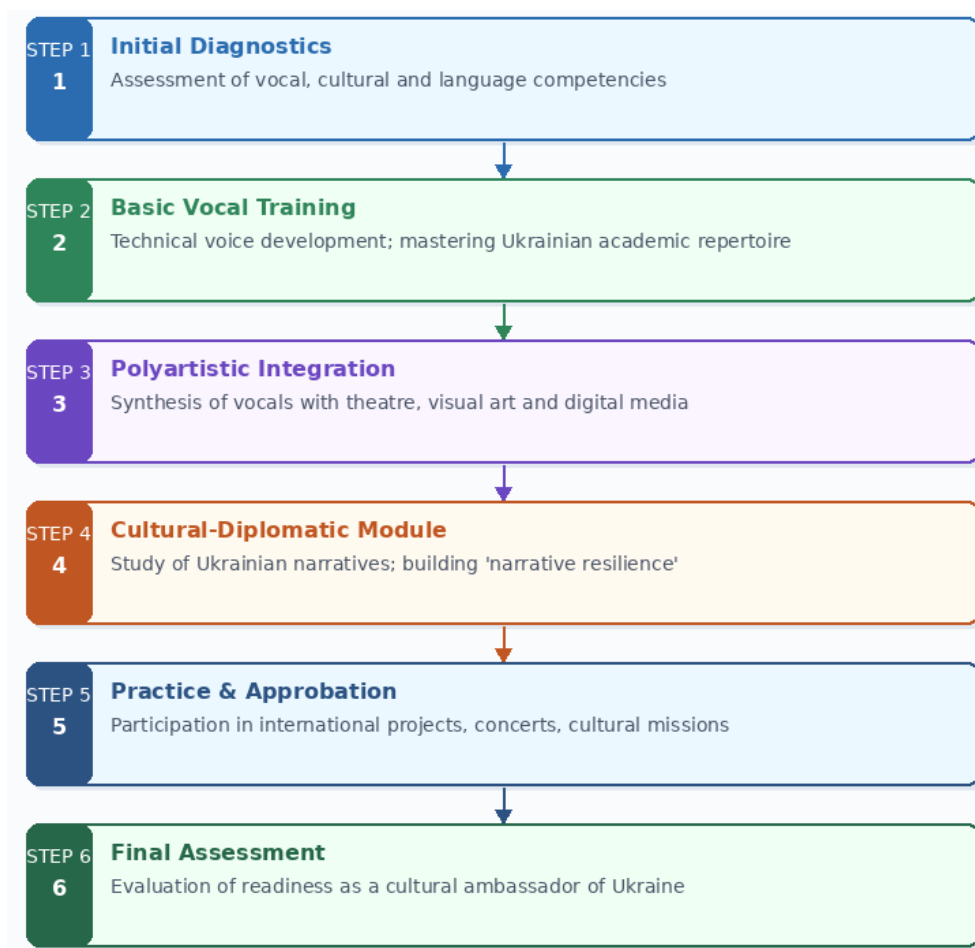


Figure 2. Algorithm for Training a Cultural Diplomat

Source: developed by the authors

The first step is initial diagnostics, aimed at assessing the student's vocal, cultural, and language competencies. The second step is basic vocal training, which involves technical refinement of the voice and the study of the Ukrainian academic repertoire. The third step is polyartistic integration, which implements the

synthesis of vocal performance with theatre, visual arts, and digital media. The fourth step is the cultural-diplomatic module, focused on studying Ukrainian narratives and developing "narrative resilience." The fifth step is practice and validation, which includes participation in international projects, concerts, and cultural

missions. The final, sixth step is the summative assessment, which evaluates the student's readiness to act as a cultural ambassador of Ukraine in the world.

In addition to its pedagogical aspect, vocal interaction has significant diplomatic potential. Relying on the concept of "soft power on the frontlines," we argue that every Chinese vocal

student who masters the Ukrainian repertoire becomes a transmitter of Ukraine's national identity [14, 35]. This contributes to the formation of so-called "narrative resilience" in the international space. The conceptual framework of intermusical interaction between Ukraine and China is reflected in the model we propose (Figure 3).

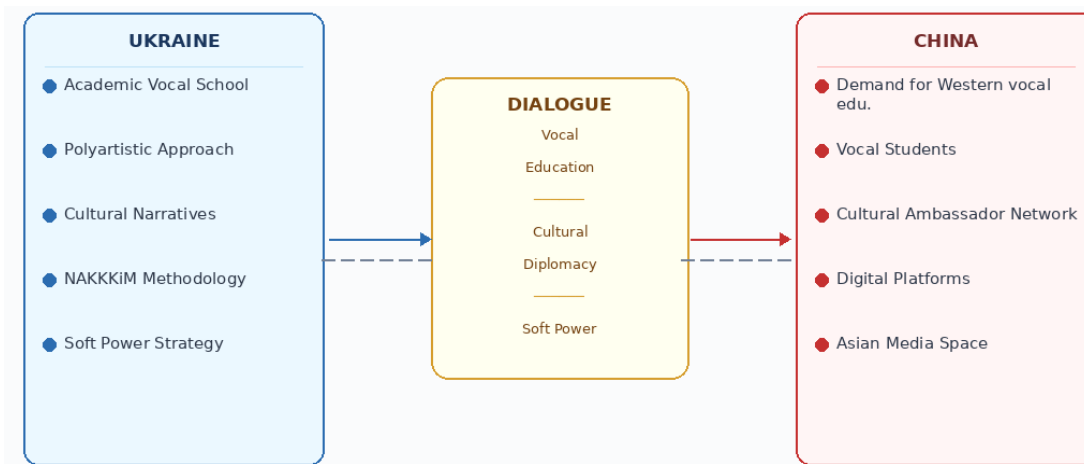


Figure 3. Model of Intermusical Interaction between Ukraine and China

Source: developed by the authors

A special place is occupied by "green cultural diplomacy," which orients vocal education toward the ecological preservation of intangible heritage and humanistic values in relations between states [13]. The integration of these principles into the educational process enables Ukraine to consolidate its status as a subject of global culture

[6]. Table 1 presents a comparative analysis of models of intermusical interaction, reflecting the transformation of approaches to vocal education in the context of globalization and the development of cultural diplomacy between Ukraine and the People's Republic of China.

Table 1

Comparison of Intermusical Interaction Models

Indicator	Traditional Model	Strategic Internationalization
Methodology	Technocentrism (vocal technique)	Polyartism (synthesis of arts)
Goal	Performer's diploma	Formation of a cultural diplomat
Communication	Offline classroom	Multisensory digital strategy
Values	Academic standard	"Green" diplomacy and ethics

Source: developed by the authors on the basis of [2; 5]

The comparison is carried out based on key indicators that define the content, objectives, and value orientations of the educational process. In particular, in terms of teaching methodology, the traditional model is oriented toward technocentrism, where the development of vocal-technical skills predominates, whereas strategic internationalization is based on a polyartistic approach that предусматриває the synthesis of different art forms and interdisciplinary integration. With regard to educational objectives, a shift in emphasis is observed: while the traditional model is primarily aimed at obtaining

the qualification of a performer, the new paradigm предусматриває the formation of a cultural diplomat – a specialist capable of engaging in intercultural communication and representing national culture at the international level. In terms of the communicative aspect, the traditional model is limited to an offline format of instruction (classroom-based learning), whereas strategic internationalization involves the use of multisensory digital strategies, which significantly expands opportunities for intercultural interaction and access to educational resources. Particular attention should be paid to the transformation of

value orientations: from the dominance of academic standards in the traditional model to the implementation of the principles of “green” cultural diplomacy and ethical responsibility in the strategic model, which contributes to the preservation of intangible cultural heritage and the development of humanistic principles of international cooperation. Thus, the comparative characteristics presented in the table demonstrate a transition from a narrowly specialized model of vocal training to a comprehensive system of intermusical interaction that integrates educational, cultural, and diplomatic functions.

The scientific novelty of the article lies in the fact that, based on the concepts of cultural diplomacy and “soft power,” it substantiates the role of vocal art as an instrument of strategic communication; elaborates the polyartistic approach in the education of international students, contributing to the development of their critical thinking and creativity; determines that the integration of Ukrainian music education into the global system is a significant factor in national security and cultural resilience; and demonstrates the effectiveness of involving Chinese students as “cultural ambassadors” of Ukrainian narratives.

Conclusions. The conducted research confirms that intermusical interaction between Ukraine and China in the vocal sphere is transforming into a strategic partnership. The implementation of the polyartistic approach ensures a high quality of training for specialists capable of critically engaging with artistic phenomena. The proposed schemes – the model of intermusical interaction, the structure of the polyartistic approach, and the algorithm for training a cultural diplomat – form a coherent conceptual system suitable for implementation in Ukrainian higher education institutions in the arts. The internationalization of music education in Ukraine serves as an effective instrument of cultural diplomacy and “soft power,” creating conditions for a sustainable positive image of the state on the global stage.

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