

THE ROLE OF PEDAGOGICAL MENTORING IN BUILDING PROFESSIONAL COMPETENCIES OF FUTURE MUSIC TEACHERS

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SUMMARY. The aim of the article is to identify the conditions for the effective use of pedagogical mentoring for building professional competencies of future music teachers. The research employed such methods as questionnaires, testing, and a formative experiment. The research confirmed the hypothesis about the effectiveness of pedagogical mentoring in the training of future music teachers. In general, medium and sufficient indicators of professional competencies prevail in the studied samples. Pedagogical mentoring is effective in stimulating motivation for self-development in the musical field and increasing general interest in musical art. The accumulated professional knowledge of future specialists has not changed significantly during the mentoring process. Learning about the history of music is especially problematic. Effective factors of the mentor's influence are the level of professional

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experience in the musical field, social and professional authority, personal charisma of the mentor. Traditional higher education is more focused on the assimilation of theoretical knowledge, compared to the development of professional motivation and professional skills of future music teachers. Students are more focused on the musical field than the pedagogical one. The significance of the obtained results implies their use for optimizing the training process of future music teachers. Research prospects are studying the specifics of the impact of pedagogical mentoring depending on the year of study of future music teachers.

Keywords: pedagogical mentoring; music education; professional competence; musical art; students

Introduction

Researchers in different countries focus on the problems of music education⁶. The relevance of this research is determined by the social significance of the phenomenon. It is worth noting that music education contributes not only to the development of musical abilities, but also to the development of personality as a whole⁷. Besides, music education ensures the preservation and transmission of cultural heritage⁸. Teachers play a significant role in the implementation of these tasks⁹. This consideration determines the need to substantiate the training of future music teachers in the system of higher education. This issue is considered in many studies^{10,11,12}. These researchers focused on various aspects of the development

⁶ Fautley, Martin, Daubney, Alison. Editorial: What is music education for? *British Journal of Music Education*, 40, No. 2, 2023, pp. 141-144. <https://doi.org/10.1017/S026505172300013X>

⁷ Yao, Bing, Li, Weiwei. The role of a teacher in modern music education: can a student learn music with the help of modernized online educational technologies without teachers? *Education and Information Technologies*, 14, 2023, pp. 1-16. <https://doi.org/10.1007/s10639-023-11786-6>

⁸ Li, Beibei, Zhou, Zhi. Application of multisource data fusion analysis in college vocal music teaching. *Scientific Programming*, 2022, 2022, Article 9483254. <https://doi.org/10.1155/2022/9483254>

⁹ Jack, Christine, Higgins, Steve. Embedding educational technologies in early years education. *Research in Learning Technology*, 27, 2019, pp. 20-33. <https://doi.org/10.25304/rlt.v27.2033>

¹⁰ Rumiantseva, S., Drieieva, Yu. The essence and content of the professional competence of the future teacher of musical art. *Pedagogy of creative personality formation in higher and general academic schools*, 70, No. 3, 2020, pp. 222-226. <https://elibrary.kubg.edu.ua/id/eprint/31695/>

¹¹ Sovik, Tetiana. Formation of Practical and Activity Competence of Future Music Teachers During Pedagogical Practice. *Pedagogical Discourse*, 33, 2022, pp. 19-24. <https://doi.org/10.31475/ped.dys.2022.33.02>

¹² Yalovskyi, P. M. To the problem of formation of professional competence of future teachers of musical art: The current state. *Pedagogical Sciences*, 86, 2019, pp. 391-394. <https://doi.org/10.32999/ksu2413-1865/2019-86-74>

of professional competencies of future music teachers. However, some aspects of the outlined issues remain unclear. There are almost no studies of the impact of pedagogical mentoring on the professional training of music teachers.

Mentoring is a very common practice in higher education that has been extensively studied in the academic literature¹³. This tool improves training students and extends employment opportunities¹⁴. There is research on the use of the mentoring tool in the context of training professional musicians^{15,16}. However, as already mentioned, there are no studies on the implementation of mentoring for the professional development of teachers in the field of musical art. Revealing this issue is of great practical importance, as it ensures the optimization of the professional training of music teachers.

The aim of the article is to determine the conditions for the effective use of pedagogical mentoring for building professional competencies of future music teachers.

Research objectives:

- 1) analyse theoretical sources on the training of music specialists;
- 2) empirically determine the criteria and indicators of professional competencies of future music teachers;
- 3) experimentally verify the causal relationship between pedagogical mentoring and changes in the professional competencies of students in the field of art.

Methods and Materials

The research stages

The research stages reflect the standard scheme the research: formulation of the research problem; analysis of theoretical sources; research planning; the data collection stage, which involves primary and secondary diagnostics and formative influence; analysis of obtained data; data interpretation; drawing conclusions. The theoretical analysis of academic literature focused on various aspects of music education, professional

¹³ Fowler, Luke. Strategies for dealing with policy ambiguities. *Public Administration*, 101, No. 4, 2022, pp. 1394-1407. <https://doi.org/10.1111/padm.12887>

¹⁴ Rinfret, Sara R., Young, Sarah L., McDonald III, Bruce D. The importance of mentorship in higher education: An introduction to the symposium. *Journal of Public Affairs Education*, 29, No. 4, 2023, pp. 398-403, <https://doi.org/10.1080/15236803.2023.2260947>

¹⁵ Hays, Terrence Neville. The Role of Mentorship in the Training of Professional Musicians. *Journal of Arts and Education*, 1, No. 1, 2013, pp. 27-37. <https://www.researchgate.net/publication/256845893>

¹⁶ Luke, Ming. Mentorship in Music Education: Youth Chorale as an Incubator for Young Conductors. *Visions of Research in Music Education*, 40, 2022, Article 6. <https://digitalcommons.lib.uconn.edu/vrme/vol40/iss1/6>

training of music teachers, essence and structure of pedagogical mentoring. Theoretical research determined the main components of the professional competence of future music teachers: motivational and value, cognitive, activity and creative components¹⁷. The research hypothesis is determined — pedagogical mentoring is an effective tool for building the professional competence of future music teachers. The structure of the empirical research involves orientation to the natural sciences paradigm and the theory of the psychological and pedagogical experiment¹⁸.

Instruments

The research employed methodological tools adapted for the study of the professional competence of future music teachers¹⁹. In this context, it is important to analyse the specific content of the studied components. The motivational and value component includes the following indicators: understanding of the social importance of the chosen profession; level of interest in music teaching; motive of professional self-development. A *questionnaire survey* was used to determine these components²⁰. The cognitive component includes the indicators of the level of knowledge and skills of musical and pedagogical activity; the level of development of the artistic and associative information fund; general intelligence indicators; the ability to assess the level of development of children's musical abilities; professional reflection ability. This component was evaluated through testing in the subjects provided by the educational programmes offered to students.

The activity and creative component involves the following indicators: the ability to plan and deliver music lessons, the ability to organize the educational and creative process, the level of mastery of a particular musical instrument, the ability to plan music-making activities, the ability to analyse a musical work, the ability to analyse pedagogical situations and draw appropriate conclusions. This criterion was studied by using the *observation method*, which was based on recording of the specified indicators. Each of the components has unified levels of development — low, medium, sufficient, high. A formative experiment was planned and implemented to test the

¹⁷ Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

¹⁸ Lavrentieva, H. P., Shyshkina, M. P. Methodological recommendations for the organization and conduct of a scientific and pedagogical experiment. Kyiv: PTZN, 2007.

¹⁹ Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

²⁰ Pastushenko, L. A. Pedagogical Technology of Professional Competence Development of Future Music Art Teachers at Art Institutions of Higher Education. PhD diss. Rivne: Rivne State University of the Humanities, 2017.

research hypothesis. The independent variable is the pedagogical mentoring programme in music pedagogical education. The dependent variable is the professional competence of future music teachers.

Sample

The study was attended by students majoring in Secondary Education (Musical Art). The sample was divided into two groups in the context of implementing the requirements and conditions of the experiment: experimental (EG, presence of an independent variable) and control (CG, absence of an independent variable). The samples were formed at Kremenets Taras Shevchenko Academy of Humanities and Pedagogy, Institute of Arts of Rivne State Humanitarian University, Barsk Mykhailo Hrushevskyy Humanitarian and Pedagogical College. There are 98 undergraduate students in the CG, and 102 undergraduate students in the EG. The gender distribution of research participants reflects the specifics of training in the relevant major. The composition and structure of the samples ensured the verification of the hypothesis, as it allowed to compare the indicators of professional competence at the beginning and at the end of the formative experiment. The main approach to the formation of samples is randomization, which allows to ensure the representativeness of the study. The equivalence of the samples was proved through the expert assessment of the teachers involved in the study.

Data Collection

The research was organized and supervised by the authors of the article and their assistants. The duration of the research is September 2023 - February 2024. The formative influence was diagnosed in the context of the students' educational process. Experienced specialists — teachers and musicians — were involved in the work with the EG. The total number of mentors is 8 people. Pedagogical mentoring was carried out on the basis of the following stages: establishment of contact, transfer of experience, consolidation of transferred skills and knowledge. Classes with a mentor took place in individual and group format 2-3 times a week during the academic semester. An obligatory element of the study was the instruction of specialists on the implementation of mentoring functions. In this way, an adequate methodical justification of the process was ensured. Primary and secondary diagnostics were carried out by different people. The authors of the study were not directly present at the classes where mentors were involved. So, it helped to avoid the Pygmalion effect.

Data analysis

Data analysis was based on the calculation of the percentages of the studied levels, the Kolmogorov-Smirnov test, and the Student test. Research

data are presented in ordinal scales. SPSS.22 was used for data processing. The interpretation of the obtained numerical indicators was carried out by using the structural approach.

Ethical criteria

The principle of confidentiality was strictly observed. Participation of students and mentors in the study was voluntary. The data collection procedure did not violate the honour and dignity of the experiment participants. An atmosphere of benevolence was ensured at the classes. There is no conflict of interest.

Literature Review

In the context of the topic of our research, it is appropriate to analyse the main trends of modern music education. The main components of this process are the study of the specifics of world music, its historical genesis, familiarization with various genres and styles, the work of famous composers²¹ and aesthetic education on the basis of musical material²². Strategically, learning musical arts involves focusing on mastering the skills of playing musical instruments and developing vocal abilities²³. Regular rehearsals play the leading role in the implementation of these tasks²⁴. The opportunities offered by modern information technologies optimize the process of students' learning and musical development²⁵. Using the possibilities of musical education is appropriate for students' social development and ecological awareness²⁶.

The teacher as the central figure of musical arts teaching performs a number of functions. The teacher's tasks include the search for an adequate method of broadcasting educational material, taking into account the

²¹ Ryan, Charlene, Boucher, Boucher, Ryan, Gina. Children's feelings about piano performances across a year of study. *International Journal of Music Education*, 40, No. 3, 2022, pp. 392-406. <https://doi.org/10.1177/02557614211066342>.

²² Hamond, Luciana, Himonides, Evangelos, Welch, Graham. The nature of feedback in higher education studiobased piano learning and teaching with the use of digital technology. *Journal of Music Technology and Education*, 13, No. 1, 2020, pp. 33-56. https://doi.org/10.1386/JMTE_00015_1.

²³ Xue, N. The development of a sense of rhythm in students in the process of choral conducting training. *Musica Hodie*, 20, 2021, Article e65443. <https://doi.org/10.5216/mh.v20.65443>.

²⁴ Thomas, Michelle A., Norgaard, Martin, Stambaugh, Laura A., Atkins, Rebecca L., Kumar, Anita B., & Farley, Alison L. P. Online involvement for Georgia student teachers during Covid-19. *Frontiers in Psychology*, 12, 2021, Article 648028. <https://doi.org/10.3389/fpsyg.2021.648028>

²⁵ Nart, Sevan. Music software in the technology integrated music education. *Turkish Online Journal of Educational Technology*, 15, No. 2, 2016, pp. 78-84. <https://files.eric.ed.gov/fulltext/EJ1096456.pdf>

²⁶ Foster, Raisa, Sutela, Katja. Ecosocial approach to music education. *Music Education Research*, 26, No. 2, 2024, pp. 99-111. <https://doi.org/10.1080/14613808.2024.2319586>

students' interests when organizing the educational process, as well as effective and emotional presentation of the musical content of the lesson are particularly important²⁷. The use of improvisation in music classes is relevant, which manifests itself in two ways: as a demonstration of composition as the basis of musical education and improvisation as creativity, which has a powerful developmental potential²⁸. It is important that the teacher can optimally combine the methods of graphic (note) and sound demonstration of compositions²⁹. Giving students independence in music lessons in the process of performing creative tasks is a tool for increasing the effectiveness of teaching³⁰. Therefore, it is necessary to provide an opportunity for students to establish cognitive communication in the process of performing educational tasks with musical material³¹. All the listed aspects should be taken into account in the training of future specialists.

The theoretical justification of pedagogical mentoring in the literature should be considered separately. The main function of pedagogical mentoring in higher education is the students' professional and personal development in accordance with the current conditions of society and the labour market³². Mentors should stimulate future specialists to self-development. The main structural elements of pedagogical mentoring in higher education are the specifics of communication between the student and the mentor, the content of the academic subject, the focus on revealing personal potential³³. Pedagogical

²⁷ Fredriksson, Karolina, Zandén, Olle, Wallerstedt, Cecilia. Teaching and learning in music education – a meta-synthesis, *Music Education Research*, 26, No. 2, 2024, 193-204. <https://doi.org/10.1080/14613808.2024.2319579>

²⁸ Larsson, Christina, Georgii-Hemming, Eva. Improvisation in General Music Education – A Literature Review. *British Journal of Music Education*. 36, No. 1, 2019, pp. 49-67. <https://doi.org/10.1017/S026505171800013X>

²⁹ Rudbäck, Niklas. *Circumscribing Tonality: Upper Secondary Music Students Learning the Circle of Fifths*. PhD diss. Göteborgs University, 2020.

³⁰ Wallerstedt, Cecilia, Hillman, Thomas. 'Is It Okay to Use the Mobile Phone?' Student Use of Information Technology in Pop-Band Rehearsals in Swedish Music Education. *Journal of Music, Technology & Education*, 8, No. 1, 2015, pp. 71–93. https://doi.org/10.1386/jmte.8.1.71_1

³¹ Bautista, Alfredo, Toh, Guo-Zheng, Mancenido, Zid-Niel, Wong, Joanne. Student-Centered Pedagogies in the Singapore Music Classroom: A Case Study on Collaborative Composition. *Australian Journal of Teacher Education*, 43, No. 11, 2018, pp. 1–25. <https://doi.org/10.14221/ajte.2018v43n11.1>

³² Yeromenko, Olha. An adaptive approach to mentoring in higher education in martial law. *Adaptive Management: Theory and Practice. Series Pedagogics*, 16, No. 31, 2023. [https://doi.org/10.33296/2707-0255-16\(31\)-02](https://doi.org/10.33296/2707-0255-16(31)-02)

³³ Evans, Meg E., Taylor, Rebecca M., McCloud, Laila, Burr, Katherine. Exploring the role of faculty and staff mentors in fostering ethical leadership among undergraduate students: "We have to narrow the distance". *International Journal of Mentoring and Coaching in Education*, 11, No. 2, 2021, pp. 137–152. <https://doi.org/10.1108/IJMCE-09-2020-0058>

mentoring in a higher education institution (HEI) involves the transfer of support and recommendations from a more experienced specialist to a less experienced student³⁴. It can be stated that mentoring has a positive effect on an individual's musical abilities but is not a "magic wand" that guarantees the result³⁵. The organization of effective musical rehearsals is of great importance in the process of implementing musical mentoring³⁶. An interesting technique is the organization of discussions on performing various musical compositions³⁷. The possibilities of the digital age are transforming the structure and essence of mentoring. In modern conditions, peers of students with certain experience and social authority can be musical mentors³⁸. It is relevant to study the issues of automated music mentoring with the help of computer programs and neural networks³⁹. The study of mentoring of future music teachers requires additional attention, as this topic is almost not covered in academic literature.

Results

The obtained quantitative data reflect the trends of transformations of the professional competence of future music teachers (Table 1). The obtained results will be analysed taking into account the results of the questionnaire survey, testing and observation.

³⁴ Etoru, John Michael, Adebayo, Sanni Tajudeen. Mentorship and supervision in Ugandan higher education institutions universities: challenges and prospects. *Kabale University Interdisciplinary Research Journal*, 1, No. 3, 2022, pp. 107–114. <https://kurj.kab.ac.ug/index.php/1/article/view/31/27>

³⁵ Janosov, Milán, Musciotto, Federico, Battiston, Federico, Iñiguez, Gerardo. Elites, communities and the limited benefits of mentorship in electronic music. *Scientific Reports*, 10, No. 1, 2020, pp. 31-36. <https://doi.org/10.1038/s41598-020-60055-w>

³⁶ Abramo, Joseph. Developing Core Practices for an Instrumental Music Education Methods Course, *Visions of Research in Music Education*, 27, 2016, Article 2. <https://digitalcommons.lib.uconn.edu/vrme/vol27/iss1/2>

³⁷ Bernard, Cara Faith, Abramo, Joseph Michael. *Teacher evaluation in music: A guide for music teachers in the US*. Oxford University Press, 2019.

³⁸ Vaizman, Tal. Music Mentors of the Streaming Era: from Algorithms to Influential Figures. *JAYS*, 6, 2023, pp. 45-66. <https://doi.org/10.1007/s43151-023-00090-2>

³⁹ Karakayali, Nedim, Kostem, Burc, Galip, Idil. Recommendation systems as technologies of the self: algorithmic control and the formation of music taste. *Theory, Culture & Society*, 35, No. 2, 2018, pp. 3-24. <https://doi.org/10.1177/2F0263276417722391>

Table 1

Components of professional competence	Levels of development	Number of subjects							
		Control group				Experimental group			
		Before the influence		After the influence		Before the influence		After the influence	
		%	Q-ty	%	Q-ty	%	Q-ty	%	Q-ty
Motivational and value	Low	12.24	12	11.22	11	12.75	13	4.9	5
	Medium	19.39	19	16.33	16	21.57	22	6.87	7
	Sufficient	60.21	59	62.24	61	60.78	62	78.43	80
	High	8.16	8	10.21	10	4.9	5	9.8	10
Cognitive	Low	10.21	10	4.08	4	7.84	8	5.88	6
	Medium	44.89	44	13.27	13	47.06	48	45.1	46
	Sufficient	39.8	39	68.38	67	39.22	40	41.18	42
	High	5.1	5	14.27	14	5.88	6	7.84	8
Activity and creative	Low	21.43	21	21.43	21	18.63	19	8.82	9
	Medium	43.88	43	39.8	39	48.04	49	23.53	24
	Sufficient	27.55	27	30.61	30	27.45	28	57.84	59
	High	7.14	7	8.16	8	5.88	6	9.81	10

The dynamics of changes in the components of the professional competence of future music teachers as a result of the formative influence

The motivational and value criterion reflects students' motivations for their future professional activity and its place in the system of value orientations. Sufficient indicators of the component prevail in the CG and EG (60% of respondents). Before the start of the experiment, approximately 20% of the respondents had a medium level of orientation towards their future profession. The smallest number of subjects have high and low indicators of the motivational and value criterion. In the CG, the results changed insignificantly — within 2-3%, while pronounced positive dynamics are observed in the EG. The number of students with sufficient indicators of the component increased by 14.65%, and high indicators increased in 4.9% of the respondents. At the same time, the percentage of people with medium indicators of the motivational and value component decreased by 17.7%. Low indicators decreased by 7.85%. The analysis of the results of the questionnaire survey gives reasons to claim that orientation towards the musical sphere is more characteristic for students than the pedagogical one. Future specialists also demonstrate a greater motivation for self-development

in the direction of mastering musical activities, compared to pedagogical ones. Students' cognitive interest is also more evident in the field of mastering musical skills. We believe that the main stimulating factor of the work of mentors in terms of motivation development was their stories about the experience of professional activity.

The primary diagnostics demonstrates the predominance of average and sufficient indicators of the cognitive component. This criterion indicates that future specialists in musical art have a basic level of knowledge about the professional field. Low indicators are expressed at the level of approximately 10%, and high — at the level of 5%. In the CG, the sufficient values of the component increased by almost a third (28.58%) during the study period. High indicators increased by 9.17%. Accordingly, the average level of professional knowledge decreased by 31.62%. A 2% shift in the components was recorded in the EG. In general, we state that pedagogical mentoring did not significantly affect the level of professional knowledge of future teachers. It can be stated that the subjects' knowledge of music theory and pedagogical methods is approximately equally developed. Knowledge of age and pedagogical psychology turned out to be the most complete, while methodological awareness is insufficient. After the completion of the formative experiment, no significant changes were recorded in the levels of professional reflection. In the context of our study, we did not identify a relationship between general intelligence and professional abilities.

The activity and creative component is recorded mainly at the medium level. Such data were found during primary diagnostics. Low indicators of this component are most pronounced in the structure of professional competence. About a third of the subjects have medium values of the criterion. There were no significant changes in the component in the CG. In the EG, a significant increase in the number of students with a sufficient level of activity and creative component (30.39%) is recorded. The medium values of the operating component decreased by 24.51%, while the low values — by 9.81%. High indicators changed insignificantly. The influence of pedagogical mentoring was especially noticeable in the context of the level of development of the ability to master musical instruments. In general, students with difficulties in mastering solfeggio techniques were found. The ability to analyse musical works is at a fairly high level. The performing element of the activity and creative component is better developed than the creative component. The pedagogical component of the activity criterion of professional competence is also developed worse than the musical component. The mentors demonstrated certain actions, and then the students began to perform appropriate musical compositions. If necessary, the mentors adjusted the level and features of the performance of the work.

In general, less attention was paid to pedagogical activities in the process of pedagogical mentoring.

Table 2

Components of professional competence	Student's t-test	
	Control group	Experimental group
Motivational and value	1.3976	2.4417*
Cognitive	3.4521**	1.6786
Activity and creative	1.5642	3.1779**

Value of Student's t-test of components of professional competence of future music teachers

The use of the Kolmogorov-Smirnov test gave grounds for calculating the parametric significance criterion. The results are presented in Table 2. In the CG, there are no significant shifts in the motivational and value, as well as cognitive components of the professional competence of future music teachers. At the same time, significant differences in the cognitive component were found in this sample ($t=3.4521$, $p=0.01$). In the EG, no statistically significant differences were found in the level of professional knowledge at the beginning and at the end of the formative influence. A motivational and value component ($t=2.4417$, $p=0.05$), as well as an activity and creative component ($t=3.1779$, $p=0.01$) underwent significant transformations under the influence of pedagogical mentoring. The use of statistical methods confirms our previous conclusions of the descriptive analysis.

Discussion

In general, the research hypothesis was confirmed, so we can state that mentoring is an effective tool for professional training of students⁴⁰. Stimulating professional motivation, as well as the activity and creative component turned out to be the most effective pedagogical mentoring for future music teachers. At the same time, the studied approach is not effective enough for the development of knowledge and skills of music teachers. Traditional higher education, on the contrary, proved effective for the development of the cognitive component of the professional competence of future music teachers. The motivational and value, as well as the activity and creative components in the CG remained without significant changes. Such

⁴⁰ Rinfret, Sara R., Young, Sarah L., McDonald III, Bruce D. The importance of mentorship in higher education: An introduction to the symposium. *Journal of Public Affairs Education*, 29, No. 4, 2023, pp. 398-403, <https://doi.org/10.1080/15236803.2023.2260947>

results are explained not by the lack of effectiveness of traditional education, but by its orientation towards long-term prospects. Given this, the shift in educational outcomes is a longer process in case of the implementation of a traditional strategy of higher education. Pedagogical mentoring involves a more focused, intensive nature of influence, which involves more dynamic transformations of professional competence.

We came to the conclusion that the effective factors of the mentor's effective influence on the students are the level of the mentor's professional experience, social and professional authority, personal charisma. At the same time, strict adherence to methodological aspects of the educational process is of secondary importance. Providing controlled independence in the educational process is relevant⁴¹. However, it is important to consider the content of the curriculum in the mentoring process⁴². Therefore, pedagogical mentoring develops the motivation of future music teachers, musical skills, but has insufficient opportunities for the formation of a theoretical background of professional training. Such conclusions determine the further direction of improvement of the pedagogical mentoring programme. In general, we agree with the opinions regarding the relevance of music education for the development of an integral personality⁴³.

It is worth noting that mentoring in the training of future music teachers has its own specifics compared to a similar approach in music education⁴⁴. In particular, more attention should be paid to methodical, pedagogical, and psychological aspects of training. In our study, these points were not sufficiently reflected in the mentoring process. We confirm the exclusive role of rehearsals for training the studied category of specialists⁴⁵. In the context of modern realities, it is advisable to consider the possibilities

⁴¹ Wallerstedt, Cecilia, Hillman, Thomas. Is It Okay to Use the Mobile Phone? Student Use of Information Technology in Pop-Band Rehearsals in Swedish Music Education. *Journal of Music, Technology & Education*, 8, No. 1, 2015, pp. 71–93. https://doi.org/10.1386/jmte.8.1.71_1

⁴² Evans, Meg E., Taylor, Rebecca M., McCloud, Laila, Burr, Katherine. Exploring the role of faculty and staff mentors in fostering ethical leadership among undergraduate students: "We have to narrow the distance". *International Journal of Mentoring and Coaching in Education*, 11, No. 2, 2021, pp. 137–152. <https://doi.org/10.1108/IJMCE-09-2020-0058>

⁴³ Yao, Bing, Li, Weiwei. The role of a teacher in modern music education: can a student learn music with the help of modernized online educational technologies without teachers? *Education and Information Technologies*, 14, 2023, pp. 1-16. <https://doi.org/10.1007/s10639-023-11786-6>

⁴⁴ Luke, Ming. Mentorship in Music Education: Youth Chorale as an Incubator for Young Conductors. *Visions of Research in Music Education*, 40, 2022, Article 6. <https://digitalcommons.lib.uconn.edu/vrme/vol40/iss1/6>

⁴⁵ Thomas, Michelle A., Norgaard, Martin, Stambaugh, Laura A., Atkins, Rebecca L., Kumar, Anita B., & Farley, Alison L. P. Online involvement for Georgia student teachers during Covid-19. *Frontiers in Psychology*, 12, 2021, Article 648028. <https://doi.org/10.3389/fpsyg.2021.648028>

of pedagogical mentoring using modern information technologies⁴⁶. The issue of organizing automated music mentoring using AI technologies is relevant⁴⁷. An effective tool for mentor influence on students is the skilful use of improvisations in the course of pedagogical influence⁴⁸. It is necessary to consider the possibilities of optimizing the cohesion of the student group and the organization of cognitive communication in the process of mentoring⁴⁹. In this context, the approach of choosing mentors for future music teachers from among peers or authoritative senior students seems promising⁵⁰.

Limitations

The study involved the representatives of all four years of study of the bachelor's level of education. Collection of data on training courses will provide a more complete picture of indicators of professional competence of future music teachers.

Conclusions

The research confirmed the hypothesis about the effectiveness of pedagogical mentoring in the training of future music teachers. In general, medium and sufficient indicators of the level of professional competence in the field of music pedagogy prevail in the studied samples. Pedagogical mentoring is effective in stimulating motivation for self-development in the field of music and increasing general interest in musical art. Mentoring also stimulated qualitative changes in students' musical skills through the organization and emotional optimization of the rehearsal process. The accumulated professional knowledge of future specialists has not changed significantly during the mentoring process. Learning about the history of

⁴⁶ Nart, Sevan. Music software in the technology integrated music education. *Turkish Online Journal of Educational Technology*, 15, No. 2, 2016, pp. 78–84. <https://files.eric.ed.gov/fulltext/EJ1096456.pdf>

⁴⁷ Karakayali, Nedim, Kostem, Burc, Galip, Idil. Recommendation systems as technologies of the self: algorithmic control and the formation of music taste. *Theory, Culture & Society*, 35, No. 2, 2018, pp. 3-24. <https://doi.org/10.1177/2F0263276417722391>

⁴⁸ Larsson, Christina, Georgii-Hemming, Eva. Improvisation in General Music Education – A Literature Review. *British Journal of Music Education*. 36, No. 1, 2019, pp. 49-67. <https://doi.org/10.1017/S026505171800013X>

⁴⁹ Bautista, Alfredo, Toh, Guo-Zheng, Mancenido, Zid-Niel, Wong, Joanne. Student-Centered Pedagogies in the Singapore Music Classroom: A Case Study on Collaborative Composition. *Australian Journal of Teacher Education*, 43, No. 11, 2018, pp. 1–25. <https://doi.org/10.14221/ajte.2018v43n11.1>

⁵⁰ Vaizman, Tal. Music Mentors of the Streaming Era: from Algorithms to Influential Figures. *JAYS*, 6, 2023, pp. 45-66. <https://doi.org/10.1007/s43151-023-00090-2>

music is especially problematic. Effective factors of the mentor's influence are the level of professional experience in the musical field, social and professional authority, personal charisma of the mentor. We note that traditional higher education is more focused on the assimilation of theoretical knowledge, compared to the development of professional motivation and professional skills of future music teachers. The development of didactic abilities turned out to be problematic, as students are more focused on the musical sphere than on the pedagogical one. The significance of the obtained results implies their use to optimize the process of training future music teachers. In particular, it is advisable to increase attention to the practical component of the educational process and to the pedagogical component of professional training. Further research prospects include the study of the specifics of the impact of pedagogical mentoring depending on the year of study of future music teachers.

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