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S T U D I A UNIVERSITATIS BABEȘ-BOLYAI MUSICA

Special Issue 2

**MUSIC PEDAGOGY AND RESEARCH IN THE DIGITAL AGE:
TRADITION, INNOVATION, AND INTERNATIONAL PERSPECTIVES**

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THE EUROPEAN INTEGRATION VECTOR IN MUSIC ART EDUCATION: TRANSDISCIPLINARITY, TRANSVERSALITY AND TRANSCULTURALITY AS CHALLENGES AND OPPORTUNITIES

VOLODYMYR HUMENIUK¹, OLEKSANDR KOCHERZHENKO²,
LIUBOV KANIUKA³, TAMARA KOVAL⁴,
SUSANNA CHAKHOIAN⁵

SUMMARY. This article aims to examine the content and essence of transdisciplinarity, transversality, and transculturality as drivers of European integration processes in arts education in Ukraine. The object of the study is the prospects, opportunities, and challenges that European integration processes bring to the educational space of Ukraine. In order to consider the challenges and opportunities of European integration processes in arts education, a comprehensive approach to research methodology was used. Descriptive methods, analysis and synthesis, as well as interdisciplinary research methods, comparative and contrastive methods, generalization and systematization were applied. The result of the study is to establish the basic principles of transdisciplinarity, transversality, and transculturality as drivers of European integration in arts education in Ukraine. The process of European integration should be comprehensive, take place in harmony with professional training, and correlate with the academic traditions of national art schools, performing traditions, and artistic trends. Integrative processes should influence the development of curricula, practices, and individual disciplines. The development and improvement of methods for training competitive specialists begins with taking into account the complexity, systematic nature, and

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multidimensionality of arts education. European integration creates opportunities for the introduction of comprehensive approaches and innovations focused on the modern demands of creative professions. The practical significance lies in describing the complex components of European integration, identifying the difficulties and opportunities that arise during the implementation of integration processes into various concepts of art education. This material will help in the development of effective training courses in art.

Keywords: transdisciplinarity, transversality, and transculturality, European integration, music education, arts education

Introduction

Art education is a multidisciplinary, systemic field that also involves teaching practical skills, the art of performance, artistry, and primarily consists of providing fundamental theoretical knowledge and defining modern approaches to the artistic process and musical creativity. This is exactly what art education is, considering European integration processes, transversality, transculturality, and transdisciplinarity in modern education in Ukraine. Today, it is impossible to become a professional without knowing the context of the development of world art, music, culture, etc.

Integration in music education as an artistic field is based on meaningful, rich, and challenging teaching and thoughtful and systematic learning. All of this should not only be consistent with new initiatives in education that prioritize conceptual and procedural skills but is a potential driver of transformation in arts education.

Consideration of the potential for integration of the arts as a transdisciplinary field with distinct conceptual frameworks, epistemologies, and practices creates a fuller understanding of the high potential for integration in arts education. The active involvement of transculturality and transdisciplinarity in teaching music, conducting, and singing can be useful for both practitioners and supporters of traditional, fundamental approaches to the conceptualization of this field, its promotion in education, and further development. It is from this perspective that European integration turns out to be an extremely useful, long-term process that makes it possible to make Ukrainian art education and national music trendy and modern. Moreover, considering the integration of art through the prism of systems theory and the creation of new disciplines reveals the potential of art education as a new type of pedagogy that modernizes teaching and learning in the structure and content of curricula.

In music education, the learning process should be comprehensive, opening up different spaces in music, culture, and art – this is the idea of transdisciplinarity. Constant information and hard work on improving various teaching techniques and methods are becoming relevant for contemporary Ukrainian art education. Music education is no exception. That is why the introduction of the ideas of transdisciplinarity, transversality and transculturality into new methods, and determining their effectiveness is one of the priority tasks of contemporary art pedagogy. It remains important to adjust the existing forms and principles of music teaching, which defines the scientific issues of many modern studies on the theory and practice of teaching music, singing, and performing skills⁶.

The development of the topic of European integration components in the training of professionals in the field of music involves an integrated approach to training, is based on leading theoretical research, practical development of contents, forms and models of music education, and aims to introduce and effectively use methods for training professionals in educational institutions, artistic institutions of various levels.

One of the problematic issues, a real challenge for Ukrainian art education, is the problem of diagnosing the level of integration, transdisciplinarity in the context of the effectiveness of existing educational programs and curricula, determining the minimum necessary for successful integration, training of a modern specialist. Scientific issues also remain relevant: the development of new integrated practices, content based on the achievements of high technology, achievements in the field of pedagogy, art history, performance techniques, acting, etc. The article is devoted to the problems of introducing the European integration movement into art education and the research areas that support this practice.

Literature review

The topic of European integration in education is multifaceted and has a wide range of topics and experience in implementing integration projects. There will be presented the most important work for our research. First, the process of European integration and the introduction of transdisciplinarity

⁶ Gmyrina, Svitlana, Svitlana Tochko and Tetiana Lanina. "Forming performance skills of a future pop singer in vocal lessons", *Musical Art in the Educological discourse*, vol. 9, 2025, pp. 35–40. <https://doi.org/10.28925/2518-766X.2024.96>

requires a well-developed regulatory framework at the level of educational institutions and governments⁷.

The world practice has developed, researched and approved the introduction of common standards in the study of arts and sciences based on the understanding of the core ideas of the world order and higher-level thinking skills^{8, 9, 10}. European integration in Ukraine is represented at the legislative level, with strategic documents that legalize the development of Ukrainian education in the European research and education space: An Association Agreement between Ukraine, on the one hand, and the European Union, the European Atomic Energy Community and their Member States, on the other hand¹¹; The Law of Ukraine "On Education"¹²; Order of the Ministry of Education and Science of Ukraine "On Approval of the Concept for the Development of Pedagogical Education"¹³; Order of the Ministry of Education and Science of Ukraine "On approval of the roadmap for European integration of Ukraine in the fields of education and science until 2027"¹⁴; Strategic Plan of the Ministry of Education and Science of Ukraine until 2027. Education of the winners¹⁵.

⁷ Marshall, Julia. "Transdisciplinarity and Art Integration: Toward a New Understanding of Art-Based Learning across the Curriculum", *Studies in Art Education*, vol. 55, no. 2, 2014, pp. 104–127. <https://doi.org/10.1080/00393541.2014.11518922>

⁸ Common Core Standards Initiative, 2025. <https://www.thecorestandards.org/read-the-standards/>

⁹ EU-Ukraine portal. "European integration", *Official EU-Ukraine portal of the Cabinet of Ministers of Ukraine*, 2014. <https://eu-ua.kmu.gov.ua/integration/>

¹⁰ European Commission (EC). Key Competences for Lifelong Learning, 2019. https://ec.europa.eu/education/education-in-the-eu/council-recommendation-on-key-competences-for-lifelong-learning_en

¹¹ An Association Agreement between Ukraine, on the one hand, and the European Union, the European Atomic Energy Community and their Member States, on the other hand No. 984_011 of 27.06.2014, 2014. https://zakon.rada.gov.ua/laws/show/984_011#Text

¹² On Education: Law of Ukraine No. 2145-VIII of 5 September 2017, 2017. <https://zakon.rada.gov.ua/laws/show/2145-19#Text>

¹³ On Approval of the Concept for the Development of Pedagogical Education: Order of the Ministry of Education and Science of Ukraine No. 776 of 16 July 2018, 2018. <https://mon.gov.ua/npa/pro-zatverdzhennya-koncepciyi-rozvitku-pedagogichnoyi-osviti>

¹⁴ On approval of the roadmap for European integration of Ukraine in the fields of education and science until 2027: Order of the Ministry of Education and Science of Ukraine No. 1501 of 11 December 2023, 2023. <https://mon.gov.ua/npa/pro-zatverdzhennya-dorozhnoyi-karti-yevropejskoyi-integraciyi-ukrayini-u-sferah-osviti-i-nauki-do-2027-roku>

¹⁵ Strategic Plan of the Ministry of Education and Science of Ukraine until 2027. Education of the winners. Ministry of Education and Science of Ukraine, 2024. <https://mon.gov.ua/static-objects/mon/sites/1/Docs%20Kampania%20Priyom%2024/Strateh.plan.diyalnosti.MON.do.2027.roku.pdf>

Today, scholars from all over the world are considering and analyzing integration in education^{16, 17, 18}. Marshall¹⁹ analyzes the standards and educational initiatives developed in 2016 in Scotland (University of Aberdeen), where mechanical memorization of academic material is replaced by creative programs and methods that develop thinking, help to understand general concepts and form creative thinking.

Marshall²⁰ discusses the experience of implementing a practice-oriented art education and research project that embodies integration processes in art education. One form of arts integration, Arts Research Integration (ARI), illustrates the qualities of a transdisciplinary vision of arts integration based on systems thinking/new science²¹. The Arts Research Integration Program is a transcultural integration program that engages artists and humanities scholars in research and teaching at the University of Kansas (USA). The program has resulted in concerts, exhibitions, research programs, and creative projects that have opened up new avenues for dialogue between cultures, engaging a wide range of public figures, students, and scholars in topics that are important for everyday life, cultural development, and creating a better future.

Transdisciplinarity, transversal competence is the object of modern research, as it is part of the new generation of standards that focus on practice, interdisciplinary concepts and theories^{22,23,24}, innovations in the formation of

¹⁶ Aspers, Patrik, and Ugo Corte. "What is Qualitative in Qualitative Research", *Qualitative Sociology*, vol. 42, no. 2, 2019, pp. 139–160. <https://doi.org/10.1007/s11133-019-9413-7>

¹⁷ Espeland, Magne. "Music Education as Craft: Reframing a Rationale", In: Holdhus, K., Murphy, R., Espeland, M. I. (Eds.), *Music Education as Craft. Landscapes: The Arts, Aesthetics, and Education*. (Vol. 30, pp. 219–239). Springer, Cham, 2021. https://doi.org/10.1007/978-3-030-67704-6_17

¹⁸ Park, Catherine, and Glynda A. Hull. "Hull Toward a Pedagogy of Transculturality", *Harvard Educational Review*, vol. 95, no. 1, 2025, pp. 1–27. <https://doi.org/10.17763/1943-5045-95.1.1>

¹⁹ Marshall, Julia, 2014. *Id.*

²⁰ Marshall, Julia, 2014. *Id.*

²¹ Marshall, Julia, 2014. *Id.*

²² Marynowicz-Hetka, Ewa. "Wolfgang Welsch's concept of transculturality: Towards a transversal paradigm of social pedagogy", *Pedagogika Społeczna*, vol. 3, no. 73, 2019, pp. 61–73. <https://doi.org/10.35464/1642-672X.PS.2019.3.06>

²³ Fjeldstad, Mari Ystanes. "Evaluating the quality of posthuman music education research: diffracting quality criteria through response-ability", *Music Education Research*, vol. 26, no. 3, 2024, pp. 264–276. <https://doi.org/10.1080/14613808.2024.2331462>

²⁴ Walsh, Daniel. 2018, "Youth participatory action research as culturally sustaining pedagogy", *Theory Into Practice*, vol. 57, no. 2, pp. 127–136. <https://doi.org/10.1080/00405841.2018.1433939>

cross-cutting competencies in the process of training specialists - "transversal competence"²⁵.

Methods

The study uses an integrated approach to methodology, which is dictated by the interdisciplinary, synthetic, transactional nature of the topic under study. The conceptual provisions of comparative education are the theoretical basis of the work, as sufficient space is given to the study, description, and comparison of educational art projects of an integrated nature, consideration of the peculiarities of the functioning of European integration processes in art education in Ukraine and the world, and the context of the global and domestic educational space should also be taken into account, which requires the use of analysis and synthesis methods. In addition, in studies of national educational systems, additional attention should be paid to analyzing the peculiarities of the formation and development of educational and artistic traditions.

The reliability of the data and facts presented is ensured by authentic sources (including legislative and strategic documentation provided by the government, government departments in the field of education, culture, and lawmaking), and the results of previous studies published in scientific journals, analytical guides, etc. have also become the basis for further research. The descriptive method was used to review the terminological foundations and theoretical framework.

Thus, the scientific problems posed in the work and the achievement of the research goal require the use of a number of heterogeneous methods: general scientific (analysis, synthesis, comparison, collation, generalization and systematization); specific scientific (descriptive method, method of terminological analysis, method of scientific extrapolation, collation and system-functional approach).

Results

Let's consider the terminology and conditions for the successful implementation of integration in art education. First, it is about transdisciplinarity, transversality and transculturality as the defining positions of the European integration process in art education.

²⁵ Kykylyk, Alina, Halyna Stukan, Liudmyla Hlushok, Inna Shorobura, and Ihor Bloshchynskyi. "Complex portfolio as one of the means of the future primary school teachers training of the new Ukrainian school. *Revista Romaneasca pentru Educatie Multidimensionala*, vol. 12, no. Sup1, 2020, pp. 163–184. <https://doi.org/10.18662/rrem/12.1sup1/229>

European integration processes are about the transversality of competencies that allow a young specialist in creative and musical specialties to be competitive in the labor market, to have a wider range of skills²⁶. This increases the space for choosing future professional development and decent work.

The Catalog of Transversal Competencies presents a list of requirements and needs that form the profile of such a competitive specialist: 1) intercultural communication skills; 2) flexibility, adaptability; 3) ability to think strategically and innovatively; 4) organizational skills and planning ability; 5) ability to make decisions in any environment; 6) teamwork skills 7) empathy, ability to build relationships; 8) ability to find solutions to problems; 9) dedication, desire to learn; 10) negotiation skills; 11) leadership skills; 12) ability to collect and process information²⁷.

The set of certain skills, abilities, and knowledge is unified and provides a direction for the professional training of a singer, conductor, or performer, i.e., forms a transversal competence. European integration requires the introduction of components of transversal competence in the educational process, which is unified and can be inherent in specialists of different specialties²⁸. For the current realities of Ukraine, some positions are of priority importance – first, the ability to work in difficult conditions, mobilize internal resources; understand and meet the needs of society, readiness for innovation.

Transversality in the modern pedagogy of higher education has been paid attention to since the 70s of the twentieth century²⁹. The study of the role of transversal competences in the educational environment is based on the principle that competence is not only “intelligence”, “a set of dead knowledge”, but the ability to use them effectively, to correspond to the position held, to work efficiently, to be a realized specialist. In fact, to be competent, a specialist, a good specialist, an accomplished artist³⁰. In a number of studies, it can be seen the

²⁶ Guzmán-Valeta, Ana Milena, Alicia Inciarte-González and Yeferson Gómez-López. “Transversality and Transdisciplinarity in the Curricular Design of higher education: a Systematic Review”, *Procedia Computer Science*, vol. 231, 2024, pp. 589–594.
<https://doi.org/10.1016/j.procs.2023.12.255>

²⁷ Catalogue of Transversal Competences Key for Employability. *Erasmus+*, 2015.
https://www.keystart2work.eu/images/docs/o2-catalogue/O2_Catalogue_EN.pdf

²⁸ EU-Ukraine portal. “European integration”, *Official EU-Ukraine portal of the Cabinet of Ministers of Ukraine*, 2014. <https://eu-ua.kmu.gov.ua/integration/>

²⁹ Popova, Liudmyla “Evolution of the term “transversality” in the modern scientific space: foreign experience”, *Pedagogical sciences*, vol. 99, 2022, pp. 52–57.
<https://doi.org/10.32999/ksu2413-1865/2022-99-8>

³⁰ Aguilar, Pilar, Isabel Lopez-Cobo, Francisco Cuadrado and Isabel Benítez. “Social and emotional competences in Spain: A comparative evaluation between Spanish needs and an international framework based on the experiences of researchers, teachers, and policymakers”, *Frontiers in Psychology*, vol. 10, 2019, pp. 21–27. <https://doi.org/10.3389/fpsyg.2019.02127>

thesis of a new type of pedagogical positioning – transversality, where soft skills are embedded in pedagogical practice, consolidated with modern educational programs. This positioning allows for a quick response to changes, easy adaptation of the educational process to the realities of the labor market, professional needs, etc. European integration in art education in Ukraine can be successful if it is able to evolve and organize educational work to develop the necessary competencies³¹.

Transdisciplinarity is an inherent feature of art education, and European integration processes add even more diversity to approaches, choice of creative materials, skills, and context of performance. The ability of art to integrate, i.e. to stimulate the acquisition of procedural skills; the potential for metacognition is a significant argument for educational innovation in the creative field, in the creation of comprehensive transdisciplinary educational programs.

In our opinion, art education requires a metacognitive vision, a more extensive integration with various fields of human knowledge. Therefore, considering transdisciplinary practice as part of the process of integration in art education allows us to identify the components for a particular educational program and see how they fit together as a whole. This is the fundamental basis of modern learning, i.e., practical skills, mastery, and professionalism should be developed and deepened.

Consider two important, correlated components of European integration processes in education. These are interdisciplinarity and transdisciplinarity. Interdisciplinary disciplines can be defined as a combination of different fields of knowledge with deep connections and correlation of disciplinary concepts, theories, and methods at different levels of research. However, each discipline in such interaction remains discrete – there is no complete connection, no conceptual diffusion.

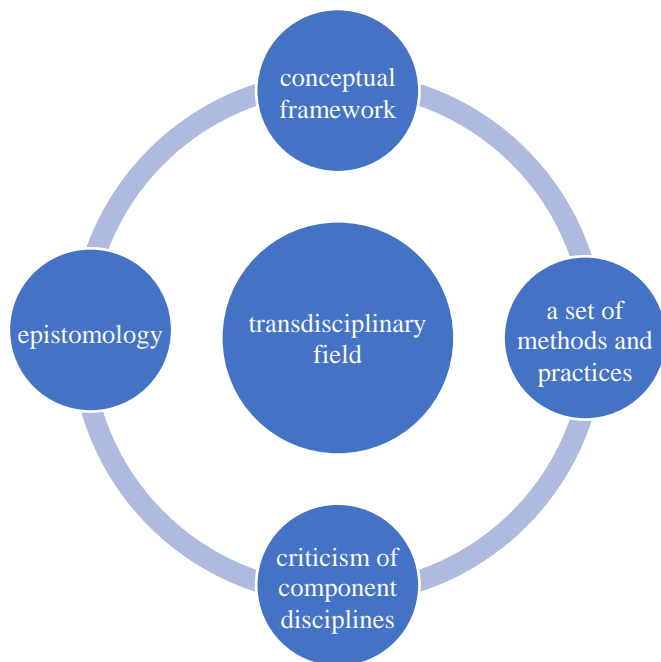
Transdisciplinarity functions at a deeper level. It is a field or research practice where different disciplines and fields of knowledge change the boundaries of interaction, penetrate each other, create a new social and cognitive space, and become a single entity. Thus, transdisciplinarity is an area of high integration of different fields of knowledge and research practices³².

The transdisciplinary field can be represented as a set of interrelated elements: a coherent conceptual framework (lens, metadisciplinary perspective); criticism of component disciplines; a separate epistemology; and a set of specific methods and practices (Figure 1).

³¹ Gmyrina, Svitlana, Svitlana Tochko and Tetiana Lanina, 2025. *Id.*

³² Marshall, Julia, 2014. *Id.*

Figure 1



Component elements of the transdisciplinary field

Source: author's development

For example, such component disciplines include such artistic fields as gender studies in musicology, linguistic and cultural studies, and music psychology (music therapy). The ability to think systematically activates transdisciplinarity and encourages the introduction of such innovations.

Integration, as can be seen, is one of the characteristic features of transdisciplinarity, involving the merger of disciplines, topics, and problematic positions. In art, such integration can be realized in many models, so it is worth talking about such a concept as “art integration”.

An example of the successful implementation of transdisciplinarity in European integration processes is the key program of the European Union – Erasmus+. Ukraine actively participates in this program, is the most active partner in the Eastern European region and is among the top twelve Erasmus+ countries. For example, in the period from 2021 to 2024, 142 partnership projects in education, training, and sports were implemented³³.

³³ Gmyrina, Svitlana, Svitlana Tochko and Tetiana Lanina, 2025. *Id.*

An equally interesting phenomenon from the perspective of European integration processes in Ukrainian art education is transculturality. Researchers^{34;35} present the concept of transculturality as a concept in which culture is a relational web and a stream of meanings that actively interact with each other and give globalized modern societies unique viable cultural features. These living features of cultural change affect the cultural landscape of societies, countries, communities, etc.

Of course, transculturality affects the development of intercultural education. Transculturality is presented as an inclusive cultural interpretation represented in the educational process. The focus on multinet works enables active and harmonious perception of integrative processes in art education. Transculturality is responsible for the ability not to separate, but to coordinate, adapt the pragmatic qualities of different cultures, overcome differences, and seek harmony in the community.

The creative nature of transculturality makes it an essential part of modern education. This approach is part of a holistic intention to create educational programs in music, and transculturality makes it possible to broaden the understanding of the need for skills, abilities, and knowledge that should be developed for long-term success.

Modern societies can be represented as a tightly interwoven transcultural network where people from different cultures create their own interpenetrating worlds through interaction and cultural exchange³⁶.

An important incentive for European integration processes is the promotion of intercultural exchange by the government and educational institutions. This is the recognition of cultural diversity, stimulation of experience exchange, and legitimization of integration processes³⁷.

European integration in art education also implies openness in intercultural education and exchange, development of models and theoretical foundations of transcultural exchange in artistic fields of knowledge. In our opinion, the integrity of the vision of the educational concept and coherence in actions, adaptive processes aimed at the prospects of professional development, teamwork, improving skills, etc. are important in this regard.

³⁴ Romanowska, Jadwiga. "Explanatory potential of the concepts of transculturation/transculturality in intercultural education", *Kwartalnik Pedagogiczny*, vol. 66, no. 2(260), 2021, pp. 92–103. <https://doi.org/10.31338/2657-6007.kp.2021-2.5>

³⁵ Marynowicz-Hetka, Ewa, 2019. *Id.*

³⁶ Li, Renli. "International communication and cultural exchange based on music: a study of the experience of Chinese music education in other countries", *Music Education Research*, vol. 26, no. 2, 2023, pp. 155–169. <https://doi.org/10.1080/14613808.2023.2294313>

³⁷ Romanowska, Jadwiga. 2021. *Id.*

Promoting openness to intercultural exchange, a transcultural view that should be theoretically grounded and at the same time focused on the future of the specialist, is a proposal for European integration in art education in Ukraine.

Conclusion

The European integration vector of art education is a continuous comprehensive work on mastering innovative techniques, methods and new scientific discoveries, theories and hypotheses. A high level of training, motivation, high organizational level, acceptance of European values, and at the same time, cherishing one's own national traditions and preserving the achievements of the best Ukrainian performing arts schools, etc. are mandatory for successful entry into the European integration process.

European integration processes should be systemic in nature, where the potential of transdisciplinarity, transversality, and transculturality as a correlative basis of modern art education is applied and realized. A challenge and at the same time an opportunity for Ukraine is the implementation of international art projects, where the main thing is not to go beyond knowledge, skills, and abilities, but rather to transform them and realize their potential. All this is the core of the opportunities that European integration opens up for the Ukrainian art education sector.

Another significant opportunity offered by European integration in art education is the potential to create new educational models, practices, and methods. And this is in an education system that is in dire need of change.

Speaking about integration challenges, art education with its many facets and forms, along with artistic research, should successfully interact with tradition and national schools; it has the potential to transform academic disciplines in art. It is important to reach a consensus between integration processes and academic traditions and national identity in order to make education attractive and young professionals competitive in the global labor market.

Given the current priorities in art education in Ukraine, we note that it is time to intensify European integration processes, the way art teachers understand innovative ways of teaching music, performing arts, and general approaches to teaching art disciplines.






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FROM THE AVANT-GARDE TO THE DIGITAL AGE: HOW TECHNOLOGY CHANGED THE ART OF MUSIC IN THE TWENTIETH CENTURY

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SUMMARY. The twentieth century is characterized by the rapid development of technology, including in the field of sound recording and the production of electric musical instruments. The purpose of this study is to find out what changes technological innovations have led to in the art of music, and what areas of musical art they have led to. The paper presents tables of key inventions in the field of sound recording, development of electric musical instruments and software that were key to the development and emergence of new areas of musical art. The role of electric musical instruments is considered from the standpoint of enriching the timbral palette of musical art: electronic technologies open up the possibility of generating timbres that have no analogues among acoustic instruments and thus significantly enrich the field for creative research. The role of technology in the formation of rock music, electronic dance music, algorithmic music, and the emergence of folk electronics is clarified. The author shows the sociological aspect of musical creativity, which in the XX century is characterized by the acceleration of

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information exchange between musicians, the expansion of the amount of musical material available for listening to users due to the possibility of their fixation on material media, and at the end of the XX century – transmission via the Internet.

Keywords: digital art, contemporary music, music of the 20th century, electronic music

Introduction

Throughout the twentieth century, various art forms experienced rapid renewal. This period saw several scientific discoveries and technological innovations that opened up new horizons for artistic development, including recording technologies and electromusical instruments, which, according to Lerch⁶, “shaped the way music is created, performed, distributed, and consumed”.

The latest technologies allow not only to record but also to generate sounds with specified parameters, thus expanding the space of the artist's creative imagination. The digital age that began at the end of the 20th century opened up new possibilities for information processing, led to the emergence of the Internet and the latest means of communication, which later became an integral part of our lives and also affected the development of the arts.

The twentieth century was an era of extraordinary diversity of stylistic trends and movements in music. The beginning of the twentieth century saw the coexistence of modern and late romantic movements, while the last third was the postmodern era, characterized by stylistic pluralism, “the diffusion of great styles and the mixing of artistic codes” (Siuta, 15⁷). What role did new technologies play in the process of stylistic and genre diversification, and which musical trends became possible thanks to the development of new technologies? This question is the starting point of this paper. Therefore, the purpose of this paper is to identify and characterize the newest forms of musical art that emerged in the twentieth century.

⁶ Lerch, Alexander. “The Relation Between Music Technology and Music Industry.” Springer Handbook of Systematic Musicology, edited by Rolf Bader, Springer, 2018, pp. 899–909. https://doi.org/10.1007/978-3-662-55004-5_44.

⁷ Siuta, B. Musical Creativity of the 1970s–1990s: Parameters of Artistic Integrity. Hramota, 2006.

Literature review

An analysis of the literature of recent years shows the predominance of research on the use of computer technologies for creating or analyzing musical material, ascertaining their capabilities and prospects for development.

In the last 5 years, the most widely presented research has been on music information retrieval (MIR) technologies aimed at solving commercial problems, namely, helping online radio stations categorize music tracks by style in order to create a more comfortable user experience. The analysis of the research suggests the development of various competing technologies designed to solve the problem of analyzing music tracks based on their spectrogram and oscillogram and, as a result, to obtain a decision on the style characteristics of the corresponding music track. In particular, the goal of Wu & Pan's research is to develop an intelligent system that utilizes music information retrieval (MIR) and artificial intelligence (AI) techniques to provide music selection and matching suggestions for dance creations. The authors focus on the derivative-free optimized refined random forest technology (Wu & Pan, 1)⁸, and conclude that this technology has great potential to help choreographers and dancers select music of the style they need. Instead, Naidu et al. (2025) use convolutional neural networks (CNNs) and recurrent neural networks (RNNs) to recognize music genres and also conclude that a "broad shift" in the music industry is being achieved through the use of these technologies. In recent years, not only popular music but also certain forms of folk music have become the subject of machine analysis. Moore et al.⁹ investigate algorithms for analyzing video recordings of ritual music of the West African Akan tribe, and Jayanthi and Upendran¹⁰ analyze recordings of Indian classical raga.

Another relevant area is the creation of music using artificial intelligence (AI). The paper by Sampada¹¹ investigates the generation of music in ABC notation format using recurrent neural networks (RNNs). The author proposes a system that is trained on a large dataset of ABC notation and

⁸ Wu, R., and Y. Pan. "Providing Music Selection and Matching Suggestions for Dance Creations Using Music Information Retrieval and Artificial Intelligence Techniques." *Journal of Computational Methods in Sciences and Engineering*, 2025. <https://doi.org/10.1177/14727978251318807>.

⁹ Moore, S., et al. "Ndwom: A Multimodal Music Information Retrieval Dataset for Akan Musical Videos." 2025. <https://doi.org/10.21203/rs.3.rs-5876078/v1>.

¹⁰ Jayanthi, J., and V. Upendran. "Raga Recognition of Indian Classical Music Using Meerkat Optimization Based MFCC and Fine Tuned BiLSTM-XGBOOST." *Circuits, Systems, and Signal Processing*, 2025. <https://doi.org/10.1007/s00034-025-02999-w>.

¹¹ Sampada, K. S. *Algorithmic Orchestration: Deep Learning Techniques in Music Generation*. 2025. <http://dx.doi.org/10.52783/pst.1623>

generates new music tracks in MIDI and WAV formats. Alessandra Corbelli¹² raises ethical, aesthetic, and legal issues of using AI to create music. The author believes that AI can be “a powerful tool that can support, assist, and facilitate the work of the composer” but that the shortcomings of AI [...] still “require the intervention of musicians, who are and will remain indispensable to give the musical object the status of a work of art” (Corbelli, 186). Oleksandr Kravchuk¹³ analyzes the use of artificial intelligence by the musicians of the band “Okean Elzy” and concludes that at the current stage “the use of artificial intelligence technologies is not a factor in the popularity of a particular product of the band”, but states “an increase in demand for the use of AI” (Kravchuk, 85).

Some studies are devoted to software that can be considered traditional in the twenty-first century, such as digital workstations (DAWs) designed to create and mix phonograms without the participation of artificial intelligence. In particular, Yang¹⁴ compares modern DAW programs such as Apple Logic Pro X, Cubase 12, and Ableton Live Lite 11. The work has a practical orientation and is intended to guide independent producers in choosing software when working on musical compositions.

Methodology

The study is based on empirical and analytical methods. In order to identify the innovative influence of technology on the development of musical art, the musicological literature and the works of composers from different countries who used the technologies available to them, in particular, electromusical instruments and electronic computing were studied. To identify the specific features of musical works written with the help of such technologies, the methods of musicological analysis, in particular formative, harmonic, and textural analysis, are applied. The results obtained make it possible to systematize the latest compositional techniques, to outline the vectors of their further development, which is important for understanding the modern musical language and the processes of its transformation.

¹² Corbelli, A. “Beyond the Algorithm. Ethical and Aesthetic Challenges of AI in Music.” *Itinera*, no. 28, 2024, pp. 172–186. <https://doi.org/10.54103/2039-9251/27842>.

¹³ Kravchuk, O. “Application of Artificial Intelligence in the Music Industry of Ukraine: An Analytical Approach.” *Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art*, vol. 6, no. 1, 2023, pp. 79–88. <https://doi.org/10.31866/2616-7581.6.1.2023.277888>.

¹⁴ Yang, Y. “Analysis of Different Types of Digital Audio Workstations.” *Highlights in Science, Engineering and Technology*, vol. 85, 2024, pp. 563–69. <https://doi.org/10.54097/6vv8z41>.

Results

The analysis of the development of musical technologies, mainly from the perspective of electronic music (in particular Holmes¹⁵, Lazarev¹⁶, Bondarenko¹⁷, Yuferova¹⁸, Nyakayo¹⁹), shows three categories of technologies that influenced the development of musical art in the twentieth century: recording devices, electric and electronic musical instruments, and computer sound synthesis software. Hanna Yuferova distinguishes three stages of technology development: the preparatory stage (1857–1945), the progressive stage (1945–1990), and the modern stage (1991–present) (Yuferova, 27). The relevant chronology is presented below (Table 1).

Table 1

Title	Inventor	Country	Year
Phonograph	Edouard-Léon Scott de Martinville	France	1857
Phonograph	Thomas Edison	USA	1877
Gramophone	Emile Berliner	USA	1887
Magnetic tape recorder (magnetic tape)	A. Pfleumer (base), AEG	Germany	1928–1935
Multi-track recorder	Les Paul, Ampex	USA	1948
Cassette recorder	Lou Ottens, Philips	Netherlands	1963
DAT (Digital Audio Tape)	Sony	Japan	1987
CD recorder	Sony, Philips	Japan, the Netherlands	1982–1990
MiniDisc	Sony	Japan	1992

**The chronology of the production of sound recording devices
in the late nineteenth and twentieth centuries.**

Source: developed by the authors

¹⁵ Holmes, Thom. *Electronic and Experimental Music: Technology, Music and Culture*. 3rd ed., Routledge, 2008.

¹⁶ Lazarev, S. H. *Electronic Music as a Socio-Cultural Phenomenon (Second Half of the 20th Century – Early 21st Century)*. PhD dissertation, National University of Culture and Arts, 2018.

¹⁷ Bondarenko, A. *Electronic Music in Ukraine at the Beginning of the XX Century*. PhD dissertation, Kyiv National University of Culture and Arts, 2021.

¹⁸ Yuferova, H. V. *Musical Computer Technologies in Communication Processes in Contemporary Ukrainian Music*. PhD dissertation, Kyiv, 2021.

¹⁹ Nyakayo, O. A. "The Intersection of Science and Art: Collaborative Approaches." *Newport International Journal of Engineering and Physical Sciences*, vol. 5, no. 1, 2025, pp. 1–6. <https://doi.org/10.59298/NIJEP/2025/511600>.

The advent of sound recording had a significant impact on the course of music history. On the one hand, the dissemination of musical works on gramophone records, and later also on radio and television, expanded the horizons of the musical space, accelerated the processes of information exchange, facilitated the integration of non-European musical traditions into European art and vice versa – the mastering of European music by non-European peoples, and already in the first half of the twentieth century led to the emergence of an unprecedented variety of styles and trends in musical art. On the other hand, the ability to mix, that is, to combine two or more audio recordings into one, opened up new ways of experimenting with musical material (Bondarenko 2022, 15).

The spread of sound recording resulted in the formation of “phonoculture” – a special culture of artificial sound, which is “a conglomerate of high technology and art, technical means and theoretical knowledge in the field of sound recording, cultural objects (recorded sound events on a physical medium), dialectical relations that arise at the junction of aesthetic and industrial principles” (Kushch, 2013, p. 11). In addition, with the invention of sound recording, it became possible to preserve not only the musical text itself, but also the specific performance, and thus convey its interpretive and stylistic nuances (Pidubnyk, 2024, p. 72).

Table 2 presents the chronology of the production of electric musical instruments in the late nineteenth and twentieth centuries.

Table 2

Title	Inventor	Country	Year
Music Telegraph	Elisha Gray	USA	1876
The singing arc	William Duddell	Great Britain	1899
Intonarumori	Luigi Rusolo	Italy	1913
Optophone	Vladimir Baranov-Rossine	Russia/France	1916
Termenvox	Leo Termen	Russia	1919
Marteno waves	Maurice Martenot	France	1928
Trautonium	Friedrich Trotwein	Germany	1928
Termen cello	Leo Termen	USA	1930
Hammond organ	Laurence Hammond	USA	1935
Newchord	Lawrence Hammond	USA	1939
RCA Mark II	Herbert Belar, Harry Olson	USA	1957
Moog Modular	Robert Moog	USA	1964
EMS VCS 3	Peter Zinoviev, David Cockrell, Tristram Carey	United Kingdom	1969

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Minimoog	Robert Moog	UNITED STATES	1970
ARP 2600	Alan Perlman	USA	1971
EMS Synthesi 100 Digital Sequencer	EMS	United Kingdom	1971
Synclavier	New England Digital	USA	1977
Fairlight CMI	Piter Vohel, Kim Ryrdon	Australia	1979
Fairlight CMI (with built-in Page R sequencer)	Fairlight	Australia	1979
Roland TR-808	Roland	Japan	1980
Roland TB-303	Roland	Japan	1981
Yamaha DX7	Yamaha	Japan	1983
Roland TR-909	Roland	Japan	1983
Telharmonium	Thaddeus Cahill	USA	1895–1900

**The chronology of the production of electric musical instruments
in the late nineteenth and twentieth centuries
Source: developed by the authors**

The influence of electric instruments on the development of musical art is mainly in the expansion of its timbral palette. At the beginning of the twentieth century, electric instruments were mainly used to perform arrangements of classical works, but by the middle of the twentieth century, the first works written specifically for electric instruments appeared, primarily works by French composers for Martenot Waves, including *Fête des belles eaux* (1937) and *Turangalîla-Symphonie* by O. Messiaen (1948).

In the 1930s and 1940s, the mass production of keyboard instruments began, which were used in jazz music, and in the 1960s – in rock music, especially progressive rock music. The most popular of these was the Hammond organ, which gained popularity due to its versatility, “allowing both chords and the main melody to be played, and allowing a choice between a quiet and clear sound and a sticky, aggressive, almost distorted, angry sound” (Macan, 34²⁰).

The same period saw the development of electric guitars, which in the 1950s became the leading instrument of rock music. According to Millard (2004), the electric guitar has become “an American symbol that has transformed

²⁰ Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. Oxford University Press, 1997. <https://doi.org/10.1093/acprof:oso/9780195098884.001.0001>.

the soundtrack of our lives with its wide range of sounds, from seductive chimes to wailing distortion". Ostberg and Hartmann²¹ call the electric guitar "a symbol of youthful rebellion", in their opinion, the possibility of using the distortion effect, which had an emotional impact on listeners and musicians themselves, played a decisive role in the popularization of the electric guitar. "What was once designed to convey a pure guitar sound opened the gates to the distortion madness of rock guitar sound as we know it" (Ostberg & Hartmann, 4).

In the 1970s, electronic keyboards also gained popularity among rock bands, in particular in the work of Tangerine Dream and Kraftwerk, which paved the way for the emergence of electronic dance music (EDM). The TB-303 bass line synthesizer and the TR-808 and TR-909 drum machines had the greatest influence on the formation of the EDM timbre space. As in the case of the electric guitar, these instruments were not initially positioned by the manufacturer for the electronic scene, and only a creative, imaginative approach to the use of these devices made them iconic for the electronic mass music industry" (Lazarev, 61).

In parallel, certain innovations took place in the field of experimental music. In 1951, P. Schaeffer founded the Groupe de Recherche de Musique Concrète (Concrete Music Research Group) at the French Broadcasting Company (Radiodiffusion-Télévision Française, RTF), which existed until 1958 and influenced many later famous composers, including Edgar Varez, Olivier Messiaen, Yannis Xenakis, and Pierre Boulez (Bondarenko, 25²²). At the same time, in Germany, W. Meyer-Eppler organized an experimental electronic music studio at the Nordwestdeutscher Rundfunk radio station in Cologne, where composers Herbert Eimert and Karlheinz Stockhausen worked.

The creative search of these studios developed in two competing directions – "concrete music" (P. Schaeffer) and electronic music itself (K. Stockhausen). While the former involved the recording and subsequent processing of sounds from the natural or man-made environment, the latter focused on the synthesis of sounds using electronic technologies. In particular, the first piece of concrete music, "Étude aux chemins de fer" by P. Schaeffer, uses samples recorded directly on the railway transport. On the other hand, K. Stockhausen's first electronic work "Studie I" is based on sounds that are a sinusoidal tone. At the same time, Stockhausen used contemporary compositional techniques common in instrumental music, in particular, in

²¹ Ostberg, J., and B. Hartmann. "The Electric Guitar – Marketplace Icon." *Consumption Markets and Culture*, vol. 18, no. 5, 2015, pp. 402–10. <https://doi.org/10.1080/10253866.2015.1046255>.

²² Bondarenko, A. I. *Modern Musical Art and Computer Programs: A Textbook*. Lira-K Publishing, 2022.

Stockhausen's²³ "Studie II" he uses a serial technique in combination with 81-step octave division (Stockhausen, 37), which makes this work innovative not only in timbre but also in harmony.

Both trends were continued in other countries. For example, a unique example of "concrete music" with satirical overtones was the work by Ukrainian composer V. Hodziatsky "Scherzi Domestici" (1964), the acoustic basis of which was the sounds of domestic life recorded on a tape recorder (Manulyak, 23)²⁴. This technique was also used sporadically in some rock bands' works, for example, "Revolution9" by the Beatles (1968), and had a significant impact on film and theater scores. In turn, K. Stockhausen's algorithmic approach to creating electronic compositions influenced the works of J. Xenakis, L. Nono, L. Grabowski, and many others. Moreover, we are talking not only about electronic works, but also instrumental ones, the scores of which were developed on the basis of complex algorithms, which were processed using electronic computers.

The transition to digital technologies, almost simultaneously in the field of sound recording (the first audio CDs were released in the 1980s) and in the field of music creation (music software appeared in the late 1980s), intensified the processes of expanding the timbral diversity and genre diversification of musical art. The transition from analogue to digital sound can be observed, for example, when comparing early dance electronics compositions (for example, "Hot Butter" by Gershon Kingsley, 1969) with compositions of various EDM trends written after the 2000s (for example, Armin van Buuren and Azotti). The capabilities of digital equipment compared to analog equipment are more flexible and diverse, providing better precision in setting sound effects and sound synthesis parameters, although some analog effects are still inaccessible to digital equipment (Bondarenko, 74)²⁵.

²³ Stockhausen, Karlheinz. *Texte 2: Aufsätze 1952–1962 zur Musikalischen Praxis*. Edited by Dieter Schnebel, Verlag M. DuMont Schauberg, 1964.

²⁴ Manulyak, O. "Changes in the Structure of the Sound Material of Electroacoustic Works by Ukrainian Composers of the End of the 20th – Beginning of the 21st Century in the Context of Socio-Political Changes." *Scientific Collections of the Lviv National Music Academy Named after M. V. Lysenko*, vol. 49, no. 2, 2023, pp. 22–27. <https://doi.org/10.32782/2310-0583-2023-49-04>.

²⁵ Bondarenko, A. I. *Modern Musical Art and Computer Programs: A Textbook*. Lira-K Publishing, 2022.

Table 3

Name	Inventor / Developer	Country	Year
Cubase	Steinberg	Germany	1989
Finale	Coda Music Technology	USA	1988
Pro Tools	Digidesign	USA	1991
Cakewalk	Twelve	USA	1987
Logic (originally Creator)	C-Lab	Germany	1992
Max/MSP	Miller	France/USA	1986/1997
ReBirth RB-338	Propellerhead Software	Sweden	1997
Reaktor (originally Generator)	Native Instruments	Germany	1996

The Chronology of software releases for personal computers at the end of the 20th century. Source: developed by the authors

The end of the twentieth century saw the first attempts to combine electronic sound with ethnophonisms, such as the characteristic sound of folk instruments or folk vocals (Broiako²⁶). For the first time, such attempts were made in the works of O. Nesterov and A. Zahaykevych – in their works, Ukrainian folk singing, the manner and timbre of which differs significantly from academic singing, is combined with electronically generated experimental sounds. Later, in the twenty-first century, ethnophonisms entered the genres of popular music and formed the style of folk electronics as a kind of World music.

The introduction of digital technologies at the end of the twentieth century was of great importance not only in the musical and aesthetic, but also in the sociological sphere. On the one hand, the Internet, which appeared at the end of the twentieth century, provided additional mediums for the dissemination of musical works to the general public, and with the development of technology, “the number of these mediums is increasing, and the possibilities of listening along with them” (Stockfelt²⁷). Digital platforms have “revolutionized the monetization of digital downloads, and streaming services such as Spotify have revolutionized the way people consume-create, listen to, share music”

²⁶ Broiako, N. “E. Stankovych’s ‘Symnoi Drimbi Zvyki’ in the Aspect of Embodiment of the Neofolkloristic Tendencies.” *Music Art and Culture*, vol. 1, no. 30, 2020, pp. 19–24. <https://doi.org/10.31723/2524-0447-2020-30-1-3>.

²⁷ Stockfelt, Ola. “Adequate Modes of Listening.” *Keeping Score: Music, Disciplinarity, Culture*, edited by David Schwarz et al., University Press of Virginia, 1997, pp. 88–93.

(Poplavskyi & Trach, 36²⁸). The Internet has become “the main tool for distributing musical works through specialized platforms, as well as an important tool for popularizing musical performers” (Marynin, 314²⁹).

On the other hand, a personal computer with the appropriate software is more accessible to a wider audience, which has given a much larger number of people the opportunity to create music, including people who do not own any musical instrument or even have no musical literacy. In this regard, it is noteworthy that Brian Eno³⁰ admitted that he, as a person who does not even know how to play any musical instrument, could not have succeeded as a composer without the opportunities provided by the studio.

The emergence of the phenomenon of participatory music culture should also be emphasized. The emergence of recording technology has led to the destruction of the classical connection between musician and audience, and the consumer of a piece of music has become a “participant” in it. New digital technologies are now further strengthening participatory trends.

The process of intensive development of music technology did not stop in the twentieth century and is likely to continue for decades to come. The ability to find and listen to works of various musical genres on the Internet creates a situation where it is already difficult for the user to navigate among the countless musical works that the network offers to listen to and, accordingly, reduces the likelihood of a user's concentrated, thoughtful listening to a particular work. “A person who spends almost a third of his/her life in front of the TV, wandering from program to program, or in front of a PC, navigating the waves of the Internet, is able to adequately perceive only flashing signs, since their connection with what they mean implies a deeper immersion in the sphere of the sign” (Pobiedonostseva, 7³¹). This situation raises axiological questions – whether musical art will retain the ability to transmit meanings, or whether its role will be reduced to entertainment and background accompaniment of human activity.

²⁸ Poplavskyi, M. M., and Yu. V. Trach. “Digitalization of the Music Industry: Trends and Prospects.” *Bulletin of National Academy of Managerial Staff of Culture and Arts*, no. 2, 2022, pp. 30–39. <https://doi.org/10.32461/2226-3209.2.2022.262202>.

²⁹ Marynin, A. Ye. “Transformation of Digital Technologies in Music Industry in the Late XX – Early XXI Century.” *Bulletin of National Academy of Managerial Staff of Culture and Arts*, no. 2, 2024, pp. 311–15. <https://doi.org/10.32461/2226-3209.2.2024.308417>.

³⁰ Eno, B. (2009). *The Studio as Compositional Tool*. In: Ch. Cox & D. Warner (Eds.), *Audio Culture: Readings in Modern Music*. (pp. 185–188). New York: Continuum. <https://doi.org/10.5040/9781501318399.ch-022>

³¹ Pobiedonostseva, I. Ye. *Television Discourse in the Cultural Space of Postmodernism*. PhD dissertation, Kyiv, 2005.

Conclusion

The intensive development of technology in the twentieth century, which covered the field of sound recording, electric musical instruments, and computer software, contributed to the growth of stylistic and genre diversity in music.

Recording technologies and the ability to distribute music on physical media (gramophone records, more recently CDs) have accelerated the exchange of information between musicians from different countries and helped to familiarize a wide audience with music of different styles. The ability to mix and modify sound recordings became the basis of the “concrete music” movement, which later had a significant impact on film and theater scores.

The emergence of electric musical instruments significantly expanded the timbral palette of musical art, which also broadened the horizons for composers' creative searches and the emergence of new areas of musical art, including rock music and electronic dance music. In the late twentieth century, experiments in combining electroacoustic sounds with ethnophonies laid the groundwork for the further rapid development of contemporary ethnic music (“world music”). The emergence of the Internet at the end of the twentieth century created conditions for the development of platforms for the distribution of musical works as an alternative to distribution on material carriers, which will accelerate the exchange of musical information and the processes of devolution of musical trends in the next century.

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UKRAINIAN FOLK INFLUENCES IN CONTEMPORARY CLASSICAL MUSIC: TRENDS AND PROSPECTS

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SUMMARY. The world's folk art is one of the most significant topics in contemporary cultural practice, requiring careful analysis, as it is directly related to the processes of globalization, market transformations, and commerce. Art inevitably engages with themes of identity and self-determination, which become particularly pressing in nations confronting external challenges, as seen in Ukraine during the 2020s. This also applies to musical folklore, which remains an important source of inspiration for composers of academic music today. This article summarizes the role and significance of Ukrainian folk music in the work of 21st century composers. This study aims to examine the incorporation of folk music elements into modern symphonic, chamber, instrumental, and electronic compositions. The analysis focuses on works created between 2000 and 2024. This article analyzes the works of Ukrainian composers who work in a contemporary academic style and use elements of Ukrainian folk songs in their compositions. Folk motifs are integrated into various musical contexts, ranging from experimental electronic music to atonal and aleatoric orchestral textures, jazz harmonies, and dramatic moments in

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symphonic compositions. Globalization has posed new challenges to the world's culture in terms of preserving folk art in modern conditions. However, Ukrainian folk art demonstrates considerable resilience and adaptability in the contemporary artistic environment.

Keywords: postmodernism, folk revival, Ukrainian music, contemporary classical music.

Introduction

Folk art remains an important part of cultural heritage even in the context of globalization. This is especially true for countries that have experienced colonial subjugation or are currently facing external aggression. Ukraine is a vivid example of this situation: it gained independence only in 1991, and since 2014 the country has been fighting against the threat from the Russian Federation.

In these circumstances, artists' appeal to folklore acquires not only aesthetic but also deep socio-political significance, related to the attempt to preserve national identity in the face of an external threat. It is solely due to its unique capabilities that music can integrate the components of folk art, popularize them, and convey them to a wide audience, turning it into a means of cultural diplomacy. This approach helps promote the significance of each nation, the right of people to self-determination, and the necessity of defending against aggression.

How can folklore elements be seamlessly woven into contemporary academic music, known for its intricate sound structures, while employing advanced composition techniques and multimedia technologies? How does the form of a folk melody transform when adapted for orchestral or electronic music? Addressing these questions has become the core outcome of our research.

Literature review

The interest of music researchers in the study of folklore motifs in classical and contemporary academic music is directly related to the concept of "musical nationalism". This field encompasses a variety of phenomena that arose against the backdrop of the struggle for political independence and is embodied through the active use of elements of the national musical tradition.

These include fragments of folk songs, traditional dance rhythms, and many stories from folklore that are used in operas, symphonic poems, and other musical genres⁶.

In recent years, scholarly interest in folklore has increased significantly in Ukraine, largely due to the geopolitical situation, especially the military aggression of the Russian Federation. For example, Zlotnik⁷ and Tkach⁸ examine the processes of incorporating folklore into contemporary Ukrainian pop music.

Chabanenko⁹ explores the use of folklore elements in choral and symphonic compositions, while Bondarenko¹⁰ investigates their adaptation in electronic music. Markova¹¹ explores the work of Ukrainian composers who searched for folk music and enriched it with new expressive means.

In Europe, the level of interest in folklore is somewhat low, although Eastern European countries, such as Bulgaria, Poland, the Czech Republic, Romania, and Slovenia, are relatively well known. At the same time, in Western Europe, against the backdrop of globalization processes, scholars are forced to justify the appropriateness of using the concepts of "traditional music" and similar terms¹².

It is difficult not to pay attention to the research on Asian musical folklore and its influence on contemporary religious music, secular music, and culture in Kazakhstan¹³. The musical traditions of African nations, especially Zimbabwe and South Africa, have garnered increasing attention in recent years. However, these studies, like most, focus on pop music rather

⁶ Broiako, Nadia. "E. Stankovych's "Symnoi drimbi zvyki" in the aspect of embodiment of the neofolkloristic tendencies", *Music Art and Culture*, vol. 1, no. 30, 2020, pp. 19-24. <https://doi.org/10.31723/2524-0447-2020-30-1-3>

⁷ Zlotnik, Oleksandr. "The intertextual system "composer-folklore", *Kyiv Musicology*, vol. 57, 2018, pp. 243-253. <https://doi.org/10.33643/kmus.2018.57.21>

⁸ Tkach, Anna. "The revival of folklore in the modern space of Ukrainians", *Musical Art*, vol. 37, 2020, pp. 134-138. <https://doi.org/10.32461/2226-2180.37.2020.221784>

⁹ Chabanenko, Nataliia. "Neofolklorism as a stylistic direction in the composer's creativity of the 20th century", *Culture and Modernity*, vol. 2, 2019, pp. 137-141. <http://doi.org/10.32461/2226-0285.2.2019.190624>

¹⁰ Bondarenko, Andriy. "Ukrainian electronic music in globalisation and national revival", *Scientific Journal of Polonia University*, vol. 43, no. 6, 2021, pp. 9-15. <https://doi.org/10.23856/4301>

¹¹ Markova, Olena. "The concept of national in music I. Lukashenko in conditions of development of modern performance musicology", *Educational Dimension*, vol. 18, no. 1, 2007, pp. 258-267. <https://doi.org/10.31812/educdim.5937>

¹² Morgenstern, Ulrich. "In defence of the term and concept of traditional music", *Musicologist*, vol. 5, no. 1, 2021, pp. 1-30. <https://doi.org/10.33906/musicologist.913512>

¹³ Kovačič, Matěj, and Urša Šivic. "Migracije nacionalizacije glasbe: Od ljudske k narodnozabavni", *Two Homelands*, vol. 58, 2023. <https://doi.org/10.3986/dd.2023.2.06>

than academic art^{14, 15}. Researchers widely acknowledge that folklore, similar to other art forms, not only reflects but also adapts to and shapes modern socio-cultural realities¹⁶. In highly developed countries, attitudes toward folklore have evolved considerably, leading to a sharp decline in the number of folklore groups throughout the twentieth century¹⁷.

Today, folk music seems to be popular only among pensioners, residents of small towns and villages, less educated and seemingly simple religious people, and generally conservatives in society¹⁸. Since modern culture leaves little or no chance for folk music in its original form, its adaptation, or, let's say, mixing with modern musical styles, is a logical step to preserving its commercial value¹⁹. We decided to devote this study to such phenomena of disturbing academic music forgery and find it the most convincing.

Methods

As part of the program of collecting data on contemporary Ukrainian academic music, we listened to the music programs of the KievMusicFest festivals, where Ukrainian composers perform competitive works, as well as concert posters of philharmonic societies in major cities of the country.

Different musicological methods have been applied to examine key trends and assess the impact of folklore elements on academic music, focusing on the analysis of forms, melodies, harmonies, and performance techniques. This approach helps reveal the characteristics of musical folklore present in contemporary symphonic, choral, and electronic compositions. In addition, the hidden methodology and technique of performing modern academic and folk dances makes it possible to identify specific and even paradoxical facts that confirm the proximity of the background to contemporary compositional art.

¹⁴ Kamuriwo, Simbarashe T. *Transformations in Zimbabwean Traditional Music of North America. Doctoral Thesis*, Wesleyan University, 2018.
<https://doi.org/10.14418/wes01.2.188>

¹⁵ Izu, Benjamin Obeghare, and Alethea de Villiers. "The functional role of traditional music and dance in Xhosa traditional healers' ceremonial rites", *E-Journal of Humanities, Arts and Social Sciences*, vol. 3, no. 13, 2022, pp. 716-729.
<https://doi.org/10.38159/ehass.20223136>

¹⁶ Mauwa, Caleb. "Influence of traditional musics in modern genres", 2020.
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¹⁷ Moore, Allan. "The end of the revival: the folk aesthetic and its 'mutation'", *Popular Music History*, vol. 4, no. 3, 2011, pp. 289-307. <https://doi.org/10.1558/pomh.v4i3.289>

¹⁸ Kyiv Music Fest Program, 2020.
https://composersukraine.org/fileadmin/files/KMF_brochure_Program.pdf

¹⁹ Mauwa, Caleb, 2020.

The obtained results are summarized in a table with information about the authors, years of composition, genre of the works, and the use of elements of folk music. This research period covers 2000 to 2024.

The presentation of the primary material

Folk motifs have significantly influenced the compositional approaches of European artists, particularly since the late 19th century. This influence became evident with the emergence of national music schools in European countries, where secular musical traditions were evolving, while Catholic and Orthodox states continued to uphold church traditions²⁰. Within this framework, European nations such as Poland and Hungary laid the groundwork for new national music schools, incorporating distinctive folk intonations into various genres of European music, including opera, symphonies, instrumental pieces, and vocal miniatures²¹.

The new style in music and painting, as well as in other forms of art, significantly changed the way twentieth-century artists worked, including the ways they used folk music²². During this period, neo-folklorism, a trend in painting that combines folk melodies and contemporary music, developed. The neo-folk movement emerged in the early 20th century, characterized by the use of archaic folk songs, built according to often blurred folklore imagery structures, but with a change in the main motif²³.

The second wave of folklore influence, which characterizes the postmodern period, goes beyond the use of folklore material in its authentic form, combined with modern expressive means²⁴. One of the main compositional techniques today is ethnophonism, a term that refers to the timbre and sound characteristics of folk instruments in Ukrainian instrumental music or the

²⁰ Marchenko, Valerii. "Accordion and its role in the development of music arts of Ukraine", *Humanities Science Current Issues*, vol. 2, no. 39, 2021, pp. 42–47. <https://doi.org/10.24919/2308-4863/39-2-7>

²¹ Niemtsova, Liliia. "History of the specific musical movements in Ukraine in the XX century", *National Academy of Managerial Staff of Culture and Arts Herald*, vol. 4, 2021. <https://doi.org/10.32461/2226-3209.4.2021.250285>

²² Gintere, Ieva. "Signal and video processing: Developing the noise music trend in digital edugaming", *International Journal of Circuits, Systems, and Signal Processing*, vol. 14, 2020, pp. 1176–1180. <https://doi.org/10.46300/9106.2020.14.145>

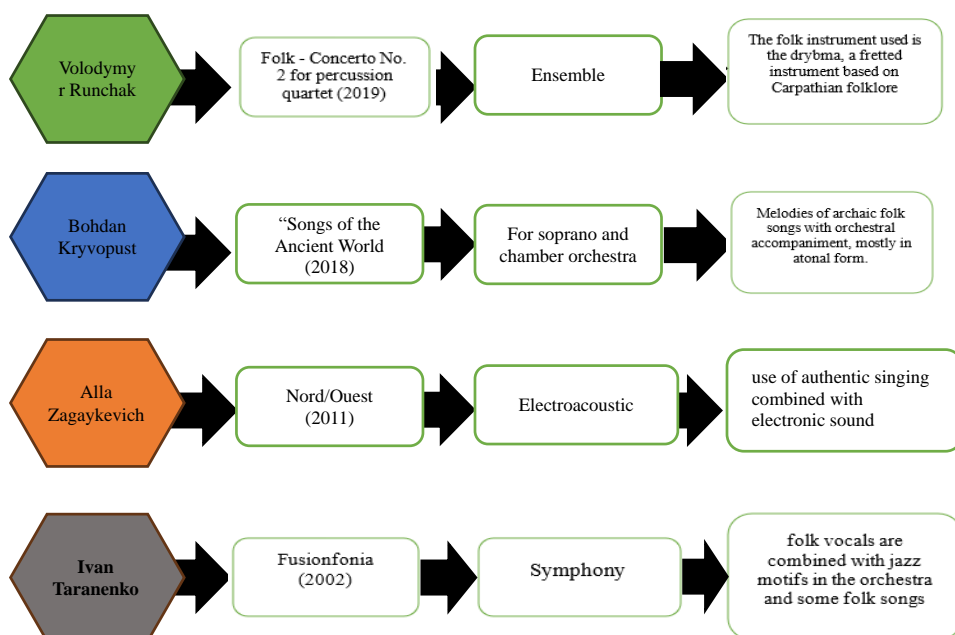
²³ Kratochvíl, Matěj. "'Our song!' Nationalism in folk music research and revival in socialist Czechoslovakia", *Studia Musicologica Academiae Scientiarum Hungaricae*, vol. 56, no. 4, 2015, pp. 397–405. <https://doi.org/10.1556/6.2015.56.4.7>

²⁴ Samikova, Nelli. "Polycultural trends of Ukrainian ethno pop folk music of the 21st century. *Polonia University Scientific Journal*, vol. 43, no. 6, 2021, pp. 138–145. <https://doi.org/10.23856/4317>

stylistic features of traditional folk singing in vocal works. The inclusion of folklore elements at this stage serves as a means of counteracting the one-sidedness of cultures and globalization trends, causing this form of bilingualism in genre and stylistic elements as well as in semantics²⁵.

Figure 1 presents a selection of the most notable musical works featuring folk motifs in Ukraine from 2000 to 2024. This list does not include arrangements of Ukrainian folk songs or commissioned pieces for traditional Ukrainian folk instruments. Only original academic works that were performed in public and intended for choral, symphonic, or chamber instrumental ensembles are included²⁶.

Figure 1



**Compositions by contemporary Ukrainian authors of 2000–2024,
based on folklore. Source: Marchun²⁷**

²⁵ Zlotnik, Oleksandr. "The intertextual system "composer-folklore", *Kyiv Musicology*, vol. 57, 2018, pp. 243-253. <https://doi.org/10.33643/kmus.2018.57.21>

²⁶ Berezhenyuk, Sviatoslav. "Atlas Weekend - the largest music festival in Ukraine", *Almanac "Culture and Contemporaneity"*, vol. 1, 2019, pp. 222–227. <https://doi.org/10.32461/2226-0285.1.2019.180832>

²⁷ Marchun, Oksana. "Folk revival as a means of expressing identity and promoting folk motives", *Modern Engineering and Innovative Technologies*, vol. 4, no. (32-04), 2024, pp. 92-99. <https://doi.org/10.30890/2567-5273.2024-32-00-094>

This table is not comprehensive. In addition to the listed works, it is important to mention the numerous arrangements of folk songs for choirs by Anna Havrylets, Yevhen Petrychenko, Nadiya Kurinna, Hanna Khazova, and others, as well as those for bandura ensembles by Viktor Stepurko and Lesia Dychenko, and for piano solo or duet by Maksym Kankevych. These compositions are featured at music festivals such as Kyiv Music Fest, Two Days and Two Nights of New Music, Contrast, and others, and are also frequently performed in educational settings²⁸.

Popular music partially adopts the approaches of academic composers in working with folk motifs. These include modern approaches to harmonization, expanding instrumentation, and the use of variable signatures that are alien to pop music but very common in some forms of Ukrainian and contemporary classical music²⁹.

Part of the curriculum in music schools in Ukraine is also a course on musical folklore, which is taught at composition faculties³⁰.

The course is aimed at acquiring knowledge of theoretical aspects of folklore studies, familiarizing students with the genres of Ukrainian musical folklore, and practicing the performance of folk melodies in the form of musical notation. Therefore, while studying at music academies and universities, composers receive the necessary theory and practice for their future professional activities³¹.

Discussion. As can be seen from the figure above, Ukrainian folklore remains an important source of inspiration for composers of different generations. Numerous composers go beyond simply using the melody of a folk song, aiming to capture the unique style of its performance. For example, this can be seen in the work by A. Zahaikevych Nord/Ouest.

Modern compositional techniques are often combined with folk motifs, creating original stylistic fusions. This is particularly true for Kryvopust, whose compositions blend elements of experimental electronic music with avant-

²⁸ Alonso-Vazquez, Marisol, and Christina Ballico. "Eco-friendly practices and pro-environmental behaviours: the Australian folk and world music festival perspective", *Arts and the Market*, vol. 11, no. 2, 2021, pp. 76–91. <https://doi.org/10.1108/aam-10-2020-0046>

²⁹ Lei, Lei. "The latest technological developments in Chinese music education: Motifs of national musical culture and folklore in modern electronic music", *Education and Information Technologies*, vol. 29, 2024, pp. 10595-10610. <https://doi.org/10.1007/s10639-023-12227-0>

³⁰ Mohd Ariffin, Ariffin, and Mohd Khairil Naim Mohamed Jamel. "Visitors' preferences on seasonal accommodation for the Rainforest World Music Festival", *Built Environment Journal*, vol. 18, no. 1, 2021, pp. 49. <https://doi.org/10.24191/bej.v18i1.9962>

³¹ Gilstrap, Curt, Andi Teggart, Kyle Cabodi, Julian Hills and Shona Price. "Social music festival brandscapes: A lexical analysis of music festival social conversations", *Journal of Destination Marketing & Management*, vol. 20, 2021, 100567. <https://doi.org/10.1016/j.jdmm.2021.100567>

garde approaches. Runchak, who uses postmodern allusions and stylistic play, and Taranenko, who uses jazz fusion.

Particularly noteworthy is the use of the song “Plyve kacha po Tysyne” in Ilnytska’s work, where it acquires an important dramatic and semantic function. In Ukraine, this composition is traditionally performed in memory of fallen soldiers, which gives it a deep symbolic meaning in the context of contemporary music related to the tragic events of the Russian Ukrainian war.

Conclusion

The Ukrainian song holds an important place in the works of composers across various periods, spanning both older and newer generations. Folk songs frequently merge unconventional compositional methods, electronic components, and jazz harmonies. In some cases, incorporating folk themes into avant-garde music imbues them with a richer semantic meaning, making them more relevant to current events. When compared to the folklore of other nations, Ukrainian folklore is most prominently featured in modern academic music, both in terms of its prevalence and artistic value.


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INNOVATIVE STRATEGIES FOR INCORPORATING DIGITAL TECHNOLOGIES INTO HIGHER MUSIC AND ARTS EDUCATION

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SUMMARY. The modern educational system, responding to the needs of society, is actively transforming and integrating innovative approaches, among which digital technologies occupy a special place. The introduction of digital tools allows us to go beyond traditional learning and create an innovative educational environment focused on developing creativity and critical thinking. In the context of martial law in Ukraine and after the coronavirus crisis, digital technologies have become the basis for organizing the educational process, ensuring effective remote interaction between teachers and students. The study aims to comprehensively assess the impact of digital tools on the quality of training in higher art (music) education and to determine the potential of digital technologies for transforming modern pedagogical practices. The research used systematic and comparative approaches to study the theory and practice of integrating digital technologies into higher art (music) education. The article analyses the transformation processes in music and music education caused by the digitalization of society. It is proven that digital technologies are reforming music education, making it more open, dynamic and effective. This contributes to the development of the global music community and opens up new opportunities for creative expression. It is found that the use of artificial intelligence in the field

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of higher art (music) education is one of the most promising areas of modern pedagogical research. The application of virtual reality as a tool for interactive music teaching and simulation of concert performances is analyzed. It has been proved that modern artistic higher education is increasingly moving away from passive knowledge acquisition and towards the active development of each student's creative potential.

Keywords: globalization challenges, digital technologies, higher art education, cloud technologies, artificial intelligence, innovative approaches in education, pedagogical strategies.

Introduction

Modern global transformations are inextricably linked to personal development and society's education level. The level of development of society depends on the level of development of the individual, which, in turn, is determined by the state of education. Given the rapid changes in the world, the question arises as to how education adapts to new challenges and how a person finds his or her place in this dynamic process.

The recent coronavirus pandemic and the full-scale war in Ukraine have demonstrated that education can quickly adapt to new conditions thanks to the development of digital educational platforms. The rapid development of information technology and artificial intelligence requires society to adapt to new conditions and find new educational solutions, requiring new learning approaches. Innovation strategies at the national level have significantly impacted changes in the education systems of many developed countries, promoting the introduction of new technologies.

Research in music education shows that technology is becoming an integral part of the educational process, offering innovative teaching methods. That is why developing and implementing new approaches to teacher training in the context of reforming the sector and integration into the European educational space is an urgent task for Ukrainian higher education.

Literature review

The role of digital technologies in education is becoming increasingly relevant in scientific research, in particular, by such foreign scholars as Crompton

and Burke⁵, Haddad and Draxler⁶, Ouyang et al.⁷, Prasad and Choudhary⁸, and many Ukrainians – Honcharenko et al.⁹, Drach et al.¹⁰, Kryvonos and Kotenko¹¹, Semeniako et al.¹², Tolmach¹³, Tolochko¹⁴ and Shyshenko¹⁵.

The issue of reforming music education in the context of digital technologies is studied in detail by such world scholars as Akšamija and

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- ⁵ Crompton, Helene, and Diane Burke. "Artificial Intelligence in higher education: The state of the field", *International Journal of Educational Technology in Higher Education*, vol. 20, 2023, p. 22. <https://doi.org/10.1186/s41239-023-00392-8>
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- ¹⁰ Drach, Iryna, Olha Petroye, Oleksandra Borodiyenko, Iryna Reheilo, Oleksandr Bazeliuk, Nataliia Bazeliuk and Olena Slobodianiuk. "The Use of Artificial Intelligence in Higher Education", *International Scientific Journal of Universities and Leadership*, vol. 15, 2023, pp. 66–82. <https://doi.org/10.31874/2520-6702-2023-15-66-82>
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- ¹² Semeniako, Yuliia, Olena Fonariuk and Yuliia Chornysh. "Cloud technologies in blended learning: prospects and challenges", *Innovative Pedagogy*, vol. 50, no. 2, 2022, pp. 205–209. <https://doi.org/10.32782/2663-6085/2022/50.2.40>
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- ¹⁴ Tolochko, Svitlana. "Teachers' Digital competence in the context of digitalization of educational institutions and distance learning", *Bulletin of the National University "Chernihiv Collegium" named after T. G. Shevchenko*, vol. 13, no. 169, 2021, pp. 28–35. <https://doi.org/10.5281/zenodo.5077823>
- ¹⁵ Shyshenko, Inna. "Some aspects of the impact of digital technologies on the educational process of higher education institutions: an overview of problems and challenges", *Education. Innovation. Practice*, vol. 10, no. 5, 2022, pp. 42–47. <https://doi.org/10.31110/2616-650x-vol10i5-006>

Ploskić¹⁶, Barrett et al.¹⁷, Cuervo et al.¹⁸, Fautley and Savage¹⁹, Lebler²⁰, Walls²¹. Ukrainian scholars have also been actively engaged in this issue – Kyshakevych et al.²², Kondratova²³, Martyniuk et al.²⁴.

An analysis of modern scientific works shows that the use of artificial intelligence and virtual reality in music pedagogy is one of the most relevant areas of research in scientific studies Onderdijk et al.²⁵, Shi²⁶, Yang²⁷, Tolstova et al.²⁸.

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- ¹⁶ Akšamija, Valida, and Nermin Ploskić. "Digital transformation of the teaching process in academic music education", *Periodical for social issues*, vol. 1, pp. 207–230, 2023. <https://doi.org/10.48052/19865244.2023.1.207>
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- ¹⁹ Fautley, Martin, and Jonathan Savage. "The role of information and communication technologies in music education in English schools", *British Journal of Music Education*, vol. 35, no. 2, 2018, pp. 117–135.
- ²⁰ Lebler, Don. "Popular music pedagogy: peer learning in practice", *Music Education Research*, vol. 10, no. 2, 2008, pp. 193–213. <https://doi.org/10.1080/14613800802079056>
- ²¹ Walls, Martin. "The rise of digital music-making in schools during COVID-19. *Phys.org – News and Articles on Science and Technology*, 2023. <https://phys.org/news/2023-03-digital-music-making-schools-covid-.html>
- ²² Kyshakevych, Bohdan, Svitlana Kyshakevych and Halyna Stets. "Modern trends in the digitalisation of music education", *Academic visions*, vol. 27, 2024, pp. 1–10. <https://academy-vision.org/index.php/av/article/view/888>
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- ²⁵ Onderdijk, Kelsey E., Lies Bouckaert, Edith Van Dyck and Pieter-Jan Maes. "Concert experiences in virtual reality environments", *Virtual Reality*, vol. 27, 2023, pp. 2383–2396. <https://doi.org/10.1007/s10055-023-00814-y>
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- ²⁷ Yang, G. "Exploration of Vocal Music Teaching Mode from the Perspective of the Age of Artificial Intelligence", *International Journal of Frontiers in Engineering Technology*, vol. 2, no. 1, 2020, pp. 31–40.
- ²⁸ Tolstova, Natalia, Svitlana Iryhina and Olena Liesnik. "Cloud-oriented technologies in vocal and choral training of higher education students: innovations, advantages, disadvantages", *Scientific works of the Interregional Academy of Personnel Management. Pedagogical Sciences*, vol. 2, no. 61, 2024, pp. 15–19. <https://doi.org/10.32689/maup.ped.2024.2.3>

A study of digital STEAM applications by Özer and Demirbatır²⁹ noted that they are an effective tool for modernizing music education. The authors prove that apps help create a more dynamic, comfortable, and favorable educational environment where students feel safe and can develop without restrictions. Integrating art education can make the learning process more exciting and compelling. Such trends are explored in the scientific works of Lv and Luo³⁰, Mandanici et al.³¹, Park³², Vizcaíno-Verdú et al.³³.

Despite the achievements, integrating digital instruments into the educational process remains relevant for further research. There is a significant gap in research that would allow for an objective comparison of the effectiveness of traditional and technological approaches to music education, and the rapid development of technology makes most existing studies irrelevant.

The study aims to comprehensively examine the issue of introducing digital technologies into higher art (music) education, including theoretical and practical aspects. The main task is to analyze the current state of the use of digital instruments in higher education institutions and to identify innovative approaches to the use of digital instruments in the educational process in this area.

Methods

The study was conducted based on theoretical and strategic analysis of official documents, analytical reports, and scientific publications on using digital teaching methods in general and higher art (music) education in Ukraine and abroad. Using the methods of generalization and comparison, the article analyses the theoretical and practical foundations of integrating digital technologies into higher art (music) education, which allowed us to formulate several advantages and disadvantages of introducing digitalization elements into music education.

²⁹ Özer, Zeynep, and Rasim Erol Demirbatır. "Examination of STEAM-based Digital Learning Applications in Music Education", *European Journal of STEM Education*, vol. 8, no. 1, 2023, p. 2. <https://doi.org/10.20897/ejsteme/12959>

³⁰ Lv, Hua Zhen, and Junyi Luo. "Creative approaches in music teaching: Possibilities of Web 2.0 technologies", *Thinking Skills and Creativity*, vol. 40, 2021, 100840. <https://doi.org/10.1016/j.tsc.2021.100840>

³¹ Mandanici, Marcella, Simone Spagnol, Luca Andrea Ludovico, Adriano Baratè and Federico Avanzini. "Digital music learning resources", Springer Nature Singapore, 2023. <https://doi.org/10.1007/978-981-99-4206-0>

³² Park, Young Joo. "Online music education for sustainable development: Analysis of music learning videos in e-Hakseupteo", *International Journal of Music Education*, vol. 40, no. 3, 2021, pp. 340–351. <https://doi.org/10.1177/02557614211058800>

³³ Vizcaíno-Verdú, Arantxa, Paloma Contreras-Pulido and María-Dolores Guzmán-Franco. "Youtube musicians and self-perceived multimedia, hypermedia, intertextual and transmedia competences", *Learning, Media and Technology*, vol. 46, no. 4, 2021, pp. 515–530. <https://doi.org/10.1080/17439884.2021.1941099>

Based on expert analysis, extrapolation, and forecasting, the use of cloud services, artificial intelligence algorithms, and immersive virtual reality technologies in higher music education is investigated. The study is based on analyzing various sources of information – foreign and domestic scientific works and own research.

Results

The study presents the results of the rapid impact of transformational processes in the music field related to digital technologies. It has been proved that digital tools are changing the methods of teaching music, making them more interactive, practical, and attractive for modern students of higher art (music) education, creating new platforms for demonstrating talent and engaging the audience. Artificial intelligence opens up new opportunities for individualizing music education, adapting curricula to the needs of each student, and improving the efficiency of the educational process. The potential of virtual reality as a tool for interactive music learning and creating immersive concert experiences is determined. It has been proved that modern higher art (music) education is moving towards personalized learning, focusing on developing each student's creative abilities.

Discussion

The entry of national educational institutions into the international educational context is one of the most important trends of our time. UNESCO defines internationalization as a multifaceted process that concerns all aspects of higher education. It involves not only international cooperation but also changes in the internal structure of universities to adapt to the globalized world³⁴.

Today, when cultural diversity is becoming the norm, education should prepare young people to live in a multicultural society, developing qualities such as tolerance, openness, critical thinking and empathy. In the context of constant changes caused by information and digital technologies, it is necessary to rethink the training of students, particularly in higher art (music) education. Digital tools complement traditional teaching methods and open new opportunities for interactive interaction, independent work and knowledge acquisition. Education is undergoing a digital revolution that opens up new learning opportunities.

³⁴ Haddad, Wadi, and Alexandra Draxler, 2002.

Quarantine restrictions and military aggression have become serious challenges for traditional forms of education. Digital tools have made it possible to maintain the continuity of the educational process, providing everyone, regardless of geographic location, with access to knowledge. Digital platforms and mobile applications allow higher education students to access educational resources anytime and anywhere, making learning more flexible and convenient³⁵.

Modern educational technologies allow teachers and students to communicate in online chats, forums, and video conferences, as well as to share files and work together on projects. Moodle and Classroom are just examples of e-platforms that universities use to create an interactive learning environment that promotes the independent work of students and increases learning efficiency. Modern educational technologies like video conferencing platforms like Zoom allow teachers to organize online classes in real-time, enabling two-way communication. Digital whiteboards, such as Jamboard, Explain Everything, and Classroomscreen, transform static presentations into dynamic and interactive ones, allowing teachers to draw, write, create diagrams, and add multimedia elements during class. The Coggle and Mindmeister platforms offer an interface that meets the user's intuitive expectations to create interactive visual diagrams that show the connections between different elements of information³⁶.

The latest digital learning tools simplify the organizational process and make the learning process more engaging and productive through interactive elements, increasing students' motivation. However, despite all the advantages, such tools also have drawbacks. When assessing the impact of digital technologies, it is necessary to consider both their benefits and potential negative consequences, as shown in Figure 1.

The process of popularizing digital platforms in music education has been evolutionary, going through several stages, each of which has brought innovations and shaped new approaches to learning, from simple access to music materials to interactive platforms for creating and performing music. Scholars note that current educational trends indicate a shift from learning models based on the transfer of ready-made knowledge to models focused on developing students' ability to think critically, solve problems creatively, and innovate^{37, 38, 39}.

³⁵ Walls, Martin, 2023.

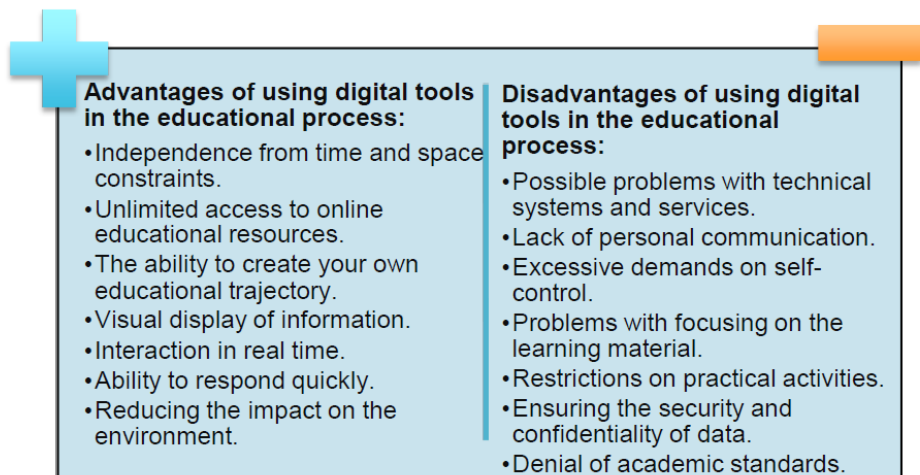
³⁶ Honcharenko, Alla, Nataliia Diatlenko and Olena Poliakova, 2024.

³⁷ Lv, Hua Zhen, and Junyi Luo, 2021.

³⁸ Mandanici, Marcella, Simone Spagnol, Luca Andrea Ludovico, Adriano Baratè and Federico Avanzini, 2023.

³⁹ Shi, Yaoyao, 2021.

Figure 1



Advantages of using digital tools in the educational process:	Disadvantages of using digital tools in the educational process:
<ul style="list-style-type: none"> •Independence from time and space constraints. •Unlimited access to online educational resources. •The ability to create your own educational trajectory. •Visual display of information. •Interaction in real time. •Ability to respond quickly. •Reducing the impact on the environment. 	<ul style="list-style-type: none"> •Possible problems with technical systems and services. •Lack of personal communication. •Excessive demands on self-control. •Problems with focusing on the learning material. •Restrictions on practical activities. •Ensuring the security and confidentiality of data. •Denial of academic standards.

Analyzing the Advantages and Disadvantages of Introducing Information Technology into the Educational Process
Source: compiled by the author based on ⁴⁰

The process of popularizing digital platforms in music education has been evolutionary, going through several stages, each of which has brought innovations and shaped new approaches to learning, from simple access to music materials to interactive platforms for creating and performing music. Scholars note that current educational trends indicate a shift from learning models based on the transfer of ready-made knowledge to models focused on developing students' ability to think critically, solve problems creatively, and innovate^{41, 42, 43}

Integrating digital technologies into music education allows for personalized learning paths, access to a vast library of musical materials and instruments, and new forms of musical communication and co-creation. Analyzing the data in Figure 2 clearly shows how digital technologies are changing traditional teaching methods in higher art (music) education.

⁴⁰ Honcharenko, Alla, Nataliia Diatlenko and Olena Poliakova, 2024.

⁴¹ Lv, Hua Zhen, and Junyi Luo, 2021.

⁴² Mandanici, Marcella, Simone Spagnol, Luca Andrea Ludovico, Adriano Baratè and Federico Avanzini, 2023.

⁴³ Shi, Yaoyao, 2021.

Figure 2

Digital learning environments	• Creation of interactive virtual platforms for learning music using video lessons and personalised feedback from the teacher
Working with applications	• Increase in the number of mobile applications that help people learn musical instruments, develop their ear for music and read music
Reality simulation	• Use virtual reality to create concert simulations, interactive training programmes and immersive music experiences
Cognitive technologies	• The use of artificial intelligence to analyse student learning data and provide personalised learning recommendations
Remote collaboration	• Creating and presenting joint learning projects, mastering materials and research in a virtual environment
Virtual scores	• Promote the use of digital sheet music and scores that can be easily found, modified and shared in a virtual environment
Distance courses	• Implementation of innovative approaches to teaching that allow to keep the attention of students and increase their interest in the educational material
Social platforms	• Use social media to build learning communities where everyone can share their knowledge and get feedback
Personalised education	• Creation of adaptive platforms that automatically adjust the complexity of tasks depending on the level of knowledge of the applicant

Integrating Digital Technologies into Music Education

Source: compiled by the author based on⁴⁴

The development of cloud technologies in education contributes to creating personalized learning paths and provides continuous access to educational resources, which is critical in the modern world. Thanks to cloud services, students can access learning materials online, download them to

⁴⁴ Kyshakevych, Bohdan, Svitlana Kyshakevych and Halyna Stets, 2024.

their devices for offline work, or collaborate on projects in real-time. Cloud services allow teachers to effectively organize the learning process by creating a single space for all the necessary resources. The cloud has made music disciplines more exciting and promising⁴⁵.

Absolute Markets Insights forecasts that the use of cloud services in education will grow by 25.4% by 2027, which confirms the trend towards digital transformation of educational institutions. The growing demand for cloud-based solutions in education reflects the general trend towards digital transformation and the search for new ways to improve efficiency. The use of IaaS, SaaS, and PaaS models can reduce the cost of maintaining IT infrastructure, improve access to learning materials and software, and simplify the development and implementation of individual educational solutions, which generally increases the efficiency of managing the educational process⁴⁶.

The use of cloud technologies in education, as our research has shown, opens up new horizons for students of higher art (music) education, such as:

- Shared cloud platforms allow students from different parts of the world to join study groups, work together on projects and share knowledge, creating a global learning community.
- Cloud-based platforms can be used to create individual learning paths that match the learner's pace and learning styles, learning rate and cognitive style.
- Cloud-based tools transform the learning process by facilitating close collaboration between students during joint projects and knowledge sharing.
- Cloud platforms provide a convenient tool for online assessment, allowing teachers to receive up-to-date information on the progress of each student and direct training to develop individual abilities.
- Large-scale knowledge repositories provide access to a large number of educational materials, such as audio lectures, videos of practical classes, interactive exercises and assessment tools, which allows students and teachers to organize the learning process effectively.
- The combination of cloud technologies with learning management systems and virtual classrooms will create a single digital space that will provide access to learning materials, collaboration tools and knowledge assessment at any time and from any device.

⁴⁵ Tolstova, Natalia, Svitlana Iryhina and Olena Liesnik, 2024.

⁴⁶ Semeniko, Yuliia, Olena Fonariuk and Yuliia Chornysh, 2022.

- The ability to scale cloud resources up or down depending on current needs makes them an ideal solution for educational institutions where the number of students may vary throughout the academic year.
- A wide range of tools available on cloud platforms, such as textual materials, audio recordings, video tutorials and interactive exercises, allows the creation of a variety of learning scenarios that meet different learning styles and cognitive needs of students.
- The transition to the digital world requires new knowledge and skills from musicians, and the integration of cloud technologies into music education provides students with the necessary training, allowing them to work effectively with music software, store and share materials online, and collaborate with colleagues from around the world.
- By providing learners access to a vast library of online courses, interactive learning materials, and communities for sharing experiences, cloud technologies turn learning into an engaging and continuous process that encourages musicians to continuously develop and improve themselves⁴⁷.

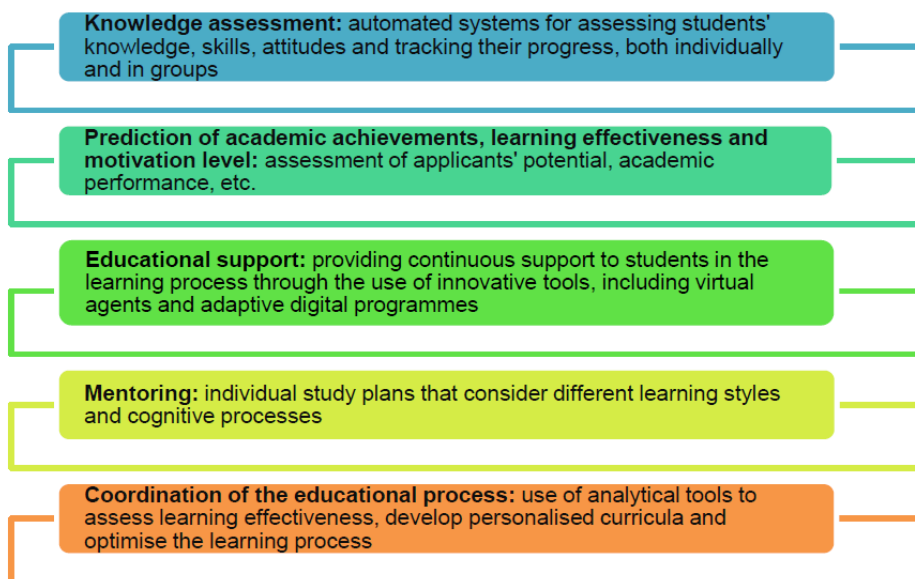
The use of cloud technologies in higher music education allows for the creation of an interactive learning environment that provides access to many musical materials, tools for creating and editing music, and opportunities for real-time collaboration with teachers and fellow students. Thanks to these tools, students can study music at a time and place convenient to them, developing their creative independence and acquiring the necessary skills for self-realization in the digital world.

Artificial intelligence is also becoming indispensable in higher art (music) education. It helps to track each student's progress in detail, analyze their results, and predict further success, allowing teachers to select individual approaches to teaching. To ensure the high quality of training, the educational environment of higher education institutions must constantly evolve in line with changes in the information space, providing students with access to modern information resources and tools for learning and research.

Today, artificial intelligence is one of the most essential tools for developing higher art (music) education, reflected in both the educational process and research (Figure 3).

⁴⁷ Tolstova, Natalia, Svitlana Iryhina and Olena Liesnik, 2024.

Figure 3



Applying Artificial Intelligence Technologies in the Educational Process in the Field of Higher Art (Music) Education

Source: compiled by the author based on^{48, 49}

The development of information activities for music education students is impossible without effective social communication between all participants in the educational process, which requires changing the content of education, introducing new interaction methods and creating a favorable environment for exchanging information and ideas. Artificial intelligence in this field of education should be aimed at creating learning environments where each student receives optimal conditions for developing their talents while eliminating knowledge gaps⁵⁰.

Artificial intelligence offers a variety of tools and techniques for learning music. Chordify, a machine learning platform, offers an innovative approach to learning to play musical instruments by providing real-time chords to any song. The wide selection of chords on this platform allows students to learn music at their own pace and according to their interests, which increases learning efficiency.

⁴⁸ Crompton, Helene, and Diane Burke, 2023.

⁴⁹ Ouyang, Fan, Luyi Zheng and Pengcheng Jiao, 2022.

⁵⁰ Drach, Iryna, Olha Petroye, Oleksandra Borodiyenko, Iryna Reheilo, Oleksandr Bazeliuk, Nataliia Bazeliuk and Olena Slobodianiuk, 2023.

AI is also at the heart of platforms such as Yousician and Melodics. Using artificial intelligence, these platforms provide musicians with a personalized approach to learning. AI algorithms analyze the performance of exercises, provide detailed feedback, and adapt the learning material to the needs of each student. As a result, the learning process becomes more dynamic and interactive, contributing to better learning and developing creative abilities⁵¹.

Zenph and The Music Room use artificial intelligence to analyze famous musicians' playing styles and teaching methods, creating interactive environments that allow students to model their learning methods. Virtual mentors that mimic the teaching style of legendary artists allow students to immerse themselves in the atmosphere of creativity and gain a unique experience of learning from masters. These platforms allow musicians to study at their own pace and time, receive feedback from experienced teachers, and communicate with other musicians worldwide.

Virtual reality opens up new possibilities for music education, allowing students to practice in virtual concert halls, record their music in virtual studios and interact with virtual musicians. These technologies create conditions for deeper immersion in musical material and the development of practical skills necessary to work in the music industry. By immersing themselves in virtual reality, musicians can create dynamic visual compositions synchronizing with the music, creating a unique multisensory experience. For example, virtual reality technology allows students to visualize sound waves, analyze the structure of musical compositions, and experiment with various musical instruments and equipment, contributing to a deeper understanding of musical processes and developing practical skills. Virtual reality allows students to engage in virtual learning activities, conferences and practical work, which contributes to developing their communication and collaboration skills⁵².

The gradual introduction of digital platforms in music education has undergone several stages of development, each of which has its characteristics and contributes to the transformation of the educational process, changing approaches to teaching students and expanding opportunities for their creative development. Scientists emphasize that modern education aims to develop critical thinking, creativity and independent learning, replacing passive learning with active participation in the learning process⁵³.

The emergence of digital audio workstations such as Garage Band and Soundtrap has radically changed how musicians create, record and process sound, giving them unprecedented control over the creative process. With

⁵¹ Kyshakevych, Bohdan, Svitlana Kyshakevych and Halyna Stets, 2024.

⁵² Onderdijk, Kelsey E., Lies Bouckaert, Edith Van Dyck and Pieter-Jan Maes, 2023.

⁵³ Prasad, Ramjee, and Purva Choudhary, 2021.

GarageBand, developed by Apple, recording music and creating melodies and arrangements is possible. The software includes various virtual musical instruments, from classical pianos to exotic synthesizers, and many sounds processing effects, allowing music creation in any genre. Developed by Spotify, Soundtrap is an intuitive music creation tool that allows beginners and professionals to realize their creative ideas. Soundtrap's cloud storage feature turns the music creation process into a collaborative adventure, allowing musicians to share ideas and make changes to a project in real-time, regardless of geographic location. The rapid and widespread adoption of Soundtrap by educators demonstrates that the platform meets the current needs of modern music education⁵⁴.

The growing role of digital technologies in society is challenging music education to develop new approaches and teaching methods that will enable students to use modern instruments and software effectively. The growing role of technology in education places new demands on teachers, who must possess pedagogical knowledge and be competent users of modern digital tools. As noted in the study by Buchborn and Treb⁵⁵, today, to successfully integrate technology into music education, it is necessary to work closely with developers, involving music teachers in creating new tools and programs.

The personalized approach provided by integrating digital technologies into modern higher art (music) education creates an educational environment that meets the needs of each student, allows them to develop their creative potential more effectively and prepares them for the challenges of the modern world.

Conclusion

The digital transformation of higher art (music) education is a complex process that opens up new opportunities for educators to use innovative technologies in teaching, but at the same time, poses several challenges for them related to the need to adapt curricula, develop new teaching methods and ensure a high level of education for all segments of the population. A deep understanding of the advantages and disadvantages of any phenomenon or process is the basis for making informed decisions that allow us to maximize the positive aspects and minimize the negative consequences.

⁵⁴ Zheng, Dali, and Yange Wang. "The Application of Computer-Aided System in the Digital Teaching of Music Skills", *Computer-Aided Design and Applications*, vol. 19, no. S7, 2022, pp. 154–164. <https://doi.org/10.14733/cadaps.2022.s7.154-164>

⁵⁵ Buchborn, Buchborn, and Johannes Treb. "Acting self-determined and critical in a post-digital future? A critical review on digitalization in music education", *Culture, Education and Future*, vol. 1, no. 1, 2023, pp. 66–82. <https://doi.org/10.5281/zenodo.8010504>

The use of cloud technologies for data storage, processing, and analysis allows young researchers to focus on the creative component of research, increasing the efficiency of their work and contributing to qualitatively new results. Cloud-based platforms also allow musicians to collaborate in real-time, create joint projects, and receive feedback from teachers and other musicians, stimulating musical communication and the exchange of experience.

Modern higher education increasingly relies on artificial intelligence algorithms to drive its digital transformation and use it to analyze large amounts of student data, optimize the learning process through individualization and automation, create personalized curricula, model real-world situations, and analyze the effectiveness of the educational process using big data. The combination of large amounts of data, robust computing systems and efficient machine learning algorithms allows for the creation of artificial intelligence models that can learn and make human-level decisions, which requires society to rethink traditional approaches to work, learning and social relationships. Artificial intelligence is the driving force behind the digital transformation of education, significantly affecting teaching methods, the organization of the educational process in general, and research in pedagogical technologies. However, its implementation is accompanied by specific difficulties that require further study.

An analysis of digital platforms in music education shows that they can make the learning process more flexible, interactive and practical, meeting the diverse needs of modern music students. The optimal combination of digital tools and traditional teaching methods allows not only to increase the efficiency of the educational process but also to make it more exciting and diverse.

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THE EVOLUTION OF NATIONAL PERFORMANCE ART: MUSICAL INTERPRETATION IN THE CONTEXT OF TRADITION AND MODERNITY

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SUMMARY. The subject of this research is the essence of performing interpretation, which is considered an integral part of the functioning of a musical work from its creation to its presentation to the audience. The research methodology is based on a comparative analysis of historical and music-theoretical sources, an analysis of approaches to the definition and classification of different types of interpretation. The research compares the performing interpretation with other types of interpretation of contemporary music – composer's and sound director's interpretation. Interpretation is considered in relation to the concept of performance – if performance implies the physical act of playing a musical instrument or singing, the concept of interpretation is the ideal image of a musical work formed by the performer in the process of studying it. A comparative analysis of various definitions of the concept of interpretation allows us to conclude that the basis of interpretation is a thought process, understanding of its intonational features, including the

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analysis of the musical text, studying the circumstances of the composition of the work, stylistic and genre features. The issue of the correlation between the individual and the traditional in the course of forming an interpretation is important: the performer must take into account all the features of the musical text, the traditions of performing music of the relevant era and the relevant genres, while within the framework of traditions, the performer always has the space to bring his or her own individual understanding and performance characteristics. The issue of objective analysis of interpretations based on sound recordings is raised. Given the complexity of objective auditory analysis, we believe that the development of software that will allow us to identify agogic and dynamic features of performance at the level of individual sounds in musical phrases is a promising direction.

Keywords: interpretation, musical performance, musical art, intonation.

Introduction

The development of musical culture in recent centuries has been closely interconnected with the creative activity of composers, performers and listeners. In contemporary art criticism, this interrelation is usually considered as a triad, in which composing activity is perceived as a process of creating a certain product – a musical work, listening activity is perceived as a process of consuming this product and performing activity are perceived as an intermediary between the composer and the listener. “Today, and as of 2020, it is safe to say that we consumers are listening to music more than ever in history” – in such a way Berbineau⁶ emphasizes the quantitative aspect of consumption.

However, this approach is slightly simplified since it does not take into account the communicative and semantic aspects of musical activity, which consists of the joint creation of meanings through the sound continuum of a musical work. The communicative and semantic aspect remains a distinctive feature of art, which distinguishes it from the industry and services and forms its peculiarity associated with a complex system of connections between the participants in the creative process – authors of a musical work, performers and listeners. “Art remains an effective channel for transmitting culturally significant meanings, even in a modern information or digital society” - (Shibiko⁷, 11)

⁶ Berbineau, C. *Music Consumption Today: Behaviours, Sources and Discovery: A 360 Analysis of Music Consumption as of 2020, from a Consumer Perspective in the Streaming Era*. Master's thesis, IÉSEG School of Management, 2021. <https://www.ieseg.fr>

⁷ Shibiko, O. S. “Transmitting Culturally Significant Meanings through Art.” *Cooperation and Sustainable Development*, edited by A. V. Bogoviz et al., vol. 245, Springer, 2022. https://doi.org/10.1007/978-3-030-77000-6_53

emphasizes. Given the fact that musical art operates mainly with conventional signs, the issue of understanding and interpreting the meaning of a particular musical work becomes a crucial matter of both music theory and performance practice, which has evolved over the centuries of musical history. The purpose of this research is to reveal the specifics of interpretation as a process of performing reading and broadcasting the meaning of a musical work.

Literature review

The analysis of scientific works of recent years shows a variety of approaches to interpretation as a performing activity, composing activity, and the field of artificial intelligence.

In the context of musicianship, the definition of musical interpretation was formulated by V. Moskalenko⁸ as “an intellectually organized creative activity of musical thinking aimed at revealing the expressive and semantic possibilities of a musical work”. Later, the researcher devoted a separate study to the role of the listener in the communicative process and came to the conclusion that listening to music “is one of the most powerful and democratic tools for the formation and renewal of individual and collective intonation and auditory thesaurus”, without which “the formation and development of the very category of a musical work would be impossible” (Moskalenko⁹, 8).

Volkomor¹⁰ considers the peculiarities of interpretation in the context of the specifics of sound recording, which is “an alternative to acoustic performance and its traditional fixation of the acoustic continuum” and at the present stage is “positioned... as an analogue of an acoustic work”. This scientific work continues the research of Diachenko, who first presented the sound engineer as an interpreter, in the process of which the creation of “the structure and acoustic form of a sound composition takes place, the author’s idea is realized with the help of technological means; this is an artistic process in which the sound engineer is a creatively active co-author of the performer

⁸ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

⁹ Moskalenko, V. G. “The Listener in a Musical Work.” *Scientific Bulletin of the National Music Academy of Ukraine Named After P. I. Tchaikovsky*, no. 135, 2022, pp. 8–16. <https://doi.org/10.31318/2522-4190.2022.135.270992>

¹⁰ Volkomor, V. “Musical Interpretation in the Context of the Art of Recording.” *National Academy of Culture and Arts Management Herald: Science Journal*, no. 4, 2020, pp. 155–159. <https://doi.org/10.32461/2226-3209.4.2020.219149>

and the composer” (Diachenko¹¹, 12).

From the perspective of cognitive processes, the concept of interpretation is considered by González et al.¹². The researchers distinguish between the direct performance process on a musical instrument (which they call “real” performance) and inner ear work (which the researcher calls “imagined performance”), and conclude that inner ear work causes “greater magnitude and extent of dysconnectivity”.

Interpretation is considered not only in the performing aspect but also in the composer’s one. For example, Hasanov¹³ compares the peculiarities of interpreting the spiritual content of Psalm 8 in the choral works “Lord, Our Lord” by Yevhen Stankovych and “Psalm 8” by Oleksandr Yakovchuk. The author comes to the conclusion that the composers revealed the figurative-emotional, semantic and semantic potential of the psalm text in different ways; the differences in interpretation relate to the choice of genre, performing cast, text selection, embodiment of figurative content, emotional content, textural techniques.

Some articles explore musical interpretation in connection with related art forms. For example, Warren investigates the influence of music on the perception of visual art. The author conducted an experiment in which participants first viewed works of art without music, and then with different musical fragments. The goal was to determine what factors contribute to the connection between music and art, including emotions, theme, plot, and tempo of the music. The authors conclude that music is “helpful in developing an appreciation of the artwork, with the music chosen by the expert significantly more helpful than that chosen based on the crowdsourcing data” (Warren¹⁴, 57).

¹¹ Diachenko, V. V. *Creative Activity of Ukrainian Sound Engineers in the Second Half of the 20th Century – Early 21st Century: Theory, History, Practice*. Abstract of candidate dissertation, Kyiv, 2018. <https://uacademic.info/ua/document/0418U001406>

¹² González, A., Gamundi, A., and González, J. J. “Brain Responses to Real and Imagined Interpretation of Tonal versus Atonal Music.” *Music Perception*, vol. 41, no. 5, 2024, pp. 326–347. <https://doi.org/10.1525/mp.2024.41.5.326>

¹³ Hasanov, R. G. “Psalm No. 8 in Ukrainian Choral Music of the Late 20th – Early 21st Century: Analysis of Composers’ Interpretations.” *Bulletin of the National Academy of Cultural and Arts Leadership*, no. 3, 2024, pp. 212–217. <https://doi.org/10.32461/2226-3209.3.2024.313319>

¹⁴ Warren, P., Mulholland, P., and Barker, N. *Music and Art – A Study in Cross-Modal Interpretation*. The Open University, 2024.

A separate modern area of research is devoted to the possibilities of artificial intelligence in the field of music interpretation. The latest in this area is the article by Zong¹⁵, in which the author compares the creation of music based on a given text by professional musicians and artificial intelligence. The authors focus on the problem of interpreting textual instructions for generating music and conclude that music generation by artificial intelligence has not yet yielded the expected results. The authors propose training models on real examples of musical communication or using large language models (LLMs) to improve the understanding of musical instructions.

Materials and Methods

The research is based on a critical analysis of scientific, historical, and theoretical sources related to the phenomenon of musical interpretation. In order to ensure maximum completeness and objectivity of the review, monographic works, articles in professional journals, music sources, and documentary materials were studied.

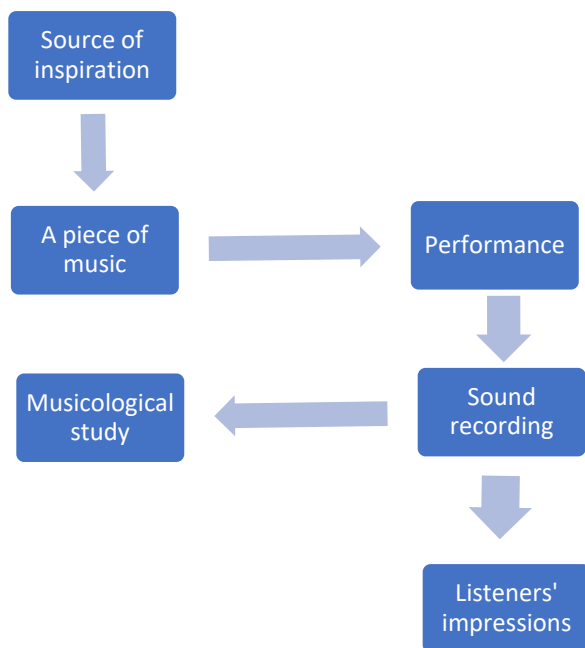
The analysis was carried out using the methods of comparative research, historical and critical approach, and intertextual analysis. This approach makes it possible to trace the evolution of the concepts of musical performance and identify key trends in the interpretation of musical text.

Results and Discussion

The concept of interpretation in musical art has various definitions that can cover the performing, composing, and sound engineering processes. This diversity of interpretation reflects the complex ontology of a musical work, which can be represented by the following diagram (Figure 1).

¹⁵ Zang, Yongyi, and Yixiao Zhang. "The Interpretation Gap in Text-to-Music Generation Models." *arXiv*, 14 July 2024, <https://arxiv.org/abs/2407.10328>

Figure 1



Ontology of a musical composition.

Source: author's development

Accordingly, the concept of interpretation can refer to any of the stages of a musical work's development. In addition to the performance interpretation itself, there are composer's, sound director's and musicologist's interpretations, and intermediate or integrated interpretations that simultaneously include several of the above types are also possible.

The concept of composer's interpretation implies writing a piece of music based on a particular source. The theoretical understanding of this type of interpretation was formulated by S. Liudkevych in the early XX century on the example of composing musical works based on the words of Taras Shevchenko (Melnychuk¹⁶). S. Liudkevych believed that a composer, starting to work on

¹⁶ Melnychuk, O. "Musical Interpretation of Taras Shevchenko's Poetry in the Works of Composers of the 19th – Early 20th Century." *Bulletin of Lviv University. Series: Art Studies*, no. 15, 2014, pp. 81–88. <http://publications.lnu.edu.ua/bulletins/index.php/artstudies/article/view/3163>

a musical work, should “get used to Ukrainian folk songs, their poetic and musical content and form, their interconnection and relations” (Ludkevych¹⁷, 128). The comparison of interpretations of the same poetic works by different composers is of great interest to researchers. An example is the analysis of composers’ interpretations of biblical texts by O. Yakovchuk and Y. Stankovych by Hasanov¹⁸, which revealed that although the composers used the same text of the psalm as a basis, they revealed its figurative and emotional, semantic and content potential in different ways. The differences in interpretation were manifested in the choice of genre, performing cast, textural techniques, etc. While Stankovych creates a solemn and uplifting interpretation of the psalm, using a choral concerto for mixed a cappella choir, Yakovchuk chooses a chamber form of a choral miniature for tenor solo and male choir, emphasizing the meditative nature of the text.

The composer’s interpretation can be combined with the performer’s one, forming an integrated type of interpretation, which Thom¹⁹ calls “constructivist”, and it involves certain significant changes in the text of the performed work by the performer.

Since the XX century, sound recording has become an important part of the communication process, allowing to capture of a performer’s interpretation as a sound image on the storage media in order to ensure the possibility of its further reproduction. In this case, the final result depends not only on the performer but also on the sound engineer. The sound engineer acts as an intermediary “between the sound image of a musical work and its final version in an acoustic form stored on a storage medium in the form of a phonogram” (Diachenko²⁰).

Ultimately, musicological interpretation involves creating a version of a musical work in a “non-musical, most often verbal language” (Moskalenko²¹). Musicological interpretation, in turn, can be scientific (focused on analysis) and artistic (targeted at music lovers).

¹⁷ Ludkevych, S. “On Compositions Based on the Poetry of T. Shevchenko.” *Research and Articles*, Music Ukraine, 1976, pp. 127–131.

¹⁸ Hasanov, R. G. “Psalm No. 8 in Ukrainian Choral Music of the Late 20th – Early 21st Century: Analysis of Composers’ Interpretations.” *Bulletin of the National Academy of Cultural and Arts Leadership*, no. 3, 2024, pp. 212–217. <https://doi.org/10.32461/2226-3209.3.2024.313319>

¹⁹ Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

²⁰ Diachenko, V. V. *Creative Activity of Ukrainian Sound Engineers in the Second Half of the 20th Century – Early 21st Century: Theory, History, Practice*. Abstract of candidate dissertation, Kyiv, 2018. <https://uacademic.info/ua/document/0418U001406>

²¹ Moskalenko, V. G. “The Listener in a Musical Work.” *Scientific Bulletin of the National Music Academy of Ukraine Named After P. I. Tchaikovsky*, no. 135, 2022, pp. 8–16. <https://doi.org/10.31318/2522-4190.2022.135.270992>

We propose focusing on performance interpretation. The concept of performance interpretation refers to the performance of a piece of music by instrumentalists or vocalists. This type of interpretation implies that performers receive an identical musical text, however, the peculiarities of agogic and dynamics, which are extremely difficult to capture by traditional notation techniques, remain individual for each performer. The definition of a performer's interpretation can be presented in the following table (Table 1).

Table 1

Author	Definition
Moskalenko ²²	"Creative activity of musical thinking organized by the intellect, aimed at revealing the expressive and semantic possibilities of a musical work"
Silverman ²³	"The act of 'bringing one's whole being – intellectual, social, cultural, artistic, physical, emotional and personal – into the performing event"
Rimas & Rimas ²⁴	"The act of interpretation is the transformation of a musical work from its situation of potential into real being—by giving it an appropriate sound form"
Riabukha ²⁵	"A systematic means of cognizing the semantic and communicative connections between the composer's idea and its sound realization by the performer"; "a creative act, a specific type of cultural creation, an individual principle of reproducing the sound image of the world through the prism of the inner spiritual world of the performer-interpreter"

Definitions of musical interpretation.

Source: compiled by the author.

²² Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

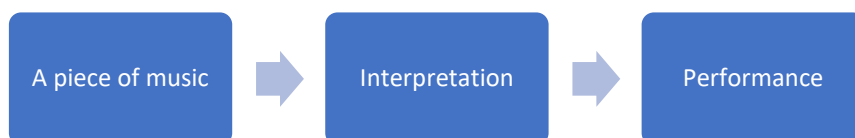
²³ Silverman, M. "Musical Interpretation: Philosophical and Practical Issues." *International Journal of Music Education*, vol. 25, no. 2, 2007, pp. 101–117. <https://doi.org/10.1177/0255761407079950>

²⁴ Rimas, J., and Rimas, J. Jr. *Etudes on the Philosophy of Music*. Palgrave Macmillan, 2024. <https://doi.org/10.1007/978-3-031-63965-4>

²⁵ Riabukha, N. "Performing Interpretation as a Method of Understanding a Musical Work." *Bulletin of the Kharkiv State Academy of Design and Arts*, no. 16, 2009, pp. 135–142. https://scholar.google.com.ua/citations?view_op=view_citation&hl=uk&user=jp6-0CAAAAAAJ&citation_for_view=jp6-0CAAAAAAJ:QIV2ME_5wuYC

A comparative analysis of these definitions makes it possible to conclude that some definitions emphasize the performance result (Silverman, Rimas), while others emphasize the thought process (Moskalenko, Riabukha). The common thing is that interpretation is considered as an intermediate link between a piece of music as a certain ideal object and its performing materialization as a certain material - sound and, partly, visual - object that we perceive with our senses. Schematically, the correlation between a piece of music, interpretation, and performance materialization can be represented by the following diagram (Figure 2).

Figure 2



The process of interpretation in the ontology of a musical work.

Source: author's development

The interpretation is usually considered as a certain result, which in modern conditions can be recorded in the form of an audio or video recording, allowing researchers to describe or compare the peculiarities of the interpretations of certain performers. At the same time, as a final product, an interpretation is not created instantly but emerges in the process of a musician's long work on a piece of music. The question of what stages the process of studying a piece of music can be divided into and at which stage the peculiarities of interpretation are actually formed is important.

Kong identifies three stages: preliminary familiarization, technical practice, and preparation for the concert stage. The researcher characterizes "preliminary familiarization" as the creation of a mental artistic image based on "ideas about the form, style, melody, harmony, rhythm, mode of the work, as well as the available means of musical expression". This stage, according to the researcher, is crucial for "correct interpretation," which requires awareness and consideration of the traditions in which the work was written (Kong²⁶, 253). The technical stage includes practicing intonation and rhythmic components.

²⁶ Kong, Z. "Musical Interpretation as a Manifestation of Creative Self-Expression." *National Academy of Culture and Arts Management Herald: Science Journal*, no. 3, 2020, pp. 250–254. <https://doi.org/10.32461/2226-3209.3.2020.220143>

The third stage involves the formation of the vocalist's readiness for a concert performance of the work, practicing performance techniques, taking into account the figurative and semantic content of the vocal composition.

A slightly different approach is presented by Shumska et al.²⁷. The researchers also identify three stages of studying a piece of music, with interpretation being the second stage after choosing the repertoire and before the actual performance. They also emphasize the importance of music-theoretical and music-historical knowledge of performers, which affects the nature of the performance. In other words, "the performer's analysis of the musical work and the very content of the music is a necessary pre-stage of creating a performing interpretation," after which "the interpreter proceeds to the individual and stylistic embodiment of his or her own understanding of the figurative and emotional content of the musical work" (Pototska²⁸, 242).

The study by Mateos-Moreno²⁹ similarly presents three stages: preliminary understanding of the music, creative reinterpretation of the score, and transformation of the interpretation into a new artistic product. The study also emphasizes that interpretation is "not just the reproduction of notes, but the process of comprehending and conveying meaning that is not in the score".

Movahed identifies the following levels of mastery of a musical work: structural, aesthetic, and dynamic. The structural level is aimed at identifying the hierarchy of motifs and melodic units, the aesthetic level is aimed at studying the historical features of performance, and the dynamic level is focused on controlling the flow of energy in music through tempo and meter. The researcher encourages performers "to consider the vital position of the body in the dissemination and management of the flow of energy through musical performance" (Movahed³⁰, 6).

Thus, the interpretation of a particular work crystallizes gradually, in the course of the performer's study of the musical work, and its features are formed in the course of the performer's careful study of the musical style and compositional features of the given piece of music.

²⁷ Shumska, O., Oleshko, V., and Oleshko, T. *Theory and Methodology of Ensemble Performance: Educational-Methodical Manual*. Kharkiv, 2020.

²⁸ Pototska, O. V. "Performance Analysis of a Musical Work as a Necessary Component of Interpretative Activity." *Current Problems of History, Theory, and Practice of Artistic Culture*, vol. 36, 2016, pp. 235–245. http://nbuv.gov.ua/UJRN/apitphk_2016_36_28

²⁹ Mateos-Moreno, D. "Towards a New Understanding of the Score-Performance Dilemmas: A Holistic Hermeneutic of Musical Interpretation." *Revista de Pensamiento y Cultura*, vol. 11, 2024, pp. 157–181. <https://doi.org/10.31207/colloquia.v11i.168>

³⁰ Movahed, A. "Toward a Practical Model for Interpretation in the Performance of Western Classical Music." *Journal of Fine Arts, Drama, and Music*, vol. 25, no. 2, 2020, pp. 25–36. <https://www.researchgate.net/publication/376046286>

It is also worth emphasizing the distinction between interpretation and performance. While performance is the physical act of playing an instrument, interpretation is the ideal image of performance that a musician seeks to realize (Simonetta³¹). At the same time, performance is inseparable from interpretation. The performer does not just reproduce the musical text but gives it meaning based on his or her own understanding and emotional experience (Rimas & Rimas). It is “the ability to comprehend what is interpreted” (Thom³², 133) that is the main and most general feature of interpretation.

That is, the performance is the materialization of the ideal image, the sound embodiment of the interpretation.

Moreover, according to the viewpoint of Mateos-Moreno, performance is not only the result of interpretation but also a continuation of this process. The author considers the process of performing a piece of music as “symbolic interactionism,” which involves the formation of the meaning of a piece of music through its concert performance. “In a concert setting, performers interpret music not only for an audience but also inevitably for themselves, suggesting that the flow of musical communication is more accurately characterized by reciprocity rather than a singular direction” (Mateos-Moreno³³, 163). In other words, each new act of performance modifies the meaning of a piece of music through a change in context and the interaction of authors, performers, and listeners.

In an attempt to find out how this ideal image is formed and what underlies its formation, Moskalenko believes that the key to forming an ideal image of a musical piece is its understanding. By understanding, the researcher means the task of “intellectual comprehension of the essential features of objects and phenomena”. Such a conscious comprehension of the essential properties of a musical work “makes it a unique phenomenon in the system of artistic creativity” (Moskalenko³⁴, 74).

As we noted above, understanding is formed on the basis of studying stylistic features, as well as historical and biographical information about the author of the work. At the same time, there is a deeper interpretation based

³¹ Simonetta, F. “Music Interpretation Analysis: A Multimodal Approach to Score-Informed Resynthesis of Piano Recordings.” *arXiv*, 2022. <https://arxiv.org/abs/2205.00941>

³² Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

³³ Mateos-Moreno, D. “Towards a New Understanding of the Score-Performance Dilemmas: A Holistic Hermeneutic of Musical Interpretation.” *Revista de Pensamiento y Cultura*, vol. 11, 2024, pp. 157–181. <https://doi.org/10.31207/colloquia.v11i.168>

³⁴ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

on the interpretation of musical art as a semiotic process. Dilthey defines understanding as a process “in which we cognize a certain inner meaning from signs sensually given from the outside” (Dilthey³⁵, 35).

According to the viewpoint of Mateos-Moreno, musical symbols and notation are such a sign system. At the same time, symbols of notation “communicate within their cultural and social contexts, enriching our understanding of musical interpretation beyond mere textual analysis” (Mateos-Moreno, 168). In other words, musical notation not only conveys information about which notes are to be played or sung by the performer but also provides certain information about the social and cultural context of the composition.

The question arises, what is the mechanism of conveying meaning in a piece of music? The answer to this question is provided by the theory of intonation. Intonation is considered “to some extent analogous to a word in language, but with the difference that, unlike language, whose words have certain fixed meanings, intonation conveys only an attitude” (Novska³⁶). However, if in speech the meaning is conveyed through the meaning of the words of the language, in music it is directly expressed in sound images (Moskalenko³⁷, 20). In other words, if the function of speech is to denote, then the function of music is to express. At the same time, the same way that communication through language is important for the participants of communication to understand it, the auditory experience of listeners is significant for understanding musical intonation. Intonation makes it possible to capture a person’s state of mind, the nature of his or her temperament, and attitude to a particular situation or event. Intonation is a manifestation of a deep psychological process aimed at activating and explicating the positive aesthetic factors of human consciousness; it involves archetypal sensory states that provide creative stylistic possibilities for the process of understanding in its broad life-creating and specific musical and expressive purpose (Yezerka³⁸).

An important issue in interpretation is the correlation between adherence to tradition and individual performance. “Is there a single ‘right’ way to perform a work, or does each performer add their own unique contribution?” - this is how Rimas & Rimas formulate this question.

³⁵ Dilthey, W. “The Emergence of Hermeneutics.” *Modern Foreign Philosophy. Trends and Directions*, 1966, pp. 33–60, Kyiv.

³⁶ Novska, O. R. “The Category of Emotionality in Modern Piano Performance.” *Southern Ukrainian Art Studies: Scientific Journal*, no. 3, 2024, pp. 109–114. <https://doi.org/10.24195/artstudies.2024-3.16>

³⁷ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

³⁸ Yezerka, A. “The Interpretation Phenomenon in a Mirror of a Musicological Discourse.” *Music Art and Culture*, no. 23, 2016, pp. 279–289. <https://doi.org/10.31723/2524-0447-2016-23-279-289>

The dilemma of the individual and the traditional can be defined in another way. For example, Xiong & Fan³⁹ formulate it as a dilemma of attention to historical conditions (repetition of authentic sound, use of authentic instruments and techniques) and the performer's creative freedom (adding modern techniques, changes in tempo, dynamics, phrasing, arrangement, etc.) S. de Ruijter⁴⁰ presents this dilemma as a dilemma of fidelity to tradition and personal creativity of the performer, and the balance between tradition and creativity is ongoing. A similar question is formulated in Zhukova's dissertation research: "What is the extent of the performer's creative independence? Where do the "inviolable possessions" of the author's thought end?".

Familiarization with the collection of classical music recordings made by various musicians shows that even in the conditions of fidelity to tradition, finding a single "correct" way of performance is impossible. The reason is, firstly, the impossibility of conveying all the nuances of performance desired by the composer with the help of traditional music notation, and secondly, the absence of the only possible interpretation of a work is often foreseen by the author himself. As an example, one can cite Rachmaninoff's performance of his own Prelude cis-moll, in which the composer departs quite significantly from his own author's remarks, for example, in the Agitato section in his own performance interpretation (Classical Masterpieces, 2014), the fast tempo is not set in measure 14, as written in the notes but in measure 18. A greater variety of interpretations of their own compositions can be found among jazz musicians. As an example, we will cite the published recordings of B. Evans Waltz for Debby Take 1 (Bill Evans, 2010) and Take 2 (Classic Mood Experience, 2022), which reveal a certain difference in intonation from the first bars of the piece - the beginning of "Take 1" looks a bit more impulsive due to accelerations, while the beginning of "Take 2" is dreamier.

Thus, we believe that the solution to this dilemma lies in the fact that even within this style and the musical text presented by the author, the performer retains the possibility of individual interpretation and space for individual imagination, and, therefore, individual freedom of interpretation should not be opposed to the author's intention, but should complement it: "both tradition and modern searches as an artistic phenomenon should form a single whole" (Zhukova⁴¹, 13). At the same time, if a performer wishes to

³⁹ Xiong, Q., and Fan, J. "Legal and Musical Interpretation: On the Historical and Systematic Elements." *Naveiñ Reet: Nordic Journal of Law and Social Research*, no. 6, 2015, pp. 149–184. <https://doi.org/10.7146/nnjlsr.v0i6.111058>

⁴⁰ Ruijter, S. de. "Embracing the 'Wrong' in Classical Music Interpretation." *Journal of Trial & Error*, vol. 3, no. 2, 2023. <https://doi.org/10.36850/h3yn-bd82>

⁴¹ Zhukova, N. A. *Interpretation as a Component of Musical Creativity: An Aesthetic Aspect*. Doctoral dissertation, Taras Shevchenko National University of Kyiv, 2003. <https://uacademic.info/ua/document/0403U001458>

show a greater degree of individual freedom, he or she can use such practices as creating arrangements, “remixes,” fantasies, or other author’s works of a similar genre that point to the musical source and not only performer’s but also composer’s interpretation.

The approach proposed by P. Thom, according to which interpretation covers a range of possibilities from adequate to constructive, is promising. The researcher considers these possibilities of interpretation in terms of the meanings that the performer can bring to the interpretation. In the case of adequate interpretation, “the bearer of meaning pre-exists, and its meaning is discovered in the process of interpretation”, while in the case of constructive interpretation, “making of meaning is at the same time a making, or a changing, of the bearer of that meaning” (Thom⁴², 133). The researcher considers jazz performers, who widely use improvisations on given themes, to be examples of “constructive” interpretation, however, he notes that features of “constructive” interpretation can also be found in classical performances if one carefully compares the musical text of the work with the actual performance. In this way, constructive interpretation acquires the features of the composer’s interpretation, but, unlike the latter, it usually does not involve fixing certain improvisations or changes to the author’s text in the notes, and, thus, remains in the realm of the performer’s interpretation.

The analysis of individual interpretations of a piece of music by different performers remains a largely unsolved issue. While the musical text recorded in the form of musical notation provides all the possibilities for objective analysis, the peculiarities of interpretation can only be recorded in a sound recording, which, although amenable to auditory analysis, usually raises questions about its objectivity and accuracy. We foresee the prospects for objective analysis of sound recordings in the development of computer technologies that will make it possible to establish with greater accuracy the temporal and dynamic characteristics of certain nuances, such as, for example, tempo and agogic deviations within a musical structure, the volume ratio of individual sounds within a melody, timbral characteristics, etc.

Conclusion

In performing music, interpretation is the process of creative comprehension of a musical work, which is formed as a result of thoughtful study of the musical text, study of the stylistic features of the relevant era and performing traditions. Being an ideal object, interpretation materializes in the act of performing a piece of music.

⁴² Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

The task of interpretation is to create a sound image of a musical work that is offered to listeners either directly during a concert performance or indirectly through the creation of a sound recording on appropriate media. Interpretation implies a certain level of creative freedom for the performer so that each piece of music potentially provides for an almost unlimited number of possible interpretations. At the same time, the set of possible interpretations is limited by the requirements of adherence to the author's text, author's style and criteria of quality performance, which are more or less strictly set by the audience.

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THE EVOLUTION OF NATIONAL PERFORMANCE ART: MUSICAL INTERPRETATION
IN THE CONTEXT OF TRADITION AND MODERNITY

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PIANO PEDAGOGY IN MUSIC SCHOOL THROUGH THE LENS OF UKRAINIAN PRACTICE AND EUROPEAN APPROACHES

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SUMMARY. The article examines contemporary approaches to piano pedagogy in the context of the transformation of arts education. It analyzes the interaction between traditional individual teaching methods and new trends, including group teaching, the introduction of digital technologies, multicultural strategies, and interdisciplinary approaches. It summarizes contemporary scientific discussions on rethinking piano teaching methods and points to the risks of completely abandoning the individual approach. Methodologically, the study is based on a comparative analysis of the official programs of music schools and higher art institutions in Ukraine, Poland, Great Britain, and Austria. Particular attention is paid to issues of repertoire policy, class structure, the role of related disciplines, and the integration of national traditions into the educational process. The conclusions justify the importance of preserving individual teaching as a key form of professional competence development for pianists, complemented by innovative and collective forms of work. The article reveals the potential of contemporary piano education in combining traditions, technological solutions, and cultural diversity.

Keywords: piano pedagogy and performance, concertmaster activity, accompaniment, arts education, music education, means of performing expression, piano performance, piano pedagogy, classical music.

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Introduction

At the beginning of the 21st century, the piano remains one of the most popular instruments for home and concert music-making. With its unique melodic and dynamic capabilities, the instrument continues to “offer new perspectives and ways of expression in the performance of musical works”⁶. The emergence at the end of the 20th century of electronic instruments equipped with a keyboard similar to that of a piano and therefore requiring a similar or at least similar playing technique, has ensured an enduring interest in piano lessons among a wide range of music lovers.

At the turn of the century, electronic (digital) pianos became, to a certain extent, competitors to acoustic instruments, but on the other hand, they increased the demand for professional piano teachers. Thus, with high-quality sound provided by sample libraries based on the sounds of acoustic pianos, digital pianos offer certain advantages that are important for ordinary users, such as lower weight and smaller size, additional collections of timbres, a built-in metronome, auto-accompaniment functions, and more. At the same time, thanks to the similarity of the keyboards, basic skills in playing an acoustic piano are sufficient for playing a digital instrument and vice versa, which adds versatility to the profession of piano teacher.

Piano pedagogy has a century-old history, including the development of the piano's predecessors, the harpsichord and clavichord, during which a large number of practical guides were written, reflecting the experience of leading musicians of the past who performed or wrote music for these instruments. With the development of a centralized system of music education in European countries, which intensified at the beginning of the 20th century and continues today, the issue of piano pedagogy, like art pedagogy in general, has become a subject of interest not only for individual musicians but also for state structures responsible for arts education. At the same time, the challenges of the modern era, in particular the development of computer technology and communications, the emergence of artificial intelligence, as well as the constant evolution of musical styles and, consequently, the evolution of requirements for pianists, highlight the need to study modern approaches to piano pedagogy.

⁶ Rakhimova, M. N. “Music Culture Importance of Piano Performance”, *International Journal of Pedagogics*, vol. 4, no. 10, 2024, pp. 31–34. <https://doi.org/10.37547/ijp/Volume04Issue10-06>

Literature review

Over the past few years, researchers have been attracted by attempts to revise approaches to piano teaching, both in terms of form and content. In particular, these attempts include introducing group lessons instead of individual lessons, shifting the focus from technical tasks to the overall development of the student, and introducing step-by-step teaching models.

Criticism of individual lessons began in Daniel's⁷ work. The author criticizes individual teaching not only "in the context of the higher education fiscal squeeze" but also "from the point of view of effective pedagogy, especially in light of the rapidly changing face of instrumental instruction at the tertiary level"⁸. Instead, the author considers the advantages of group learning to be "the development of ensemble awareness"⁹ and the possibility of "integration of technology, improvisation, and composition into the curriculum, which can serve to broaden the skills and perspectives of piano students"¹⁰. At the same time, appealing to the lack of "research evidence" on individual teaching, the author does not provide any evidence of the advantages of the proposed alternative forms.

The advantages of group learning are explored by Zakaria and Mahzai¹¹. The authors investigate the effectiveness of group piano teaching among non-musician students. A survey conducted by researchers showed that 95% of respondents found the classes interactive and useful. According to the author, the positive effect concerns "students' knowledge and skills; music reading; performing/composing/teaching skills and interpersonal / social skills through findings of this study"¹².

The position of previous authors is continued by Çağlak Eker¹³, who criticizes the model of individual lessons for focusing exclusively on the technical performance of pieces and neglecting emotional and artistic expression. The author considers such lessons "very dry and dull because of their rigor and theoretical, systematic approach"¹⁴ and calls for a focus on creativity and

⁷ Daniel, R. J. *Alternative strategies for the tertiary teaching of piano*. James Cook University, 2002.

⁸ Daniel, R. J., 2002. *Id.* p. 26.

⁹ Daniel, R. J., 2002. *Id.* p. 30.

¹⁰ Daniel, R. J., 2002. *Id.* p. 34.

¹¹ Zakaria, J. and Mahzair, A. M. *The effectiveness of group piano instruction for non-piano music majors*. In: *International Music and Performing Arts Conference (IMPAC 2018)*. Tanjung Malim, 2018. <https://www.researchgate.net/publication/366005555>

¹² Zakaria, J. and Mahzair, A. M., 2018. *Id.* p. 11.

¹³ Çağlak Eker, T. "ZeneZen, Creative Piano Pedagogy", *International Education Studies*, vol. 15, no. 4, 2022, pp. 9–16. <https://doi.org/10.5539/ies.v15n4p9>

¹⁴ Çağlak Eker, T., 2022. *Id.* p.14.

emotional expression in group piano lessons. The author proposes a model of group lessons called “ZeneZen”, which involves 1.5-hour-long weekly classes during the school year [...], the creativity, cohesive force, and trust fostered by such classes”^{15, 16}.

A number of studies leave the right to individual piano education open but criticize traditional systems from a philosophical and aesthetic standpoint.

Thompson¹⁷ focuses on philosophical, psychological, and educational research. The author calls for a departure from traditional mechanistic and one-dimensional methods, emphasizing a humanistic and holistic approach to learning. According to the author, “The traditional focus on technical proficiency alone often neglects the development of the student’s musical identity and expressive capabilities”¹⁸. In contrast, the author proposes the concept of “multiple ownership”, which “allows students to develop a broader understanding of how their practice impacts their accomplishments”¹⁹.

Zhang and Daoruang²⁰, drawing on approaches such as the Suzuki piano pedagogy, Leschetizky piano pedagogy, and Xin Di Applied Piano Pedagogy, attempt to develop a new teaching model for piano pedagogy courses. The authors criticize traditional teaching models, which, in their opinion, “are often applied without considering the unique aspects of music teaching. This approach neglects the emotional and artistic aspects of piano performance, focusing excessively on technical proficiency”²¹. Another reason for the authors’ criticism is the dominance of Western repertoire without due attention to local cultural traditions.

Lu²² analyzes contemporary trends in piano teaching in the context of multicultural education and environmental awareness. The author attempts to apply Multiple Intelligences Theory in piano teaching and adapt piano pedagogy to a multicultural environment, considering the diversity of musical styles, cultural traditions, and educational needs of students. According to

¹⁵ Çağlak Eker, T., 2022. *Id.* p.14.

¹⁶ Tóth-Vajna, Z. M. *ZeneZen: Creative Piano Pedagogy*. Liszt Academy of Music, 2022. <https://zeneakademia.hu/uploads/media/6331baceacfa2/zenezen-creative-piano-pedagogy.pdf>

¹⁷ Thompson, M. B. *Fundamentals of piano pedagogy: Fuelling authentic student musicians from the beginning*. Springer, 2018. <https://doi.org/10.1007/978-3-319-65533-8>

¹⁸ Thompson, M. B., 2018. *Id.* p. 61.

¹⁹ Thompson, M. B., 2018. *Id.* p. 10.

²⁰ Zhang, X. and Daoruang, K. “The development of piano teaching for piano pedagogy course”, *Journal of Ecohumanism*, vol. 3, no. 8, 2024, pp. 1788–1808. <https://doi.org/10.62754/joe.v3i8.5689>

²¹ Zhang, X. and Daoruang, K., 2024. *Id.*

²² Lu, Y. “The innovative trend of piano teaching in music education in multicultural education under ecological environment”, *Journal of Environmental and Public Health*, vol. 2022, no. 1, 2022, pp. 7044904. <https://doi.org/10.1155/2022/7044904>

the researcher, "The multicultural approach should be integrated into piano teaching by incorporating diverse musical styles and cultural elements into the curriculum, allowing students to experience and understand music from various cultural backgrounds, thereby enriching their musical expression and cultural awareness"²³.

Some studies also address issues of an interdisciplinary approach to the musical and performing arts training of future teachers²⁴, issues of a comprehensive system of universal knowledge, skills, abilities, experience of independent activity, and personal responsibility of future specialists²⁵, and the peculiarities of the formation of integrative thinking²⁶. A significant achievement was the monograph by Szmidt²⁷, which reveals the importance of general music education as an important component in the formation of creative abilities and its role in the development of creativity and self-expression in students.

Methods

Given that the object of the study is the music education system, which covers educational institutions of various levels, the study is based on the analysis of official documents regulating education in art schools and higher education institutions. Since the analysis of the literature revealed significant criticism of the individual form of classes and insufficient attention to the comprehensive development of students, the analysis of the documentation is aimed at revealing the following issues:

- whether educational institutions can maintain individual forms of teaching, how many lessons are planned.
- whether there are guidelines on the teaching repertoire and technical requirements for students.

²³ Lu, Y., 2022. *Id.* p. 7.

²⁴ Kotsan, O. "Interdisciplinary context of the music- performing and pedagogical training of the future piano teachers", *Humanities Science Current Issues*, vol. 45, no. 2, 2021, pp. 133–136. <https://doi.org/10.24919/2308-4863/45-2-22>

²⁵ Shcherbinina, O. M. "Piano Training in Art Higher Education Institutions: Modern Situation and Perspectives of Modernization", *Topical questions of artistic pedagogics*, vol. 5, 2016, pp. 124–128.

²⁶ Zghurska, N. "Features of forming integrative students 'thinking in higher art institutions in the area of piano performance", *Scientific Journal: Theory and Methodology of Arts Education*, vol. 32, 2024, pp. 13–19. Publisher: Dragomanov Ukrainian State University. <https://doi.org/10.31392/UDU-nc.series14.2024.32.02>

²⁷ Szmidt, K. J. *Dilemmas of creativity pedagogy*. University of Lodz Publishing House, 2024. <https://doi.org/10.18778/8331-522-5>

– the study of related aspects, such as the study of related disciplines, requirements for the general development of students, etc.

To answer these questions, we used comparative analysis, generalization, and content analysis of official curricula. Comparing the content of educational documents helps us spot common trends and differences in how music education is organized depending on the level of the institution, national context, and educational tradition. This approach allows us to form an objective picture of the current state of individual teaching in piano education and its role in shaping the professional competence of musicians.

Results

The analysis shows that a significant part of the educational documentation is available on the Internet, which allows for comparative analysis. Let us compare the education systems in Ukraine, Poland, and the United Kingdom based on the following programs (Table 1):

1. Standard curriculum for the academic discipline “musical instrument piano” elementary level of primary arts education of the Ministry of Culture of Ukraine²⁸ and Standard educational program for elementary level of primary arts education in music, instrumental²⁹; these programs are fundamental for the practical activities of music schools in Ukraine.
2. The curriculum of the Paderewski Music School in Krakow³⁰ was taken as an example of the curriculum of Polish music schools.
3. Syllabi of schools in the United Kingdom – London College of Music Examinations³¹, Associated Board of the Royal Schools of Music³².

²⁸ Ministry of Culture of Ukraine. *Typical educational program for the specialty “Piano” (initial level of artistic education, first (elementary) sub-level)*. State Scientific and Methodological Institution “Educational and Methodological Center for Cultural Education”, 2019. https://dnmckmo.org.ua/wp-content/uploads/2019/07/NP_ELEMENT_FORTEPIANO.pdf

²⁹ Ministry of Culture of Ukraine. *“Typical educational program for art schools of the primary level of art education (instrumental classes)*. State Scientific and Methodological Center for Cultural and Artistic Education, 2020. https://www.dnmckmo.org.ua/wp-content/uploads/2020/12/top_instrumentalni-klasy.pdf

³⁰ Jarguz, E. and Jadwiga, W. “I. J. Paderewski State Primary Music School Curriculum – piano”, 2020. <https://szkolapaderewski.krakow.pl/>

³¹ London College of Music Examinations. “Piano syllabus 2021–2024”, 2021. https://lcme.uwl.ac.uk/media/el4fzyxr/lcm_piano_syllabus_2021-2024_v12.pdf

³² Associated Board of the Royal Schools of Music. “Piano Syllabus 2021 & 2022 – Qualification Specification: Practical Music”, 2020. <https://www.readkong.com/page/piano-syllabus-2021-2022-qualification-specification-6397187>

PIANO PEDAGOGY IN MUSIC SCHOOL THROUGH THE LENS OF
UKRAINIAN PRACTICE AND EUROPEAN APPROACHES

Table 1

Criterion	Ukraine	Poland	United Kingdom (LCM)
Number of hours	Minimum 2 academic hours (90 minutes/ week) for the main instrument.	Not specified directly in hours, but refers to weekly individual lessons	The number of hours is not fixed
Form of classes	Individual lessons	Individual lessons	Not specified – prepared by the teacher/school, but the program provides for individual performance.
Repertoire requirements	Available: etudes, polyphony, classical music, contemporary music.	Available: repertoire samples are provided for each year, technical exercises and forms are specified (etudes, sonatas, romantic pieces, etc.).	Available: at each level, 3 pieces from the approved list + technical exercises must be performed.
Play by memory / from sheet music	Some pieces must be memorized	Some pieces are to be memorized (especially solo performances), others are to be played from sheet music.	One of the three pieces must be performed from memory; the others can be performed from sheet music.
Use of copies of notes	No mention of original sheet music	It is specified that playing from pirated copies is prohibited; the original or a legal copy must be used.	Yes, it is prohibited to play from illegal copies; only copyrighted editions are permitted.
Instrument requirements	Not specified	An acoustic or digital piano with a dynamic keyboard is required.	An acoustic piano is required for exams; digital pianos are permitted only with prior permission.

**Comparison of piano training programs at music schools in
Ukraine, Poland, and the United Kingdom
Source: compiled by the author**

An analysis of these programs allows us to draw the following conclusions. Individual piano lessons remain the main form of instruction in Poland and Ukraine, as indicated in official documentation, while in the United Kingdom, the form of instruction is not specified in published documentation.

The repertoire of music schools is determined by guidelines covering musical works of different genres and different eras. In particular, the Baroque era is represented by the works of J.S. Bach, the Classical era by the works of J. Haydn, W.A. Mozart, and L. van Beethoven, and the Romantic era by the works of F. Schubert, F. Chopin, and R. Schumann. The repertoire of schools includes works by composers representing the relevant national school. In particular, the Polish program³³ provides a list of recommended works, including the works of Polish authors W. Lutosławski, J. Garścia, W. Markiewiczówna, J. Łuciuk, K. Sierocki, and others. The Ukrainian standard program provides recommended collections of works by V. Kosenko, I. Shcherbakov, L. Shukailo, V. Barvinsky, I. Berkovich, as well as individual anthologies published by Ukrainian publishers. A significant proportion of national sources in the educational repertoire is related to the fact that the musical culture of any country is based on the achievements of previous generations of musicians [...] whose work has gained recognition³⁴.

All educational institutions require students to play pieces from memory. However, this applies to solo performances, while ensemble pieces may be played from sheet music. British schools prohibit the use of sheet music copies, while Ukrainian schools do not have such requirements.

Both Ukrainian and Polish curricula stipulate that piano lessons are taught alongside general subjects such as solfeggio and music literature. These subjects are taught as group subjects and contribute to the comprehensive development of students. Some educational programs may also include ensemble playing or accompaniment. In particular, accompaniment is taught in the upper grades of Ukrainian music schools.

In the field of higher education, a comparison of programs was conducted for the following institutions (Table 2):

- 1) Ukrainian National Tchaikovsky Academy of Music³⁵.
- 2) Fryderyk Chopin University of Music in Warsaw³⁶.
- 3) University of Music and Performing Arts Vienna³⁷.

³³ Jarguz, E. and Jadwiga, W., 2020. *Id.*

³⁴ Teteriuk-Kinch, Y. "Music Education in Slovakia through the Eyes of a Teacher from Ukraine", In: *Horizonty umenia 7*. Banská Bystrica: Faculty of Music Arts, Academy of Arts, 2020.

³⁵ Ukrainian National Tchaikovsky Academy of Music. *Educational program for Piano specialty*, 2023. <https://knmau.com.ua/wp-content/uploads/OPP-Fortepiano-2023.pdf>

³⁶ Fryderyk Chopin University of Music in Warsaw. "Instrumental studies – piano playing. Study programme for first year of studies", 2024.

https://chopin.edu.pl/uploaded_files/1728678551_lp_1728628869_ins-for-1-rok-i-st.pdf

³⁷ MDW – University of Music and Performing Arts Vienna (Austria). "Piano preparatory course", 2022. <https://www.mdw.ac.at/klavier>

Table 2

Characteristics	Ukrainian National Tchaikovsky Academy of Music (Ukraine)	F. Chopin National School of Music (Poland)	MDW – University of Music and Performing Arts Vienna (Austria)
Teaching method	Individual	Individual	Individual
Improvisation	Mostly absent	Included in the course (depending on specialization)	Mandatory for some specializations
Solfeggio, theory included in the course	Studied separately	Studied separately	Studied, “designed to complement the instrumental lessons”
Accompaniment class, chamber ensemble	Yes	Yes	Yes
Repertoire	Classical (Western European canon)	Classical + contemporary Polish music	Classical + contemporary + improvisation
Technologies (ICT, video, e-learning)	To a limited extent	Use of online resources and electronic platforms	Moodle, e-learning, video lessons
Individualized learning	Yes (depending on the teacher and program)	Yes (individual study plans tailored to the student’s level)	Yes (individual learning paths)
Assessment	Individual exam before a commission	Individual exam before a commission	Includes colloquiums, self-presentations, peer review

Comparison of piano study programs at higher education institutions in Ukraine, Poland, and the United Kingdom
Source: compiled by the author

The study shows that individual piano lessons remain relevant for all music institutions whose information was analyzed. There are certain differences: while the program at the Tchaikovsky National Music Academy focuses on classical repertoire, the Warsaw and Vienna institutions pay more attention to contemporary and improvisational music, as well as the study of

information technologies. At the same time, pianists take group classes in solfeggio, harmony, and musical form analysis, but at the University of Music and Performing Arts in Vienna, these disciplines are “designed to complement the instrumental lessons”³⁸.

An important component is the accompaniment class, which “ensures the acquisition of accompaniment skills, ensemble playing, and mastery of the role of accompanist”³⁹. This discipline seems particularly important given that a significant proportion of pianists (if not the majority) find employment in real life as accompanists in educational institutions, theatres and philharmonic societies. For this discipline, the staffing table of Ukrainian educational institutions provides for the position of illustrator, whose duties include illustrating musical material to the accompaniment of students. However, no such position is listed in the staffing tables of the Warsaw and Vienna conservatories.

Discussion

Studying the current state of piano education in European music institutions encourages a critical attitude toward proposals for its reform, primarily the introduction of group lessons instead of individual lessons, as presented in the work of Daniel⁴⁰ and other authors.

To justify our position, we will describe the essence of individual piano lessons. Individual lessons are conducted one-on-one (although other students may be present in the classroom and observe), involving solo (individual) performance of musical works by the student and the focused attention of the teacher, who observes the student and adjusts their playing. An important condition for effective lessons is to ensure that the student can monitor their own hearing, which requires “the concentration of musical ear, attention, will, aimed at critical assessment and correction of one’s own performance of a musical work in accordance with the presented auditory standard and planned performing interpretation”⁴¹.

In group lessons, teachers face the dilemma of ensuring that several students are actively participating in the lesson at the same time. On the one hand, simultaneous playing of several students on an instrument, when each

³⁸ MDW – University of Music and Performing Arts Vienna (Austria), 2022. *Id.*

³⁹ Ukrainian National Tchaikovsky Academy of Music, 2023. *Id.*

⁴⁰ Daniel, R. J., 2002. *Id.*

⁴¹ Grinchenko, A., Desiatnykova, N., Mamykina, A. and Shafarchuk, T. “The Influence of Self-Control on the Artistic and Performing Quality of a Musician”, *Journal of History Culture and Art Research*, vol. 9, no. 4, 2020, p. 47. <http://dspace.pdpu.edu.ua/handle/123456789/11363>

student plays their own repertoire, greatly complicates both the auditory self-control of each student and the teacher's ability to control them, which sharply reduces the effectiveness of the lesson. On the other hand, ensemble performance usually involves no more than two performers (four hands or two instruments), while arrangements for a larger number of pianists are extremely rare. It is also impossible to imagine the synchronous performance of a single piece by several students – such a performance makes an individual approach by the teacher impossible and does not allow for individual interpretation by the student.

Group lessons in which only one student plays while the others listen passively should also not be considered a solution, because during such classes, the teacher can only correct the mistakes of the student who is playing but cannot be aware of the possible mistakes of other students, which may differ significantly depending on the individual development trajectory of each student.

Another topic of discussion is the feasibility and effectiveness of remote piano lessons. Remote lessons gained significant popularity during the COVID-19 pandemic, when many countries (including Ukraine) banned in-person classes. However, recent studies have shown that remote learning is less effective for performing musicians than face-to-face lessons⁴². To some extent, the shortcomings of remote lessons can be compensated for by the introduction of video recordings with explanations from the teacher, accompanying labels, and other information (for example, using the technology developed by⁴³), but the preparation of such video recordings requires significant additional resources. Thus, in our opinion, the proposals made by some researchers to abandon individual classes in favor of group classes should be considered ineffective.

Conclusion

European art education systems have accumulated considerable experience in training pianists at both the initial stage and at the level of higher professional education. This experience is reflected in the introduction

⁴² Bondarenko, A., Humeniuk, T., Romanenko, A., Makarenko, L. and Lysenko, L. "The Impact of the COVID-19 Pandemic on Music Education in Ukraine", *Fontes Artis Musicae*, vol. 70, 2023, pp. 244–262. <https://doi.org/10.1353/fam.2023.a909191>

⁴³ Emond, B., Barfurth, M. A., Comeau, G. and Brooks, M. "Video annotation technologies and their applications in piano pedagogy", In: *Recherche en éducation musicale*. (pp. 49–60). National Research Council Canada, 2009. <https://www.researchgate.net/publication/44047309>

of systematic individual lessons in piano performance, practical lessons in accompaniment, and the extensive use of group work in disciplines such as solfeggio, harmony, musical form analysis, music history, and other theoretical courses. This structure of education is aimed at forming a well-rounded musical personality capable of analytical understanding of the performance process.

The formation of a repertoire is an important component of the educational process and aims to ensure the artistic maturity and technical competence of the pianist. Educational programs include familiarization with works of various genres, styles, and eras – from Baroque to contemporary – which contributes to the universalization of performance skills and the expansion of aesthetic horizons. At the same time, there is a tendency towards the integration of the national component – Ukrainian and Polish institutions systematically present works by composers from their respective countries, which plays an important role in preserving and actualising the national musical heritage.

It is also worth noting the gradual introduction of digital tools into the educational process. Many institutions use electronic educational platforms (e.g., Moodle), elements of distance learning (e-learning), as well as disciplines related to the mastery of modern computer technologies in the context of musical performance and pedagogy. This demonstrates the focus of contemporary arts education on innovation, interdisciplinarity, and adaptability to the challenges of the times.

Thus, the European model of pianist training demonstrates integrity and balance between performance practice, theoretical training, and technological awareness, which allows for the effective training of competitive specialists in the field of musical arts.


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THE ARTISTIC POTENTIAL OF CHORAL CONDUCTING IN CONTEMPORARY UKRAINE

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SUMMARY. Recording technologies and information and communication technologies, like the modern world, are transforming in line with the challenges. The changes introduced relate not only to clearly defined technological areas but are also aimed at the aesthetic component of business education and art education in general. Ukrainian choral art has rich traditions that arose under the influence of folk music, whose roots go back to the period of paganism (VI–X centuries), as well as Orthodox singing, which was borrowed from Byzantium after the adoption of Christianity in the tenth century. Advancements in information technology have greatly impacted the creation and distribution of sound recordings, while also fostering a deeper exploration of educational techniques. This study focuses on contemporary conducting and choral art. The main goal of the work is to analyze new perspectives and find out how information and communication technologies have influenced the formation and evolution of conducting and choral activities in Ukraine. As part of the methodological approach to the study, a comparative and structural analysis was applied, including the processing of statistical data on choral performances on the YouTube platform, as well as an analysis of the use of modern technologies in Ukrainian music institutions based on open sources. The results of the study show that videos of performances by professional Ukrainian choirs posted

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on YouTube receive millions of views, while student and children's groups receive hundreds of thousands. Although these developments offer significant advantages for discussing modern communication methods in choral music, they remain less popular than mainstream pop music, despite their potential to reach a much wider audience. Despite the active development of distance learning, its impact on choral art remains insignificant. Studies have shown that modern information and communication technologies cannot fully ensure the coordinated interaction of a choral ensemble due to the delay in digital signal transmission in the network. For this reason, conventional approaches like in-person rehearsals and live performances continue to be essential for achieving high-quality choral renditions.

Keywords: Vocal and Choral Culture of Ukraine; National Choral Art; Artistic Space; Chorus; Performance; Contemporary Conducting and Choral Education

Introduction

Opening up new horizons for musicians and creative teams to create and innovatively disseminate digital cultural technologies, sound, and access to materials on the Internet – all over the world – is something we already have. This also includes digitization of cultural heritage, digital recording, sound processing, access to materials via the Internet, and obtaining information from around the world.

The integration of digital technologies is significantly reshaping the landscape of art education, especially by fostering the growth of online learning and enhancing traditional classroom practices through technology. In this context, how has Ukrainian choral art evolved with the advent of modern digital tools, and what impact has this had on its growth? This question serves as the foundation for our study.

The purpose of this paper is to analyze the results of Ukrainian choral conducting in the context of the expansion of ICT. The solution to this issue is fully focused on the need to consider online representations of professional and university choirs, to identify new opportunities that open up in connection with the development of ICT for choral conductors, and to analyze the methods of modern distribution of choral works.

Literature review

The study of choral performance covers three main aspects: the basics of organizing a choral show, studying choral repertoire, and mastering modern opportunities associated with the development of digital technologies.

As a rule, Ukrainian researchers who have focused on the basics of conducting have aimed to cultivate block control of the choir. For this purpose, they set certain criteria for the quality of choral singing: intonation, timbre, rhythmic and tracking ensemble. There is also the question of the unidirectionality of the choir's repertoire and the formation of control over the moving dynamics.

Among contemporary research on choral performance methodology, the studies of Kovalenko and Johnson stand out. Their significance stems from their efforts to examine the specifics of teaching choral art within Ukraine's credit-modular system. Kovalenko describes a module as "a documented, self-contained component of an educational and professional program, implemented through specific forms of the learning process". Furthermore, she identifies "theoretical classes" and independent study as distinct structural components of education, also referring to them as "modules" (Kovalenko).

Georgaki proposes an alternative approach to the analysis of conducting education, focusing on the division of the educational process into separate modules. In particular, he identifies such thematic blocks as "Fundamentals of Conducting Technique", "Typical Beat Schemes", "Working with Choral Scores", as well as specialized modules dedicated to the analysis of musical works written in different metrical structures (for example, in three- and seven-beat sizes) and complex polyphonic forms.

Some studies focus on the introduction of modern technologies into music education. For example, Vasylevska-Skypa and Kravtsova consider the use of Internet resources to search for quality examples of vocal and conducting art, as well as the use of digital tools to monitor the pedagogical process.

In recent years, scholars specializing in choral repertoire within the field of musicology have increasingly turned their attention to the rediscovered and restored choral works of Ukrainian composers from the 17th and 18th centuries. A significant portion of these compositions carry religious themes, which led to their prohibition during the Soviet period due to the state's officially hostile stance toward church music and religious expression.

Among the key contemporary studies in this area is Gorgoretti's monograph, which explores the works of Artemii Vedel. Additionally, the collective publication "Partes creativity in Ukraine of the 17th-18th centuries"⁶ offers valuable bibliographic and musicological insights, focusing on manuscripts from the Kyiv Collection of Partes Songs.

⁶ *Partes creativity in Ukraine of the 17th–18th centuries* (according to the catalogue by N. O. Herasymova-Persydska). Eds: L. H. Rudenko, E. S. Klymenko; General Editors: L. V. Ivchenko, O. P. Stepchenko. Kyiv: NBUV, 2023.
http://www.irbis-nbuv.gov.ua/E_LIB/PDF/er-0004810.pdf.

This is important research, as it contributes to the opening of new pages in the Ukrainian choir and new opportunities in international choral singing, given that a large number of choirs are involved with Ukrainian music (Gorgoretti; Kokareva).

The rapid spread of the latest technologies, services, and online resources has led to the emergence of a new stage in the evolution of the information environment, which is now defined as the "intellectual society." This term gained particular popularity after the G20 Seoul Summit, which identified key vectors for the development of smart technologies in leading economically developed countries such as Germany, South Korea, the Netherlands, etc.

The advancement of digital technologies and communication tools has profoundly transformed artistic discourse. Modern means of communication significantly accelerate the international cooperation of artists and allows us to get acquainted with the cultural heritage of even the most remote countries (Talsik).

As Kovalenko notes, Ukrainian music culture is still little known to the international community. Quite a few studies have been devoted to music education in the digital age. Johnson was the first to emphasize the need for changes in pedagogical approaches in connection with distance learning. Gorgoretti came to similar conclusions, analyzing the role of technology in music education on the example of the University of Northern Cyprus.

Román Álvarez highlights the tools available in the context of music pedagogy, analyzing their quality, stability and level of unlimited use.

A study conducted by Silveira and Gavin aimed to analyze the process of self-evaluation of music school students who listened to recordings of their performances after a concert.

Yefimenko et al. approached the problem from the perspective of the professional competence of information technology teachers, who recognize the need to integrate modern technologies to attract students' interest in art and develop critical thinking.

Methods

The impact of globalization has had a significant impact on the development of socio-cultural ideas, including culture and art, as well as music. In this regard, it is important to conduct a comparative structural analysis of how the principles of digitalization efficiency are determined in modern industrial society in general and in music in particular (Petty, Henry).

For this purpose, statistics from open sources were collected and analyzed, reflecting the level of engagement of the selected audience. These approaches are especially important in connection with a certain intensification of social platforms, in particular YouTube, which rock musicians use to promote their work, as noted by Cheng et al., Cayari.

They analyze not only the number of subscribers, but also, in particular, the views of video content and the total number of videos published on the platform. This makes it possible to assess the level of activity of the creative team in the digital environment and determine public interest in various formats of choral art. The final indicator of views allows us to compare the effectiveness of online content with traditional concert performances, where the number of spectators is limited by the capacity of the halls (Cheng et al.; Cayari).

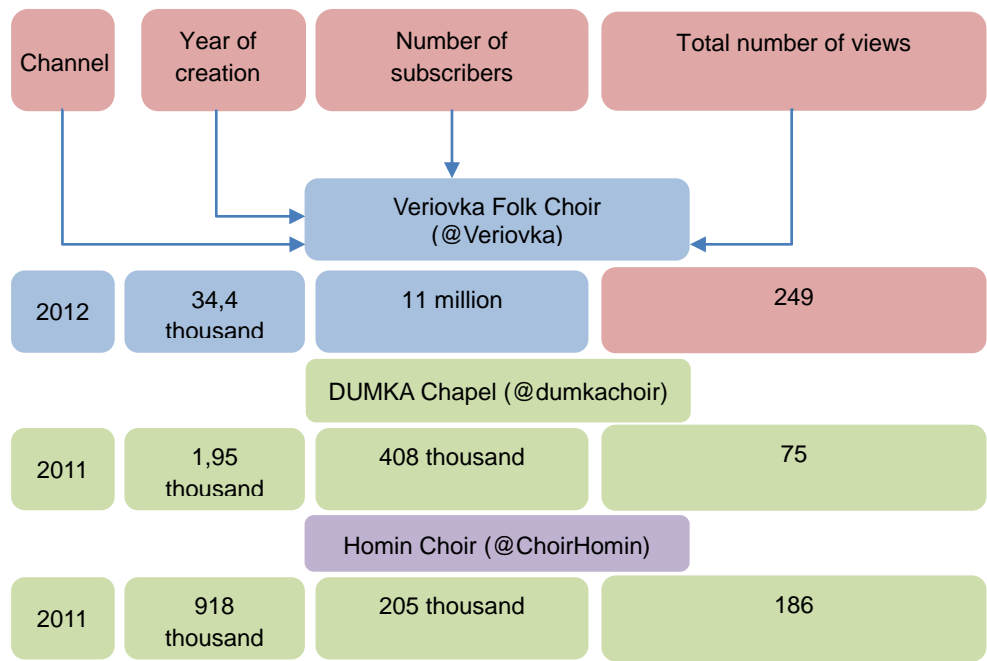
Let us consider separately the remote technologies that have influenced the development of choral art, as during the 2020 quarantine restrictions in many countries, including Ukraine, any gatherings, including rehearsals and concerts, were banned. To analyze this impact, we will examine videos of choral performances posted on the YouTube platform during the period of severe restrictions.

Results

The research highlights that modern approaches to content distribution, particularly through online platforms, play a crucial role in both advertising campaigns and the promotion of choirs as artistic ensembles (Moss et al.).

Analyzing YouTube statistics, the Verevka Folk Choir stands out as one of Ukraine's most recognized choral groups, amassing over 11 million views. This ensemble showcases Ukrainian folk music in classical arrangements, incorporating solo performances in a distinctive folkloric manner (Thorgersen, Mars). Additional accomplishments of other choral groups are illustrated in (Figure 1).

Figure 1



The popularity of YouTube channels of Ukrainian choirs
Source: Compiled by the authors as of 1 October 2024

In addition to professional musical ensembles, educational choirs are also actively establishing their own YouTube channels. Table 1 presents performances by choirs from various academic institutions. Notably, the leading position among them belongs to a choir specializing in Ukrainian folk songs, performed in a classical style while incorporating elements of national music (Zubai).

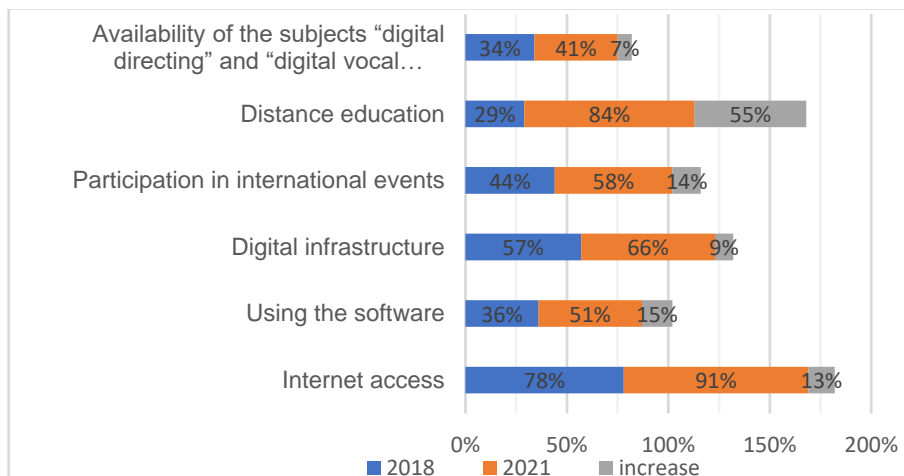
Table 1

Channel	Year of creation	Number of subscribers	Total number of views	Number of videos
Stanislav Pavlyuchenko Ukrainian Folk Choir of the Kyiv National University of Culture and Arts (@pavluchenko23)	2021	970	115 thousand	37
Pochajna Choir (@OfficialChannel of the Pochajna Choir)	2020	556	54 thousand	243
Choir of Nizhyn College named after M. Zankovetska (@academ_choir)	2009	131	54 thousand	82

The popularity of YouTube channels of Ukrainian student choirs

Source: Compiled by the authors as of October 1, 2024

Digital technologies are being introduced into school education not only for the work of artistic groups online, but also for other forms of activity. According to Velychko-Semennyk et al., in Ukraine, from 2018 to 2021, there was a widespread use of digital technologies in the country's artistic universities in the following areas (Figure 2).

Figure 2

Level of digital infrastructure in music institutions and facilities, %*

Source: compiled according to the data of the Ministry of Digital Transformation of Ukraine

A particularly notable increase is evident in the field of distance education, with 84% of artistic institutions implementing some form of remote learning. However, this shift has posed significant difficulties for choral performance, given its inherently collective nature and the high level of coordination it requires.

According to Bermes and Polyuga, digital data transmission delays correspond approximately to the duration of an eighth note in Allegro tempo. This results in a substantial rhythmic discrepancy within the ensemble, affecting the overall synchronization of performers. As in other cases, with sudden delays, even if there is less than one beat, it is difficult to leave one beat unnoticed because the musical fragment is very long. However, their decisions can compromise the diction of the ensemble, which requires more courtesy and accuracy (Choi, Lee).

An analysis of video recordings of Ukrainian choirs from 2020 reveals the emergence of a novel genre – remote choral performance. This approach, previously examined by Walton, has garnered widespread recognition and has been actively adopted by choir directors, especially within educational institutions.

Based on this analysis, the main stages of video project implementation were identified:

- the process of selecting parts and their transformation.
- preparation by the conductor of methodological recommendations for the interpretation of the selected work.
- recording a video of the conductor directing the performance of the work.
- individual study of the scores by each performer, taking into account the methodological recommendations and video recording of the conducting.
- video recording of the performance by the performers (Dingle et al.).

In 2020, the trend of virtual choral performances gained traction in Ukraine. This phenomenon is evidenced by research conducted by educators from various institutions, such as Kyiv National University of Culture (Hamalo, Krechko), Khmelnytskyi Humanities and Pedagogical Academy (Khmelnytskyi Humanitarian and Pedagogical Academy), and Kryvyi Rih Music College (Kryvyi Rih Regional Professional Music College).

A notable instance of this practice was the remote recording and subsequent publication of the ANIMA academic choir's rendition of M. Skoryk's piece "Melody", which took place in April 2020.

The video on YouTube received more than 1500 views (Fahey et al.). Although this number exceeds the number of views of many traditional choral

concerts, after the quarantine restrictions were lifted, the popularity of online performances declined, and choirs returned to their usual rehearsals and live concerts (Adams).

Discussion

A comparison of the popularity of Ukrainian choirs and pop singers shows that choral art remains less popular compared to contemporary pop culture trends (Cardoso et al.).

The official YouTube channel of the Ukrainian pop group Okean Elzy (@okeanelzyofficial) has accumulated over 730 million views, while Dzidzio's channel (@dzidzio) has reached 665 million, and Alyona Alyona's (@alyonaalyona) has garnered 250 million views. Such statistics prompt a discussion about the place of choral music within contemporary cultural trends – whether it remains a mainstream phenomenon or is gradually shifting towards a more specialized, elite niche (Jansson et al.; Kravtsova). Similar observations arise when analyzing the performance metrics of symphony orchestras, whose content on YouTube generally attracts less attention compared to choral ensembles. Additionally, assessing how the Russian Federation's aggression since 2022 has influenced the evolution of choral art in Ukraine requires dedicated research (Lewis; Kushnir et al.).

Conclusion

With the advancement of recording technologies and online communication, choirs now have significantly expanded creative opportunities. In addition to traditional live performances, they can produce audio and video recordings, which are easily shared via the Internet. This enables them to engage a vast audience – potentially reaching millions – comparable to the scale of multiple concerts held in large venues with thousands of spectators.

The events of 2020, marked by the COVID-19 pandemic and restrictions on mass gatherings, including concerts, highlighted the role of modern technology in adapting choral art to new conditions. Remote video recording became a crucial tool, allowing choirs to continue their activities despite limitations. However, after the restrictions were lifted in 2021–2022, it became clear that the usual practice of recording live performances would remain important for choirs, and that remote recording technologies were inferior to traditional performance methods.

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EDUCATING UPCOMING ART INSTRUCTORS IN COMBINED TEACHING METHODS AT UNIVERSITY LEVEL

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SUMMARY. The relevance of the study is determined by the need to modernise the training of future art teachers through blended learning, which allows for an effective combination of traditional and digital technologies, taking into account modern educational requirements and the peculiarities of artistic activity. The study under scrutiny here sets out to highlight the specifics of the implementation of blended learning in the system of higher pedagogical education. In particular, it focuses on the role of this implementation in the formation of the professional competences of future art teachers. In this regard, the study involves analysing methodological approaches to the integration of digital tools into the educational process. Furthermore, it involves evaluating the effectiveness of combining online lectures and virtual master classes with practical work in art studios. In these studios, students have the opportunity to experiment with materials and translate theoretical knowledge into specific creative projects. The article provides a comprehensive overview of the factors that contribute to methodological competence in the context of blended learning. In particular, it emphasises

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the necessity of systematic enhancement of the quality of art education through the utilisation of contemporary digital platforms for the organisation of collaborative projects, the creation of interactive learning materials, and the application of innovative pedagogical approaches. The article proposes an integrated model of art teacher training that combines adaptive digital resources, online consultations with leading experts, interactive workshops that utilise artificial intelligence to analyse creative works, and individualised educational trajectories that consider each student's unique creative potential.

Keywords: art teacher, music teacher, visual arts teacher, teacher training, quality of education

1. Introduction

The modern system of higher pedagogical education is forced to adapt dynamically to new conditions and challenges, among which a unique role is played by the introduction of blended learning, which involves an organic combination of traditional teaching methods with the widespread use of digital technologies and online tools. In particular, the professional training of art teachers requires not only the qualitative mastery of the theoretical foundations of pedagogical and artistic activity but also the formation of practical skills of creative self-realisation, development of aesthetic worldview, mastery of modern artistic techniques, as well as the acquisition of professional skills in teaching art disciplines in schools and other educational institutions Grushka⁶.

Expanding the possibilities of the educational process through the use of blended learning contributes to the individualisation of teaching approaches, the integration of innovative digital solutions into teaching, as well as the introduction of modern methods that allow students to master the material at their own pace and the development of professional competences of future specialists (art teacher, music teacher, visual arts teacher) Chernoivanenko⁷. In view of the aforementioned points, the study of the challenges and opportunities inherent in training future art teachers within the framework of blended learning is of the utmost importance. This is due to the fact that it facilitates the development of effective pedagogical strategies that not only take into account

⁶ Grushka, K., R. Buchanan, M. Whittington, and R. Davis. "Postdigital Possibilities and Impossibilities behind the Screen: Visual Arts Educators in Conversation about Online Learning and Real-World Experiences." *Video Journal of Education and Pedagogy*, vol. 7, no. 1, 2022, article 27. <https://doi.org/10.1163/23644583-bja10027>

⁷ Chernoivanenko, A. D. *Academic Musical-Instrumental Art as a Subject of Musicological Systemology*. Odesa: Helvetyka Publishing House, 2021.

the particularities of the contemporary educational process but also contribute to the enhancement of the professional training of future teachers. This, in turn, results in the acquisition of the necessary competences for the effective implementation of artistic and educational activities in the context of dynamic changes in education and culture.

2. Literature review

Scholars offer different approaches to the definition of blended learning. For example,⁸ consider blended learning as a combination of formal and informal learning methods, where traditional classroom instruction is supplemented by online communication via email and video conferencing. Bovill⁹ goes on to give a more structured definition, noting that blended learning includes 30% to 70% online components, while fully distance courses do not include any classroom sessions at all. The definition by Chust-Pérez¹⁰ focuses on the harmonious combination of formal and informal learning, the integration of online and offline interaction between the teacher and the student in the format of using blended learning.

Also, Istenič¹¹, based on the research of Anthony¹² characterises blended learning as a symbiosis of distance and face-to-face formats, where one of the components becomes dominant depending on the learning model. However, there is a problem of insufficient development of methodological foundations for choosing the optimal model, which necessitates further research.

⁸ Graham, C. R., S. Allen, and D. Ure. "Benefits and Challenges of Blended Learning Environments." *Encyclopedia of Information Science and Technology I–V*, edited by M. Khosrow-Pour, Idea Group Inc., 2005. <http://dx.doi.org/10.4018/978-1-59140-553-5.ch047>.

⁹ Bovill, C. "Co-creation in Learning and Teaching: The Case for a Whole-Class Approach in Higher Education." *Higher Education*, vol. 79, no. 1, 2020, pp. 1023–37. <https://doi.org/10.1007/s10734-019-00453-w>.

¹⁰ Chust-Pérez, V., R. P. Esteve-Faubel, M. P. Aparicio-Flores, and J. M. Esteve-Faubel. "Enhancing Visual and Plastic Education Training: A Blended Learning and Flipped Classroom Approach." *Journal of New Approaches in Educational Research*, vol. 13, 2024, article 11. <https://doi.org/10.1007/s44322-024-00011-y>.

¹¹ Istenič, A. "Blended Learning in Higher Education: The Integrated and Distributed Model and a Thematic Analysis." *Discover Education*, vol. 3, 2024, p. 165. <https://doi.org/10.1007/s44217-024-00239-y>.

¹² Anthony, B. Jr, A. Kamaludin, A. Romli, A. Farihan, D. Nincarean, A. A. Aziman, G. L. Ming, et al. "Exploring the Role of Blended Learning for Teaching and Learning Effectiveness in Higher Education Institutions: An Empirical Investigation." *Education and Information Technologies*, vol. 24, 2019, pp. 3433–66. <https://doi.org/10.1007/s10639-019-09941-z>.

Several researchers, Kalashnikova¹³, Mintii¹⁴, and Voitovych¹⁵, emphasise the significant advantages of blended learning, in particular: a) increasing the efficiency of the educational process; b) introducing personality-oriented and competence-based approaches; c) developing independent learning skills; d) developing critical thinking and research skills; e) expanding access to information resources; f) ensuring interactive interaction between participants in the educational process. At the same time, current research does not provide a sufficient answer to the question of the optimal balance between the face-to-face and distance components in art pedagogy. The search for models that will effectively develop the artistic, musical and theatrical competences of art teachers remains important.

The training of future art teachers requires special attention to the level of methodological competence of teachers, as they must not only be proficient in pedagogical technologies but also effectively use digital tools. In their comprehensive studies, Haluziak¹⁶ and Walzer¹⁷ emphasise that teacher readiness is the primary condition for the successful implementation of new methods. In turn, Lavnikov & Lesyk¹⁸ define readiness for professional activity as a complex phenomenon that combines motivation, socially significant qualities and professional skills. In turn, Rebukha¹⁹ and Zeitner²⁰ interpret the blended learning format as a process of integrating active methods into the structure

¹³ Kalashnikova, S., N. Bazelyuk, O. Bazelyuk, et al. *Improving Teaching in Higher Education: Theory and Practice*. Edited by S. Kalashnikova, Institute of Higher Education of the National Academy of Pedagogical Sciences of Ukraine, 2023.
<https://doi.org/10.31874/TE.2023>.

¹⁴ Mintii, I. S. "Blended Learning for Teacher Training: Benefits, Challenges, and Recommendations." *Educational Dimension*, vol. 9, 2023, pp. 1–12. <https://doi.org/10.31812/ed.581>.

¹⁵ Voitovych, I. S., editor. *Teacher Training for Professional Activity in Blended Learning Conditions*. Lutsk: FOP Hadyak Zh. V., "Volynpolygraph" TM, 2024.

¹⁶ Hurzhii, A. M., O. H. Hlazunova, and T. V. Voloshyna. *Digital Learning Content for the Open Education System: Modern Information Technologies and Innovative Teaching Methods in Training Specialists: Methodology, Theory, Experience, Problems*. Kyiv-Vinnytsia: "Planer" LLC, 2020.

¹⁷ Walzer, D. "Considering Leadership Pedagogy in Creative Arts Education." *Journal of Leadership Education*, vol. 23, no. 1, 2024, pp. 91–107. <https://doi.org/10.1108/JOLE-01-2024-0024>.

¹⁸ Lavnikov, O. A., and A. S. Lesyk. "Integrative Approach in the Higher Education System: Concepts and Features." *Bulletin of Alfred Nobel University. Series: Pedagogy and Psychology. Pedagogical Sciences*, vol. 1, no. 19, 2020, pp. 195–99.
<https://doi.org/10.32342/2522-4115-2020-1-19-23>.

¹⁹ Rebukha, L. Z. *Innovative Learning Technologies in the Context of Modern Education Modernisation*. Ternopil: West Ukrainian National University (WUNU), 2022.

²⁰ Zeitner, D. "Dancing between Realities: Exploring the Body in Virtual Dance Improvisation." *International Journal of Education & the Arts*, vol. 24, no. 5, 2023.
<https://doi.org/10.26209/ijea24n5>.

of a distance course, but in the context of art education, the question of the effective combination of theoretical and practical training of art teachers remains open.

In the field of education, prominent Ukrainian scientists such as Gurevich²¹, Hurzhii²², have conducted research that analysed the pedagogical and organisational aspects of combining learning formats in a blended mode. Additionally, Kuzminskyi²³ has explored blended learning as a model that involves the use of digital technologies, including computers, tablets, and smartphones, to stimulate interest in learning among art teachers. The work of Huang²⁴ emphasises the importance of art teachers' self-control in blended learning, highlighting that successful learning is possible due to partial freedom in choosing the time, place and pace of learning. However, the question of what percentage of class time should be allocated to online components remains controversial.

A fundamental component of the training of future art teachers is the development of teachers' methodological competence Simonson²⁵, Zhen²⁶. A modern teacher should not only know the teaching methods but also effectively implement information and communication technologies. Methodological competence includes: knowledge of pedagogical technologies; ability to design the content of training modules; use of interactive approaches; adaptation of methods to the digital environment. However, the lack of sufficient training

²¹ Gurevich, R., H. Gordiyshuk, M. Kademiya, and V. Kobysya. "Training Future Teachers in the Informational Educational Environment of Pedagogical Higher Education Institutions." *Modern Information Technologies and Innovative Teaching Methods in Training Specialists: Methodology, Theory, Experience, Problems*, no. 57, 2020, pp. 5–14. <https://doi.org/10.31652/2412-1142-2020-57-5-14>.

²² Hurzhii, A. M., O. H. Hlazunova, and T. V. Voloshyna. *Digital Learning Content for the Open Education System: Modern Information Technologies and Innovative Teaching Methods in Training Specialists: Methodology, Theory, Experience, Problems*. Kyiv-Vinnytsia: "Planer" LLC, 2020.

²³ Kuzminskyi, A. "Features of Digital Transformation of Professional Training of Future Teachers in Blended Learning Conditions." *Bulletin of Hlukhiv National Pedagogical University Named after Oleksandr Dovzhenko*, vol. 3, no. 56, 2024, pp. 17–23. <https://doi.org/10.31376/2410-0897-2024-3-56-17-23>.

²⁴ Huang, F., and J. Xu. "New Teaching Approaches to Art and Design Education in the Digital Age." *SHS Web of Conferences*, vol. 181, 2024, p. 01046. <https://doi.org/10.1051/shsconf/202418101046>.

²⁵ Simonson, M., S. Smaldino, M. Albright, and S. Zvacek. *Teaching and Learning at a Distance: Foundations of Distance Education*. 2nd ed., Upper Saddle River, NJ: Merrill Prentice Hall, 2003.

²⁶ Zhen, C. "Features of the Training of Future Specialists of Choreographic Art in the Educational Process of Institutions of Higher Education of the PRC." *Education. Innovation. Practice*, vol. 10, no. 7, 2022, pp. 50–53. <https://doi.org/10.31110/2616-650X-vol10i7-008>.

for teachers in digital technologies is a significant barrier to the effective implementation of blended learning in art education.

The analysis of the existing literature highlights the potential of blended learning as a modern approach to the organisation of education in higher education institutions, especially in the field of art. However, there are still some challenges, including aspects such as determining the ideal ratio of traditional and online components, professional training of teachers to work in a digital environment, creating effective methods for assessing the performance of art teachers and adapting these models to the specifics of art education in higher education institutions.

3. Methods

The study used a set of scientific methods that allowed for a comprehensive analysis of the issues of implementing blended learning in the training of future art teachers, covering the systemic, theoretical, methodological and practical aspects of the problem.

1. The present study employed a method of logical and structural structure to conduct an in-depth systematic analysis of the conceptual foundations of the integration of blended learning into art education. This analysis resulted in the identification of the key structural elements of this process, their interaction and features of implementation in the context of the educational process, as well as the establishment of logical links between traditional forms of education and digital technologies. This contributed to the assessment of their effectiveness in the formation of students' professional competences and provided an opportunity to form the basis for substantiating educational models for implementing blended learning and assessment criteria.

2. The competence-based approach is the methodological basis of the study and is aimed at developing professional competences in the professional training of art teachers, which are necessary for effective pedagogical activity in the context of digital education. This approach enabled the assessment of students' preparedness in mastering modern digital tools, the development of evaluation criteria for professional readiness of future art teachers in using blended learning, and the identification of factors influencing the effectiveness of integrating digital methods into art education. Special emphasis was placed on the need to expand professional training by incorporating modules into educational programmes that aim to develop skills in using interactive platforms, multimedia resources, and digital artistic technologies.

3. The modelling method was employed to create a conceptual model of blended learning adapted to the specific needs of training future art teachers. This included constructing a structural model encompassing organisational, methodological, and technological components, as well as developing an integrated learning system. This system combines digital platforms for online theoretical study of artistic disciplines with classroom-based sessions for practical mastery of artistic techniques, musical skills, and stage performance. Additionally, it facilitated the proposal of adaptive educational strategies tailored to different levels of training among future art teachers.

4. Results

The term “blended learning” first gained scientific recognition in 2006 thanks to the research of Curtis J. Bonk and Charles R. Graham²⁷, who presented its main concepts in their fundamental manual “The Handbook of Blended Learning: Global Perspectives, Local Designs²⁸”. They viewed blended learning as an integration of different teaching approaches that combine traditional classroom teaching with digital technologies, distance education and independent work of art teachers under the guidance of a teacher.

In the context of training future art teachers in higher pedagogical education institutions, blended learning is of particular importance, as it allows combining practical art classes that require direct teacher involvement with digital tools that promote creative development, discussion of artistic concepts and the acquisition of theoretical knowledge. The implementation of the blended learning concept contributes to the creation of an adaptive educational environment that meets the modern challenges of digitalisation of education, allows students to freely master the learning material, actively interact in virtual artistic communities and develop their creative potential²⁹. In the context of training future art teachers in higher pedagogical education institutions, the following blended learning models adapted to the specifics of teaching art disciplines may be the most effective.

“Face-to-Face Driver” implies that the main part of the learning process takes place in a traditional face-to-face form, and electronic resources are used to supplement the learning material. In the context of art educator training,

²⁷ Bonk, C., C. Graham, J. Cross, and M. Moore. *The Handbook of Blended Learning: Global Perspectives, Local Designs*. San Francisco, 2006.

²⁸ idem

²⁹ Burke, K., W. Baker, and G. Hobdell. “Getting Hands-On: Praxis-Focused Assessment to Enhance Online Art Teacher Education.” *Distance Education*, vol. 44, no. 2, 2023, pp. 213–29. <https://doi.org/10.1080/01587919.2023.2198486>.

this approach allows students to receive direct advice and practical skills under the guidance of a teacher during classroom sessions. At the same time, video tutorials, interactive learning modules and digital resources contribute to a deeper understanding of theoretical material³⁰.

“Rotation” is based on the cyclical alternation of group classroom sessions and individual work in a digital environment. It is optimal for training future artist-educators as it ensures synergy between practical artistic experience (such as studio painting or sculpture) and innovative formats: studying electronic methodological resources, watching expert video lectures, developing digital portfolios, and critically analysing artworks through virtual galleries or platforms.

“Flex” is a model where the main learning content is acquired by students independently through online resources, while the teacher’s role is focused on providing consultative support (either in real-time or in a deferred format). For art education, this approach opens up opportunities for in-depth study of art history disciplines, analysis of contemporary art movements, collaborative project work through interactive boards, and personalised recommendations for creative tasks (such as correcting sketches or compositions through video meetings).

“OnlineLab” is a distinct model structurally oriented towards learning in specialised digital studios equipped with interactive panels, graphic tablets, software for 3D visualisation, and other technological solutions. In the context of art education, it enables students to experiment with digital formats of creativity: creating animation using Adobe Suite, designing installations in virtual reality, composing music tracks in audio editors, or developing interactive art projects. These features can help develop professional skills in integrating classical artistic techniques with modern technologies, which is essential for teaching activities in the digital era³¹.

“Self-blend” combines full-time study at an educational institution with independent online courses that students can choose according to their individual needs and interests. It is especially effective for future art teachers, as it allows them to supplement the university curriculum with original online courses by leading artists, designers, composers and other specialists, broadening their professional horizons and gaining new competences.

³⁰ Yang, J. “Retracted Article: Chinese Contemporary Art Teachers’ Professional Development in the 20th and 21st Centuries within the Multicultural Framework.” *Heritage Science*, vol. 10, 2022, p. 56. <https://doi.org/10.1186/s40494-022-00692-8>.

³¹ Henry, D., E. J. Brantmeier, A. Tongen, A. Taylor Jaffee, and O. Pierrakos. “Faculty Empowering Faculty: SoTL Leaders Catalysing Institutional and Cultural Change.” *Teaching and Learning Inquiry*, vol. 9, no. 2, 2021. <https://doi.org/10.20343/teachlearningqu.9.2.15>.

“OnlineDriver” is a model that focuses on predominantly distance learning, during which the student learns most of the material through electronic resources, and interaction with the teacher occurs periodically in a face-to-face format in the form of consultations, assessments, exams or creative presentations. In the field of art education, this approach allows students to work independently on materials, complete digital art projects, and receive feedback from the teacher at key stages of their studies ³².

Blended learning in art teacher education involves a combination of traditional and innovative methods: classroom lessons on the basics of painting, graphics, sculpture or music are supplemented by interactive online resources, video tutorials, webinars and e-learning platforms. Within the framework of blended learning technology in art education, four main scenarios can be distinguished, which are adapted to the specifics of training future art teachers:

1. Classroom sessions, supplemented by online resources such as digital libraries, virtual galleries, multimedia learning materials, and video tutorials, will help deepen the understanding of artistic movements and techniques.
2. The integration of online communication tools will facilitate discussions on artistic concepts, analysis of creative works, and the organisation of remote consultations for art teachers through educational platforms, forums, social networks, video conferences, and similar means.
3. The combined use of classroom-based and remote learning methods provides students with the opportunity to work on creative projects, create presentations of artistic works, participate in virtual masterclasses, and experiment with digital technologies in art.
4. Fully remote learning in a virtual format will continue to ensure both synchronous and asynchronous interaction with the teacher. This will include online consultations, evaluation of creative projects, participation in art-related webinars, and submission of artistic works through virtual platforms³³.

³² Osadcha, K. P., V. V. Osadchy, O. M. Spirin, and V. S. Kruhlik. “Conceptual Foundations for Developing an Adaptive System of Individualisation and Personalisation of Professional Training of Future Specialists in Blended Learning Conditions.” *Pedagogy of Forming a Creative Personality in Higher and Secondary Schools*, vol. 3, no. 74, 2021, pp.

³³ Dinham, J. “Enacting the Signature Pedagogies of Arts Education in the Online Learning Environment for Primary Teacher Education.” *Asia-Pacific Journal of Teacher Education*, vol. 52, no. 4, 2024, pp. 400–16. <https://doi.org/10.1080/1359866X.2024.2378796>.

Modular approach and evaluation criteria for blended learning in pedagogical higher education institutions for quality art teacher training

In the context of training future art teachers in higher pedagogical education institutions in a blended learning environment, organisational and pedagogical conditions are important to facilitate the effective acquisition of the necessary knowledge, the formation of professional competences and the development of the creative potential of music and visual arts teachers. Among the key conditions are professional and pedagogical, informational, and project activities that allow future teachers not only to master the theoretical foundations of art pedagogy but also to learn how to effectively use modern digital tools and technologies in their professional activities.

The forms of organising the educational process in preparing future art teachers to work in a blended learning environment can be different depending on the specifics of the discipline, the content of the educational material and the level of training of art teachers. The most effective forms include individual, pair, group and collective learning, which contribute to the development of both personal and team skills necessary for further pedagogical activity³⁴. At the same time, it should be borne in mind that the choice of a specific form of education should be coordinated with the peculiarities of interaction between art teachers in the educational process, as well as meet the requirements for teaching art disciplines, where an important component is the practical mastery of artistic techniques, methods of creative expression and means of visual or musical communication³⁵.

In this regard, models of developing future art teachers' readiness to work in a blended learning environment should be considered as a complex pedagogical system, the components of which are closely interrelated and play a key functional role in the learning process. An important aspect of this process is to determine the criteria and indicators of the level of readiness of future teachers for the effective use of blended methods in art education, including both mastery of traditional artistic techniques and skills in using digital platforms for distance learning, analysing artworks, creating multimedia projects and interactive art resources (Table 1).

³⁴ Simonson, M., S. Smaldino, M. Albright, and S. Zvacek. *Teaching and Learning at a Distance: Foundations of Distance Education*. 2nd ed., Upper Saddle River, NJ: Merrill Prentice Hall, 2003.

³⁵ Yezhova, O. "Professional Training of Future Specialists in the Field of Technology and Design Using Digital Technologies." *Journal of Vasyl Stefanyk Precarpathian National University*, vol. 11, no. 1, 2024, pp. 20–24. <https://doi.org/10.15330/jpnu.11.1.20-24>.

Table 1

Name of the criterion	Characteristics of the criterion
Motivational and value-based	Assessment of the level of professional motivation, analysis of artistic and pedagogical values, ability to self-development, and interest in using blended learning in art education.
Content and practical	Acquiring knowledge about blended learning, developing skills in integrating digital technologies into teaching artistic disciplines, understanding pedagogical approaches to combining traditional and online learning.
Reflective and evaluative	Ability to analyse own pedagogical activities, forecast professional development, self-assessment of the level of preparation for teaching art disciplines in a mixed format, awareness of the compliance of their professional competence with modern educational standards.

Criteria for preparing future art teachers to work in a blended learning environment. Source: constructed by the author

In the course of researching the problem of developing criteria and levels of assessment of future art teachers' readiness to work in new educational conditions, it was found that the criteria and indicators reflect the key structural components of teachers' readiness, including the level of methodological training, mastery of digital technologies in teaching art, skills in integrating traditional and online forms of education, as well as the ability to adapt creatively in the context of changing educational environment for professional training of teachers³⁶.

The blended learning system is an effective educational model that works particularly well in the training of future art teachers when electronic educational resources are used before classroom instruction. As a result, students come to class with a basic understanding of basic concepts, terminology and artistic techniques, which contributes to a more efficient use of class time. As a result, the teacher can pay more attention to the practical processing of the material, development of artistic skills, analysis of creative works and development of art teachers' critical thinking about artistic styles, genres or methods of teaching art³⁷.

³⁶ Vitvytska, S. S. *Modelling Professional Training of Specialists in the Context of European Integration Processes*. Zhytomyr: O. O. Yevenok Publishing, 2019.

³⁷ Kulikova, S. V. "Distance Learning in the Main Musical Instrument Class (Piano)." *Scientific Notes. Series: Pedagogical Sciences*, vol. 204, 2022, pp. 158–61. <https://doi.org/10.36550/2415-7988-2022-1-204-158-161>.

The modern educational process cannot exist without the use of distance learning technologies, which allow expanding the possibilities of traditional learning and making it more flexible and accessible. They cover various formats, including online courses that do not involve face-to-face classes, interactive e-platforms that complement the learning process, and multimedia resources used for in-depth study of academic disciplines. For the training of future art teachers, it is particularly effective to combine online learning with practical classroom classes when part of the discipline material is presented in a remote format. The formation of artistic, musical or theatrical skills takes place in the process of direct work with the teacher in studios, workshops or art laboratories³⁸.

As part of the current study, digital educational resources adapted to the disciplines of the artistic field, in particular, “Theory and Methods of Music Education” and “Theatre Pedagogy”, which are planned to be implemented in the educational process from the new academic year. These educational platforms are designed with the specifics of blended learning in mind, allowing future art teachers not only to acquire fundamental knowledge but also to develop practical skills in a comfortable, interactive format, combining digital technologies and traditional teaching methods (Table 2³⁹).

Table 2

The module of the discipline “Theory and Methods of Music Education”	The module of the discipline “Theatre pedagogy”
Module 1: Theoretical foundations of music education for children	Module 1: Music as an artistic phenomenon. Fundamentals of musical education of preschool children. The role of music in the formation of artistic and aesthetic worldview.
Module 2: Theoretical foundations of theatre art	Module 2: Fundamentals of theatre art. Stages of formation and development of theatre. Contemporary theatrical art: genres, forms, syncretism of theatrical performance. Fundamentals of creating a stage image.

³⁸ Voitovych, I. S., editor. *Teacher Training for Professional Activity in Blended Learning Conditions*. Lutsk: FOP Hadyak Zh. V., “Volynpolygraph” TM, 2024.

³⁹ Naumenko, N. “Model of Forming Future Music Teachers’ Readiness to Work in Blended Learning Conditions.” *Scientific Issues of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. Series: Pedagogy and Psychology*, vol. 78, 2024, pp. 25–33.
<https://doi.org/10.31652/2415-7872-2024-78-25-33>.

EDUCATING UPCOMING ART INSTRUCTORS IN COMBINED TEACHING METHODS
AT UNIVERSITY LEVEL

Module 3: Practical aspects of music education	Module 3: The main types of musical activities of children: listening to music, singing, musical and rhythmic movements. Methods of teaching musical instruments. The role of musical classes in the development of children's creative abilities. The use of music in the educational process of the educational institution.
Module 4: Theoretical foundations of children's theatre activity	Module 4: Theatre pedagogy and its importance in the development of preschool children. Formation of acting skills. The use of theatrical techniques in the pedagogical process.
Module 5: Methods of organising theatre activities	Module 5: Organisation of theatre classes in preschool education institutions. Methods of involving children in theatrical activities. Practical training in acting.

**Training modules for the preparation of future art teachers
in a blended learning environment**

Source: constructed by the author

At the same time, the training of future art teachers requires a balance between digital educational technologies and direct communication with the teacher, which is an important element of the pedagogical process. It is the direct immersion in the artistic environment, discussion of artworks, exchange of ideas, and collective creation of projects that allows students to develop their own creative style and understanding of artistic processes.

Substantiation of effective models for establishing blended learning for the training of future art teachers

In the process of training future art teachers in a blended learning environment, special attention should be paid to the choice of effective educational models that allow for the optimal combination of traditional teaching

methods with digital technologies. The system of training future art teachers in a blended format should include the following important components^{40 41}:

Clearly defined target orientation, which takes into account the specifics of art education and the need to develop creative skills in art teachers; a balanced ratio of traditional and e-learning, which allows you to effectively use the potential of both formats; individualisation of the educational process, which provides art teachers with the opportunity to choose the pace and trajectory of learning; a sufficient level of independence that promotes the development of responsibility and self-education skills; the optimal duration of training cycles, which allows for the harmonious integration of practical tasks into the overall structure of the educational process; various forms of organising learning activities that combine classroom lessons, distance lectures, interactive creative tasks and virtual masterclasses.

The domestic Ukrainian experience of implementing innovative educational projects in the field of blended learning has allowed us to test several well-known models that demonstrate high efficiency in art pedagogy. The most relevant approaches include the Flipped Classroom, Changing Work Zones, Autonomous Group, and Extracurricular Activities. All of these models combine traditional forms of teaching with online courses, but differ in terms of their target focus, forms of organising learning activities, stages of using digital resources, the level of independence of art teachers, and the nature of interaction with the teacher⁴².

The flipped classroom model envisages that students learn the primary educational material independently using electronic educational resources, and during classroom sessions, they discuss, analyse and apply it in depth. The teacher uses the free class time to conduct interactive classes, during which students have the opportunity to work on creative tasks, discuss artistic concepts, analyse artworks and apply theoretical knowledge in practice.

⁴⁰ Avila-Garzon, C., and J. Bacca-Acosta. "Curriculum, Pedagogy, and Teaching/Learning Strategies in Data Science Education." *Education Sciences*, vol. 15, no. 2, 2025, p. 186. <https://doi.org/10.3390/educsci15020186>.

⁴¹ Rebukha, L. Z. *Innovative Learning Technologies in the Context of Modern Education Modernisation*. Ternopil: West Ukrainian National University (WUNU), 2022.

⁴² Chernoiivanenko, A. D. *Academic Musical-Instrumental Art as a Subject of Musicological Systemology*. Odesa: Helvetyka Publishing House, 2021.; Osadcha, K. P., V. V. Osadchyi, O. M. Spirin, and V. S. Kruhlik. "Conceptual Foundations for Developing an Adaptive System of Individualisation and Personalisation of Professional Training of Future Specialists in Blended Learning Conditions." *Pedagogy of Forming a Creative Personality in Higher and Secondary Schools*, vol. 3, no. 74, 2021, pp. 65-70.

The key component of the model is the use of modern digital educational platforms that include video lectures, e-textbooks, instructional materials in PDF format, and interactive tasks for knowledge testing⁴³.

To achieve the best results, students receive homework 5-10 days before the class, work through the educational materials on their own, and during classroom work, they discuss complex issues and engage in collective creative activities. The main structural components of digital educational resources are presentations, interactive tests, web quests, training videos and didactic games.

“Changing workspaces. This model combines traditional teaching with interactive methods that allow students to work in different learning spaces, which contributes to deeper learning. In this approach, a group of art teachers is divided into several zones, each with its function:

1. The first zone is working with electronic resources in an independent mode according to the teacher's pre-designed instructions.
2. The second zone is group work, which involves discussions, the creation of joint art projects and the exchange of ideas.
3. The third area is individual interaction with the teacher in the form of consultations, creative discussions or analysis of completed assignments.
4. This approach encourages art teachers to search for information on their own, develop teamwork skills, promote analytical thinking, and allows the teacher to work with each student according to their level of preparation⁴⁴.

“Autonomous group”. This model is aimed at art teachers who have a high level of independence and the ability to organise their learning process. It involves the creation of study groups that work on creative tasks in a remote format, using electronic resources, video tutorials and interactive platforms. The teacher provides support in the form of periodic consultations, webinars or creative workshops, monitoring the progress of tasks and evaluating the final result⁴⁵.

⁴³ Chaka, C. “Fourth Industrial Revolution - A Review of Applications, Prospects, and Challenges for Artificial Intelligence, Robotics and Blockchain in Higher Education.” *Research and Practice in Technology Enhanced Learning (RPTEL)*, vol. 18, no. 2, 2023. <http://rptel.apsce.net/index.php/RPTEL/article/view/2023-18002>.

⁴⁴ Chust-Pérez, V., R. P. Esteve-Faubel, M. P. Aparicio-Flores, and J. M. Esteve-Faubel. “Enhancing Visual and Plastic Education Training: A Blended Learning and Flipped Classroom Approach.” *Journal of New Approaches in Educational Research*, vol. 13, 2024, article 11. <https://doi.org/10.1007/s44322-024-00011-y>.

⁴⁵ Pavlou, V., and A. Castro-Varela. “E-Learning Canvases: Navigating the Confluence of Online Arts Education and Sustainable Pedagogies in Teacher Education.” *Sustainability*, vol. 16, no. 5, 2024, p. 1741. <https://doi.org/10.3390/su16051741>.

“Extracurricular activities”. The selected model is aimed at expanding the educational space, allowing students to participate in virtual exhibitions, online competitions, art conferences, webinars, and project workshops, which further ensures not only in-depth learning of the educational material, but also enables students to implement their own creative ideas in a professional environment.

In order to achieve optimal results in the training of future art teachers, it is important to adhere to the following conditions for the implementation of blended learning:

- a precise selection of educational material for work in various formats (classroom activities, distance learning, independent creative work);
- the organisation of group activities that take into account the level of training of art teachers, their artistic and aesthetic abilities and individual characteristics;
- ensuring effective control of learning outcomes, including reflective analysis, self-assessment, mutual assessment and final control of knowledge and skills.

One of the features of blended learning in art education is the possibility of adaptive use of course resources: if students have a sufficient level of independence, they can work with online course materials directly, processing them in a convenient format. In other cases, it is recommended to combine the use of digital resources with preliminary explanations by the teacher, which allows gradually involving art teachers in new teaching methods. The presented model also provides for the division of art teachers into large and small study groups depending on the complexity of the educational material and the level of training of art teachers⁴⁶. Improving the quality of art education within the outlined model is achieved through:

- independent work of art teachers with digital educational resources (video lessons, multimedia presentations, interactive modules, methodological manuals);
- individual consultations with the teacher, which are aimed at discussing creative tasks, analysing artworks, and analysing complex topics;
- interactive work within the educational portal, where students have access to learning materials, tests and assignments⁴⁷.

⁴⁶ Kuzminskyi, A. “Features of Digital Transformation of Professional Training of Future Teachers in Blended Learning Conditions.” *Bulletin of Hlukhiv National Pedagogical University Named after Oleksandr Dovzhenko*, vol. 3, no. 56, 2024, pp. 17–23. <https://doi.org/10.31376/2410-0897-2024-3-56-17-23..>

⁴⁷ Panukhnyk, O. “Artificial Intelligence in the Educational Process and Scientific Research of Higher Education Applicants: Responsible Boundaries of AI Content.” *Galician Economic Bulletin*, vol. 84, no. 4, 2023, pp. 202–11. https://doi.org/10.33108/galicianvisnyk_tntu2023.04.202.

The necessary conditions for the implementation of this model are:

- forming autonomous study groups depending on the needs of art teachers;
- official registration of groups on the educational portal for access to training materials and test tasks;
- mandatory study of learning resources and completion of control tasks by all students.

The “Autonomous Group” model is effective in training future art teachers, as it promotes in-depth study of art disciplines, the formation of an individual creative style and the development of independent research skills. It also supports the principle of “mastery-based learning”, which was proposed by the Clayton Christensen Institute as one of the professional approaches to blended learning.

The “Extracurricular Activity” model in art pedagogy. One of the key methods of organising the educational process is to integrate the extracurricular activities of art teachers into the curriculum. The model also assumes that students learn new material on their own and then consolidate it in practical activities, performing creative tasks at home or at an educational institution. The main stages of implementing this model include⁴⁸:

- introduction to new topics through digital educational resources (online courses, webinars, interactive presentations, video lectures, web pages);
- consolidation of theoretical knowledge through creative tasks (creation of artistic works, musical compositions, theatrical performances, development of own art projects);
- checking learning outcomes through test assignments and individual consultations with the teacher.

For the effective implementation of the model, a wide range of digital learning materials is used, in particular⁴⁹:

- web pages and online platforms for studying educational material;
- presentations, video lectures and simulators that allow you to learn information in an interactive format;
- control tests and tasks of different levels of difficulty to assess the level of art teacher training.

⁴⁸ Samus, T. “Digital Transformation of Professional Training of Future Vocational Education Teachers in Blended Learning Conditions.” *Science and Technology Today*, vol. 5, no. 33, 2024, pp. 875–85. [https://doi.org/10.52058/2786-6025-2024-5\(33\)-875-885](https://doi.org/10.52058/2786-6025-2024-5(33)-875-885).

⁴⁹ Sikora, Ya., O. Skorobahatska, H. Lykhodieieva, A. Maksymenko, and Y. Tsekhmister. “Informatisation and Digitisation of the Educational Process in Higher Education: Main Directions, Challenges of the Time.” *Revista Eduweb*, vol. 17, no. 2, 2023, pp. 244–56. <https://doi.org/10.46502/issn.1856-7576/2023.17.02.21>.

Thanks to a flexible approach to learning, the Extracurricular Activities model creates opportunities for individual development of art teachers, improves their academic performance and contributes to the formation of professional competences in the artistic field.

The general advantages and features of blended learning models in the training of future art teachers are presented in Table 3.

Table 3

Type of model	Characteristics	The resulting goal of the implementation	Educational facilities	Organisation of classes and training
The inverted classroom	Students study theoretical material online, discuss complex aspects, and complete practical tasks in the classroom.	Increase learning efficiency by saving time on explaining theory and focusing on practice.	Interactive videos, presentations, electronic textbooks.	Preliminary acquaintance with the topic, classroom discussion, practical tasks, assessment of knowledge.
Change of work areas	Groups of art teachers work in different learning areas: one with online resources, the other with traditional resources, with further rotation.	Differentiated approach and integration of digital technologies into the educational process.	Digital platforms, interactive tasks, teaching materials.	Dividing art teachers into groups, working in zones, interacting with the teacher, monitoring results.
Autonomous group	The class is divided into groups: one works traditionally, and the other uses online resources.	Developing independent skills and flexibility in learning the material.	Electronic tests, video lectures, case studies.	Traditional classroom work, additional online activities, and teacher consultations.
Extracurricular activities	The primary material is studied in the classroom, and creative consolidation is done at home using online courses.	Expanding opportunities for independent learning and creative development of art teachers.	Web resources, creative tasks, video tutorials.	Classwork, home creative tasks, analysis of the results.

Models of blended learning in the training of future art teachers

Source: constructed by the author

Although students and teachers perceive the blended learning model differently, it has a number of significant advantages. In particular, this form of organising the educational process is indispensable in the face of epidemiological risks or other force majeure circumstances when traditional classes are challenging to conduct.

The results of the conducted study confirm that the integration of blended learning in the training of future art educators aligns with contemporary trends in the educational paradigm. However, certain aspects of this approach, particularly methodological and technological ones, require in-depth analysis to refine optimal models for their implementation. A comparative analysis with existing academic research has allowed for the identification of key trends in the introduction of hybrid formats in arts education, such as the increasing focus on digital tools, as well as systemic barriers related to organisational complexity, insufficient infrastructure, and psychological aspects of participants' adaptation to the educational process.

A review of the literature revealed a lack of consensus on the definition of the term "blended learning". While Graham⁵⁰ describe it as the synergy of traditional classroom activities with online components, Bovill⁵¹ shifts the research focus to the need for a dynamic balance between digital and offline elements, which must be tailored to the specifics of each discipline. Despite differences in interpretation, researchers unanimously emphasise the importance of flexibility in selecting models, especially in the context of arts disciplines, where the combination of practical creativity and technology requires thorough methodological justification.

Studies by researchers⁵², highlight significant advantages of the blended format in arts education, such as increased student motivation through interactivity, the development of self-organisation skills, and the opportunity to integrate global artistic practices via digital platforms. However, empirical data have identified substantial challenges: a low level of digital competence among educators limits the effectiveness of innovative tools, while unequal access to technological resources among students creates a risk of social inequality in

⁵⁰ Graham, C. R., S. Allen, and D. Ure. "Benefits and Challenges of Blended Learning Environments." *Encyclopedia of Information Science and Technology I–V*, edited by M. Khosrow-Pour, Idea Group Inc., 2005. <http://dx.doi.org/10.4018/978-1-59140-553-5.ch047>.

⁵¹ Bovill, C. "Co-creation in Learning and Teaching: The Case for a Whole-Class Approach in Higher Education." *Higher Education*, vol. 79, no. 1, 2020, pp. 1023–37. <https://doi.org/10.1007/s10734-019-00453-w>.

⁵² Chernouvanenko, A. D. *Academic Musical-Instrumental Art as a Subject of Musicological Systemology*. Odesa: Helvetyka Publishing House, 2021.; Istenič, A. "Blended Learning in Higher Education: The Integrated and Distributed Model and a Thematic Analysis." *Discover Education*, vol. 3, 2024, p. 165. <https://doi.org/10.1007/s44217-024-00239-y>.

education.⁵³ Study describes teachers' readiness for blended learning as a complex process that includes methodological, technical, and motivational components. Our work complements these findings by emphasising the need for adaptive methodological tools specialised in the arts.

Studies⁵⁴ emphasise that the integration of blended learning into art education is becoming an effective tool for developing both technical and soft competences in students, as the combination of online platforms for organising distance interaction, traditional classes and open educational resources helps to increase interest in independent learning and research; this approach not only helps students to effectively implement group art projects, but also provides an opportunity to overcome existing barriers associated with the limitations of traditional teaching methods.

The analysis of⁵⁵ shows that although blended learning is characterised by significant advantages, including flexibility in the organisation of the educational process and its efficiency, there are also certain disadvantages, among which are difficulties related to the correct conceptualisation and design of courses, as well as the lack of technical skills and digital literacy among both teachers and students, which often leads to technical problems and communication misunderstandings; This, in turn, highlights the importance of systematic professional development of teachers and ensuring equal access to modern technologies for all participants in the educational environment to maximise the potential of blended learning.

⁵³ Lavnikov, O. A., and A. S. Lesyk. "Integrative Approach in the Higher Education System: Concepts and Features." *Bulletin of Alfred Nobel University. Series: Pedagogy and Psychology. Pedagogical Sciences*, vol. 1, no. 19, 2020, pp. 195–99.
<https://doi.org/10.32342/2522-4115-2020-1-19-23>.

⁵⁴ Avila-Garzon, C., and J. Bacca-Acosta. "Curriculum, Pedagogy, and Teaching/Learning Strategies in Data Science Education." *Education Sciences*, vol. 15, no. 2, 2025, p. 186.
<https://doi.org/10.3390/educsci15020186>.

Bonk, C., C. Graham, J. Cross, and M. Moore. *The Handbook of Blended Learning: Global Perspectives, Local Designs*. San Francisco, 2006.; Yang, J. "Retracted Article: Chinese Contemporary Art Teachers' Professional Development in the 20th and 21st Centuries within the Multicultural Framework." *Heritage Science*, vol. 10, 2022, p. 56.
<https://doi.org/10.1186/s40494-022-00692-8>.

⁵⁵ Hurzhii, A. M., O. H. Hlazunova, and T. V. Voloshyna. *Digital Learning Content for the Open Education System: Modern Information Technologies and Innovative Teaching Methods in Training Specialists: Methodology, Theory, Experience, Problems*. Kyiv-Vinnytsia: "Planer" LLC, 2020.; Naumenko, N. "Model of Forming Future Music Teachers' Readiness to Work in Blended Learning Conditions." *Scientific Issues of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. Series: Pedagogy and Psychology*, vol. 78, 2024, pp. 25–33.
<https://doi.org/10.31652/2415-7872-2024-78-25-33>; Vitvytska, S. S. *Modelling Professional Training of Specialists in the Context of European Integration Processes*. Zhytomyr: O. O. Yevenok Publishing, 2019.

The scientific results obtained confirm the prospects of using blended learning in art education, specifically for pedagogical institutions of higher education. However, it is necessary to continue research to create specific methodological approaches to implement such models in practice. Particular attention should be paid to the development of systems for assessing the quality of students' knowledge and improving the digital skills of art teachers. Thus, further work should be aimed at the practical improvement of this area of higher education.

5. Conclusion

The study examines the main concepts of blended learning, which highlight its complex nature, combining traditional classroom classes, distance educational technologies, independent and teamwork of art teachers, as well as interactive artistic methods. Modern models of blended learning were analysed in order to adapt them to the needs of art education, which made it possible to assess their level of effectiveness in developing the competences of future art teachers, emphasising the importance of a balance between practical and theoretical aspects.

Attention is focused on the methodological readiness of teachers, which is key to the successful implementation of blended learning. This requires improving their professional skills in the field of digital technologies, including multimedia platforms, art software, online courses and interactive communication tools. It has been established that there is a direct link between the professional level of educators and the effectiveness of the educational process, which necessitates the systematic improvement of professional development programmes and the expansion of opportunities for teachers' professional growth. In response to this need, a set of assessment criteria has been developed to analyse the readiness of arts educators to implement blended learning models. The proposed system considers three key components: motivational (interest in innovations), practical (proficiency in digital tools), and reflective (ability to analyse one's own teaching practice).

Particular attention has been paid to the creation of an integrated learning approach that combines academic artistic techniques with modern technological solutions. Among the latter are virtual masterclasses, interactive multimedia libraries, platforms for creating electronic portfolios, and tools for online consultations that enable the modelling of artistic processes in a digital environment. Based on experimental data, strategic priorities for the development of hybrid learning in arts education have been identified. These include: methodological support – the creation of detailed guides for integrating digital tools into creative disciplines; technological infrastructure – the development of

specialised platforms for remote work on artistic projects, including collaborative functions and visualisation of creative stages; skills adaptation – the use of artificial intelligence and analytical tools for personalised learning and the refinement of practical artistic skills; community interaction – the expansion of opportunities for interdisciplinary dialogue through virtual galleries, online discussion clubs, and international artistic collaborations.

The implementation of these directions will contribute to the formation of an ecosystem in which traditional pedagogical approaches synergistically integrate with innovations, ensuring flexibility, accessibility, and high-quality arts education in the context of digital transformation.

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TRANSFORMING MUSIC EDUCATION IN UKRAINE: OPPORTUNITIES AND CHALLENGES IN CULTURAL AND ARTISTIC EDUCATION REFORM

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SUMMARY. The article discusses the current challenges and prospects for developing music education in Ukraine while reforming the cultural and artistic sphere. Particular attention is paid to the role of grant funding as an effective tool for supporting educational initiatives, which allows for the preservation of cultural infrastructure and ensures the stability of the educational process in the context of limited resources. The study uses methods of financial analysis, comparison of regional differences in financing the cultural and educational sphere, and synthesis and generalization of cultural development strategies in Ukraine, which allowed the creation of a holistic view of state-of-the-art education. Particular attention is paid to analyzing the legal framework that regulates the activities of arts education institutions. The key barriers and opportunities for adapting Ukrainian music education to European standards were identified. The study results showed that grant support plays a significant role in preserving curriculum and creating new projects even during the war. In the future, it is planned to develop practical recommendations for improving the financing and management of cultural and educational institutions. An important area for further research is to assess the long-term impact of grant programs on increasing the competitiveness of Ukrainian art education in the international arena.

Keywords: cultural education, music studies, grant support, heritage preservation, national identity, European integration, art institutions

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Introduction

In Ukraine, cultural education is provided through various establishments such as music schools, art studios, theatre and film institutes. Most educational establishments in the country, for instance, Tchaikovsky National Music Academy of Ukraine, continually produce and prepare professional musicians and composers even in 2024 amid the full-scale invasion and war. The popularity of the Chervona Ruta festival among the young population is seen because it aims to promote vibrant cultural and patriotic appreciation of Ukrainian song traditions. Also noteworthy are the Ukrainian singers and actors' involvement in global networks and events such as Eurovision or the Cannes Film Festival, which positively promote and elevate Ukrainian culture worldwide.

Everyday life in contemporary Ukraine is characterized by rapid changes, including European integration processes initiated in 2014 and the enhanced sense of national identity that emerged with the full-scale war in 2022. Ukraine's European aspirations bring about changes in the education and cultural sphere and the contents of educational programs in art schools. More and more institutions are implementing interactive methods, such as creating multimedia art through digital technologies and modernizing the folk art of Ukraine to suit present-day artistic forms. In response to strengthening the national identity, there are calls for enacting such components of the traditional culture as kobzar's singing and egg-painting. These are being incorporated into the syllabuses as core subjects.

Despite this, building cultural and educational institutions in Ukraine is complex, more so because of the present social changes and the constrained existing financial resources.

The article aims to analyze and evaluate the state and prospects of music education in Ukraine in the context of reforming the educational system, focusing on the role and effectiveness of grant funding to support educational initiatives. The main task is identifying the financial and organizational challenges music education faces in Ukraine's current conditions. The goal requires identifying opportunities to overcome military obstacles through international partnerships and new approaches to funding.

Literature review

As highlighted in numerous studies, the system of artistic creativity and cultural values in Ukraine is essential for preserving national identity and

cultural heritage. For example, Radomska and Ponkalo⁶, Naumuk and Valko⁷ note that culture became essential to expressing the national spirit and supporting Ukrainian society during the war. Khodunova⁸, Zamorano⁹ emphasizes that art education contributes to forming aesthetic culture among preschool teachers, which is essential for the initial stages of children's education and upbringing. These aspects of educational development support the idea of cultural heritage as an integral part of educational processes, as Volkov¹⁰ notes. The author studies educational systems through the prism of Ukraine's intangible cultural heritage. Panyok¹¹ emphasizes the importance of art education in Ukraine in the early 20th century, highlighting its contribution to forming a new generation of artists.

Music plays a vital role in Ukrainian education. Martyniuk¹² shows that the periodization of the development of Ukrainian conducting and choral schools was in the era of the rise of creativity. Bobrenko¹² draws attention to the pedagogical principles of teaching artistic disciplines to future graphic designers during martial law, noting that art education helps students cope with the difficulties of our time. The study of cultural heritage in the context of globalization is relevant. Vodyakhin¹³ sees theatre as a cultural diplomacy tool promoting Ukraine's integration into the international community. In addition, Kolomiets

⁶ Radomska, Violetta, and Solomiia Ponkalo. "Reflections on war in the creative context of design education in Ukraine", *Journal of Education Culture and Society*, vol. 14, no. 1, 2023, pp. 551-567. <https://doi.org/10.15503/jecs2023.1.551.567>

⁷ Naumuk, Iryna, and Nataliia Valko. "Trends and challenges in implementing media education in Ukraine", *CTE Workshop Proceedings*, vol. 11, 2024, pp. 239-254. <https://doi.org/10.55056/cte.688>

⁸ Khodunova, Victoria. "Artistic and aesthetic culture of the pedagogical employees of the preschool educational institutions", *Academic Notes Series Pedagogical Science*, vol. 1, no. 207, 2023. <https://doi.org/10.36550/2415-7988-2022-1-207-338-342>

⁹ Zamorano, Marta Anzillotti. "Understanding the Impact of the First Wave of the Covid-19 Pandemic on the Access to Education of Roma Communities in Ukraine Using Ogbu's Cultural-Ecological Theory", *Journal on Ethnopolitics and Minority Issues in Europe*, vol. 21, no. 2, 2022, pp. 35-56. <https://doi.org/10.53779/WUHH2447>

¹⁰ Volkov, Serhii. "Institutionalized educational systems as a component of the intangible cultural legacy of Ukraine", *Interdisciplinary Cultural and Humanities Review*, vol. 2, no. 1, 2023. <https://doi.org/10.59214/2786-7110-2023-2-1-6-12>

¹¹ Panyok, Tetyana. "Art education in Ukraine in early 20th century: educational techniques for newly emerging artists", *International Journal of Conservation Science*, vol. 14, no. 1, 2023, pp. 217-230. <https://doi.org/10.36868/IJCS.2023.01.14>

¹² Bobrenko, Rostyslav. "Pedagogical Principles of Teaching Art Disciplines for Future Graphic Designers during Martial Law in Ukraine (on the Example of NACAM)", *Collection of Scientific Works "Notes on Art Criticism"*, vol. 44, 2023. <https://doi.org/10.32461/2226-2180.44.2023.293895>

¹³ Vodyakhin, Egor. 2023, "Ukrainian theatre as an instrument of cultural diplomacy and its role in modern integration processes. *Culture of Ukraine*, 82, 28-34. <https://doi.org/10.31516/2410-5325.082.03>

and Muzyka¹⁴ describe the activities of art centers that allow young people to learn and develop creative skills in difficult socio-economic situations.

The relevance of the legal regulation of cultural and artistic education is revealed in the works of Filipchuk¹⁵ and Vozniak¹⁶. They emphasize the transformation of pedagogical culture and humanities education in line with new socio-political realities. Cherepanova¹⁷ analyses the philosophical aspects of education, emphasizing the existing contradictions that affect the development of pedagogical approaches in the arts. Bondarchuk¹⁸ addresses the role of UNESCO in supporting music education at the National Music Academy of Ukraine. The author confirms the strategic importance of international cooperation for expanding educational opportunities. Demianko¹⁹ highlights the specifics of master's training in music, focusing on developing skills for professional growth.

Financial support and innovative methods of providing art education were studied by Abramovich and Delin²⁰. The researchers analyzed the importance of acting for developing a child's personality. Skydan²¹ identified strategic directions for developing higher education in Ukraine, which consist of strengthening the provision of additional resources for the full functioning of the pedagogical

¹⁴ Kolomiets, Alla, and Yurii Muzyka. "Features of the activities of the Vinnytsia City Centre for Artistic and Choreographic Education of Children and Youth "Barvinok.", *International Journal of Innovative Technologies in Social Science*, vol. 2, no. 38, 2023. https://doi.org/10.31435/rsglobal_ijitss/30062023/7985

¹⁵ Filipchuk, Heorhiy. "Ukrainian studies of the actualities of the modern teacher's pedagogical culture", *Aesthetics and Ethics of Pedagogical Action*, vol. 28, 2023, pp. 74-89. <https://doi.org/10.33989/2226-4051.2023.28.293167>

¹⁶ Vozniak, Serhii. "The transformation of socio-humanitarian (cultural) education in Ukraine", In *Cultural and artistic practices: world and Ukrainian context* (pp. 32-63). Izdevnieciba "Baltija Publishing", 2023. <https://doi.org/10.30525/978-9934-26-322-4-3>

¹⁷ Cherepanova, Svitlana. "Contradictions of Philosophy of Education as an Object of Scientific Analysis. Filosofiya Osvity", *Philosophy of Education*, vol. 28, no. 2, 2023, pp. 148-158. <https://doi.org/10.31874/2309-1606-2022-28-2-8>

¹⁸ Bondarchuk, Viktor. "UNESCO Department "Music, Education, Science – for Peace" at P. I. Tchaikovsky National Music Academy of Ukraine: The Strategic Dimension", *Journal of the Tchaikovsky National Music Academy of Ukraine*, vol. 1, no. 58, 2023, pp. 7-24. [https://doi.org/10.31318/2414-052x.1\(58\).2023.284755](https://doi.org/10.31318/2414-052x.1(58).2023.284755)

¹⁹ Demianko, Nataliya. "Conducting and choir training for master's students majoring in specialty 014.13 Secondary Education (Music Art)", *Aesthetics and Ethics of Pedagogical Action*, vol. 27, 2023, pp. 159-168. <https://doi.org/10.33989/2226-4051.2023.27.282143>

²⁰ Abramovich, Olena, and Khrystyna Delin. "Actor's Skill as Means of Developing Child's Personality: Theoretical and Practical Aspects of Teaching", *National Academy of Managerial Staff of Culture and Arts Herald*, vol. 2, 2023. <https://doi.org/10.32461/2226-3209.2.2023.286908>

²¹ Skydan, Maksym. "Strategic directions of the development of higher education in Ukraine", *Social and Labour Relations: Theory and Practice*, vol. 14, no. 1, 2024, pp. 1-11. <https://doi.org/10.21511/slrltp.vol.14.no.1.2024.01>

staff potential. Kopievska²² examines cultural education in the new socio-political environment, suggesting possible ways to adapt Ukrainian education to modern challenges. Sabadash and Nikolchenko²³ describe the activities of the Department of Cultural Studies and Museum Studies, which has been developing educational practices in the field of event industries for 50 years.

The historical figure of Lyudkevych, a significant composer and organizer of musical life in western Ukraine, is central to Yuziuk²⁴, where his contribution is presented as an essential aspect of the region's cultural development. Kalashnyk and Terentieva²⁵ describe cross-cultural components in the training of future teachers, which is especially relevant for integration into the international educational space. Thus, among scholars, the issue of cultural and artistic education is relevant to the chronological development of the Ukrainian nation and identity, which is essential for further research.

Materials and methods

Research methods: the study used a comprehensive approach, including financial analysis to assess the impact of grant funding on the development of cultural and artistic education, comparative analysis to identify regional disparities in funding, and analysis of the legal acts that regulate the activities of artistic institutions and determine their adaptation to European standards. The method of synthesis and generalization of the data obtained allowed us to integrate the results and create a holistic view of the current state of cultural education in Ukraine.

²² Kopievska, Olga. "Tertiary cultural education in the new social and political reality. Review to the book by S. Vitkalov "Tertiary cultural education in Ukraine: regional discourse...", *National Academy of Managerial Staff of Culture and Arts Herald*, vol. 3, 2022. <https://doi.org/10.32461/2226-3209.3.2022.266143>

²³ Sabadash, Julia, and Nikolchenko, Yosef. "50 years of chronicle discourse of the department of event-industries, culturology and museum studies of Rivne state humanitarian university", *Bulletin of Mariupol State University Series Philosophy Culture Studies Sociology*, vol. 12, no. 23, 2022, pp. 120-131. <https://doi.org/10.34079/2226-2849-2022-12-23-120-131>

²⁴ Yuziuk, Nataliia. "Stanislav Liudkevych – great Ukrainian composer, progressive public activist, organizer of the musical life in the Western Ukraine", *Bulletin of the Lviv University. Series of Arts Studies*, vol. 109, no. 21, 2023, pp. 16-29. <https://doi.org/10.30970/vas.21.2023.12126>

²⁵ Kalashnyk, Lyubov, and Nataliia Terentieva. "Cross-cultural component in the training of future teachers in the China High School (example of physical education and dance teachers)", *Scientific Journal of National Pedagogical Dragomanov University. Series 15. Scientific and Pedagogical Problems of Physical Culture (Physical Culture and Sports)*, vol. 3, no. 162, 2023, pp. 160-166. [https://doi.org/10.31392/npu-nc.series15.2023.3k\(162\).32](https://doi.org/10.31392/npu-nc.series15.2023.3k(162).32)

Stages of the study:

1. Data collection and primary analysis

In the first stage of the study, data was collected from official reports, statistical sources, and the results of the activities of state and international organizations that support cultural initiatives. Particular attention was paid to the analysis of grant funding by region and sector, which made it possible to assess the basic level of support for arts education.

2. In-depth financial and regional analysis

The second stage included detailed processing of the collected data using financial indicators to assess the effectiveness of grant distribution. A regional comparative analysis was carried out, which revealed disproportions in the funding of cultural and educational programs and allowed us to identify the most effective approaches to supporting different areas of creative education.

3. Synthesis of results and formulation of conclusions

At the final stage, the results were summarized to identify the main problems and trends in the development of art education. Conclusions were drawn on the effectiveness of grant mechanisms in ensuring the continuity of the educational process, and critical barriers to developing the creative sector were identified. Recommendations were also formulated to improve the financing and management of cultural institutions.

To achieve this goal, financial analysis was used to assess the impact of grants on the development of individual cultural sectors. The comparative method helped to identify disproportions in regional funding. At the same time, the generalization and synthesis of the data provided allowed us to systematize the findings and build a holistic view of the state and prospects of art education. The integration of several approaches ensured a high level of accuracy of the results and allowed us to see an accurate picture of the state of cultural education in Ukraine.

Results

Ukraine's cultural and artistic activities have unique characteristics that are reflected in the preservation of national traditions and integration of modern artistic trends. As of 2024, the development of cultural and artistic activities in Ukraine is taking place through traditional forms of education and new initiatives: art festivals, creative workshops, and intercultural projects. These initiatives create the conditions for inclusive cultural development.

TRANSFORMING MUSIC EDUCATION IN UKRAINE: OPPORTUNITIES AND CHALLENGES
IN CULTURAL AND ARTISTIC EDUCATION REFORM

The subject of changes in Ukraine concerns rather fundamental re-evaluations of cultural and artistic education processes. Every transformation in the system is caused by the internal needs of society or the external ones; in this case, educational standards change to adapt to the European ones. The main reasons for the changes include the inevitable need to update educational contents, particularly the curricula, unsatisfactory financial provision, and considerably limited modern material and technical bases, as society has lost 50% of its resource potential across the period of war.

Table 1

Legal act	Date of adoption	Adopting authority	Main points
The Law of Ukraine "On Education"	05.09.2017	Verkhovna Rada	It lays the foundations for reforming the educational system and ensures academic autonomy, including in the arts.
The Law of Ukraine "On State Support of Culture"	21.12.2017	Verkhovna Rada	It supports art education and the development of cultural and creative industries.
Resolution of the Cabinet of Ministers of Ukraine No. 266 "On the Concept of Development of Art and Art Education"	14.05.2019	Cabinet of Ministers	It defines the goals of modernizing cultural and artistic education and changes in curricula.
Law of Ukraine "On Higher Education" (amendments)	01.07.2014	Verkhovna Rada	It includes provisions on the autonomy of art universities and improving the quality of art education.
Strategy for the Development of Culture of Ukraine until 2025	01.02.2016	Ministry of Culture	It defines the directions for developing the cultural sector, supports creative industries and modernizes programs.
Law of Ukraine "On Out-of-School Education" (amendments)	12.06.2020	Verkhovna Rada	It aims to develop out-of-school cultural and artistic education and additional opportunities for children.
CMU Resolution No. 530 "On the Procedure for the Functioning of Art Education Institutions"	23.06.2021	Cabinet of Ministers	It regulates the functioning of art institutions, staffing, and material resources.
Law of Ukraine "On Culture" (amendments)	13.07.2022	Verkhovna Rada	It includes measures to develop cultural infrastructure and support specialized art institutions.

**Regulatory and legal acts on reforming cultural and artistic education
in Ukraine (2014-2024)**

Legislative reforms support educational transformation by making artistic institutions more independent and corresponding to world standards. New rules elaborated in 2022 allow the institutions much more control over the resources, particularly the ability to develop internal educational programs to be more agile and better serve the creative economy, including the labor markets. The main regulatory acts are listed in Table 1, which compares the situation before and after the war.

Cooperation with international organizations is essential in reforming and developing art education in Ukraine. UNESCO, the European Union, and the Council of Europe actively support projects aimed at preserving and developing Ukraine's cultural heritage and integrating Ukraine into the European educational and cultural space. Thanks to international support, Ukrainian educational institutions can use the latest teaching methods and improve the skills of teachers abroad through exchanges and internships. Joint projects with international partners help to update curricula and make them more competitive in the global market. International foundations provide financial assistance for implementing innovative projects in the field of art education in Ukraine and preserving the current cultural heritage of the aggressor country.

Despite positive developments in cultural and artistic education reform, Ukrainian music education still faces a significant funding gap that limits its full development. The total amount of grant funding in Ukraine in recent years demonstrates an uneven distribution of resources: about UAH 200 million has been allocated to support cultural and educational initiatives, but a significant portion of these funds is concentrated in a few key regions. For example, Kyiv received UAH 73.13 million, and Lviv received UAH 22.77 million, significantly higher than in other regions. At the same time, Cherkasy and Chernihiv regions received only UAH 0.83 million for cultural needs, which is too low for developing such an important sector. This inequality in funding negatively affects the updating of teaching materials, the creation of innovative programs, and the accessibility of music education for all population segments. Addressing the problem of resource allocation requires increased attention from the state and international partners, as these investments will shape the future quality and accessibility of music education in Ukraine.

Table 2 provides a more detailed breakdown of the grants for reforming Ukraine's cultural sectors.

TRANSFORMING MUSIC EDUCATION IN UKRAINE: OPPORTUNITIES AND CHALLENGES
IN CULTURAL AND ARTISTIC EDUCATION REFORM

Table 2

Region	Amounts of grants (UAH million, 2021)	Amounts requested from UCF (UAH million, 2022)	Actual grant amounts (UAH million, 2023)
Kyiv	225.99	2069.97	73.13
Lviv	76.10	391.57	22.77
Kyiv	24.30	291.79	4.60
Kharkiv	21.92	205.96	4.58
Rivne	16.26	74.75	0.96
Donetsk	14.24	46.00	0.01
Ivano-Frankivsk	14.19	227.46	2.71
Dnipropetrovsk	13.07	134.78	6.72
Odesa	10.60	112.80	2.17
Cherkasy	9.79	130.73	0.83
Kherson	9.58	63.16	1.20
Vinnytsia	8.79	89.53	0.66
Zakarpattia	8.64	73.37	0.10
Volyn	8.53	91.86	4.23
Zaporizhzhya	6.74	94.20	2.06
Chernivtsi	6.58	63.09	-
Khmelnysky	5.02	52.31	2.55
Poltava	4.16	66.15	1.96
Sumy	4.15	51.32	1.25
Chernihiv	3.17	71.31	0.83
Luhansk	3.10	22.66	-
Ternopil	2.80	47.56	0.94
Mykolaiv	2.80	39.45	1.97
Kirovohrad	1.95	24.46	-
Zhytomyr	0.91	55.78	1.27

**Actual grant amounts and cultural sectors in Ukraine (UAH million),
2021-2023. Source: Ukrainian Cultural Foundation (2021-2023)**

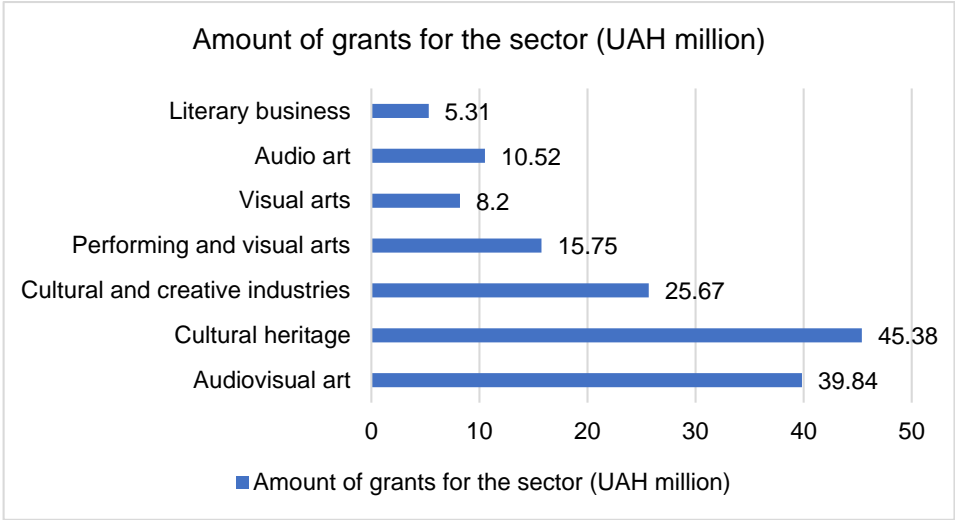
Grant support has become one of Ukraine's most effective mechanisms for preserving and developing cultural and artistic education during wartime. This is due to the flexibility of grant programs, which allow for a quick response to the urgent needs of the sector and the provision of targeted funds to specific projects and institutions. In contrast to the rigid centralized budgetary allocations, grants create the possibility of funding initiatives in specific fields of art. This funding mechanism is crucial during a time such as the war of 2022 when state resources are primarily spent on war and humanitarian assistance. For example, grants can enable the organization of distance education and live training and the preservation of cultural activities that will educate society

or promote a particular way of life. This approach to financing the activity allows artistic institutions to reach out and continue outreach efforts to Ukrainian and international audiences.

Fundamentally, in 2023, the first year of the war in Ukraine, the state launched additional grants to support the culture and art development sectors, embracing the economic changes. The largest share of the grants went to the cultural heritage sector, which was also the most populous – UAH 45.38 million.

This level of funding demonstrates the importance of preserving national heritage and supporting the film industry. The cultural and creative industries also received significant support – UAH 25.67 million, which allows for the development of innovative approaches and modern projects that can be attractive to the international community. Performing and stage arts were supported by UAH 15.75 million, which helps to maintain the professional development of actors, musicians, and dancers. Visual arts (UAH 8.2 million), audial arts (UAH 10.52 million) and literary arts (UAH 5.31 million) have less funding but are supported by creative centers across Ukraine and international projects. The distribution of funding helps each art sector to find new ways to be creative and support Ukraine’s cultural resilience, even in the face of military conflict.

Figure 1



Breakdown of grants for cultural and artistic education by sector, 2023
Source: Ukrainian Cultural Foundation²⁶

²⁶ Ukrainian Cultural Foundation, Annual report 2023, 2023.
звіт_фінал стиснутий_6e1bdaf7de0693d9c9bc5c1b1b0835b9e453a1da.pdf

Russia's full-scale invasion of Ukraine in 2022 was a severe challenge to the country's cultural and educational sectors. Significant cuts in state funding for arts education were inevitable in 2023 and 2024 due to the need to reallocate resources to defense and humanitarian needs. As a result, numerous educational initiatives in the music and theatre fields were left without adequate support, creating a risk of losing valuable national traditions. Low funding and limited development opportunities have led to the forced closure or reduction of programs in many artistic institutions, especially in the regions affected by the hostilities. The war has temporarily reduced the priority of cultural education, but the national community understands its importance for preserving identity and maintaining public spirit.

International organizations such as UNESCO, USAID and the Heinrich Boell Foundation supported Ukraine's educational and cultural sector during the war. The Heinrich Boell Foundation in Ukraine promotes cultural development through a small grants' competition with a budget of up to UAH 50,000 open to NGOs. The peculiarity of this program is that it focuses not only on financial support but also on providing expert resources to help implement cultural projects. The UNESCO International Fund for Cultural Diversity has announced a call for proposals with a maximum funding of up to USD 100,000 for initiatives to develop cultural policy, music, the audiovisual sector, media arts, and other areas. The projects can last 12 to 24 months and are intended to support government agencies and non-governmental organizations.

Table 3

Category	Losses due to the war	Features
School infrastructure	Damaged facilities, lack of funding for reconstruction	Modernization in line with modern standards, support from international partners
Human resource potential	Emigration of teachers, shortage of specialists	Online courses for training new staff, exchange of experience from abroad
Distance learning	Unstable internet, limited access to equipment	Hybrid learning, access to education for students from all regions
Psychological support	Trauma, stress in children, lack of psychologists	Introduction of music therapy, involvement of psychologists through international programs
Financing education	Reduction of state funding	Grants, charitable foundations, international support
Cultural diplomacy	Limited opportunities for international exchanges	Online competitions, promotion of Ukrainian culture abroad
Preservation of cultural heritage	The risk of losing cultural objects	Digitalization of archives, promotion of Ukrainian heritage
International cooperation	Restrictions on physical presence at international events	Online masterclasses, international grants and scholarships

Problems and prospects of music education in Ukraine

The development of music education in Ukraine faces many challenges that impede the entire functioning and renewal of the educational system. The main obstacle is the outdated material base of educational institutions, which does not allow for the introduction of modern teaching methods.

This is why more and more music schools and academies cry for new instruments, recording instruments, and modern technology that can facilitate online lessons. In addition, a large pool of specialists who would be able to provide teaching at modern standards is lacking, which makes Ukrainian institutions less competitive on an international level. The lack of resources for music education makes it necessary for many pedagogical establishments to stick to old teaching methods, which curb the students' growth. The situation, however, has only deteriorated due to the warfare as certain schools had to close down operations or relocate to other regions, thus interfering with the maintenance of fluent educational processes.

Discussion

The results support the need for cultural and artistic education to protect national identity in today's world. Also, Radomska and Ponkalo²⁷ assert that even during conflicts, culture acts as a means of social protection, while Volkov²⁸ talks about conserving educational institutions as a component of intangible culture. This highly re-echoes the sentiments expressed by Panyok²⁹, where the author has addressed the role of arts education in safeguarding national identity from the historical perspective since the dawn of the 20th century. Also, Bondarchuk³⁰ bulks on issues of international cooperation, especially in music education development and cultural diplomacy strengthening through UNESCO programs. His theses correlate with our findings concerning the problem of cultural cooperation in Ukraine.

Our findings confirm the effectiveness of grant support, which is vital for cultural institutions in times of economic instability. Londar³¹ observed that budget cuts have their challenges, whereas grants back up the cultural and educational sector, making it manageable to carry on with activities. This stance

²⁷ Radomska, Violetta, and Solomiia Ponkalo, 2023.

²⁸ Volkov, Serhii, 2023.

²⁹ Panyok, Tetyana, 2023.

³⁰ Bondarchuk, Viktor, 2023.

³¹ Londar, Sergiy, Volodymyr Bakhrushyn, Valentyna Gapon, Lidia Londar, Natalia Pron and Maryna Dmytrieva. "Assessment of the efficiency of budgetary funding of general secondary education in Ukraine", *Financial and Credit Activity: Problems of Theory and Practice*, vol. 1, no. 54, 2024, pp. 564-577. <https://doi.org/10.55643/fcaptp.1.54.2024.4290>

resonates with Blyznyuk³² and Kniazkova³³, who argue that for distance and innovative educational projects to be successfully executed, there is a need for digitally competent teachers to integrate STEM technologies. Bobrenko³⁴ also carries the notion that wartime art education has to be delivered differently as it has an element of emotional alleviation to students and the general populace.

Research conducted by Kopievska³⁵, Skydan³⁶, Mospan³⁷ highlights cultural education in the modern socio-political environment, particularly regarding building societal resilience and self-awareness. Their conclusions correspond to those of Abramovich and Delin³⁸ on the involvement in drama and its readiness to contribute to individual growth, as well as of Tarnopolsky et al.³⁹, Grinko et al.⁴⁰, Snihur⁴¹ who argue about the need for language education for cultural integration to advance Ukraine's foreign relations. These notions are supported by research conducted by Pchelintseva⁴², who studied language and cultural policies in the context of the ongoing full-scale aggression. This viewpoint goes hand in hand with our argument on the impact of political conditions on the educational aspect.

³² Blyznyuk, Tetyana. "Formation of Teachers' Digital Competence: Domestic Challenges and Foreign Experience", *Journal of Vasyl Stefanyk Precarpathian National University*, vol. 5, no. 1, 2019, pp. 40-46. <https://doi.org/10.15330/jpnu.5.1.40-46>

³³ Kniazkova, Liubov, Tetiana Sukhorebra, Maiia Kovalchuk, Svetlana Bogatchuk, Svitlana Malona Mykhailo and Ozhha. "Reforming Education in Ukraine Through the Introduction of STEM Technologies and Artificial Intelligence", *Broad Research in Artificial Intelligence and Neuroscience*, vol. 15, no. 1, 2024, pp. 89-104. <https://doi.org/10.18662/brain/15.1/538>

³⁴ Bobrenko, Rostyslav, 2023.

³⁵ Kopievska, Olga, 2022.

³⁶ Skydan, Maksym, 2024.

³⁷ Mospan, Natalia. "Higher education for sustainable development during the COVID-19 pandemic in Ukraine", *Journal of University Teaching and Learning Practice*, vol. 21, no. 3, 2024. <https://doi.org/10.53761/mx4xsg41>

³⁸ Abramovich, Olena, and Khrystyna Delin, 2023.

³⁹ Tarnopolsky, Oleg, Nataliia Volkova and Svitlana Kozhushko. "Sustained English lingua-cultural education: A solution for Ukraine", In *E3S Web of Conferences* (Vol. 166). EDP Sciences, 2020. <https://doi.org/10.1051/e3sconf/202016610004>

⁴⁰ Grinko, Vitaliy, Viktoriya Kudelko, Inna Bodrenkova, Tetiana Dorofieieva, Inha Nazarenko Igor and Pidsytkov. "Therapeutic physical education in institutions of higher education in Ukraine", *Graill of Science*, vol. 35, 2024, pp. 545-553. <https://doi.org/10.36074/grail-of-science.19.01.2024.101>

⁴¹ Snihur, Kateryna. "Cultural and educational tourism in Ukraine: current state of the resource base and development prospects", *Bulletin of Donetsk National University of Economics and Trade named after Mykhailo Tugan-Baranovsky*, vol. 2, no. 79, 2023, pp. 32-43. <https://doi.org/10.33274/2079-4819-2023-79-2-32-43>

⁴² Pchelintseva, Olena. "War, Language and Culture Changes in cultural and linguistic attitudes in education and culture in central Ukraine after February 24, 2022", *Zeitschrift Fur Slawistik*, vol. 68, no. 3, 2023, pp. 398-418. <https://doi.org/10.1515/slau-2023-0020>

Conclusion

One of the most critical tasks is to integrate the latest technologies. These include e-learning resources or distance education programs enabling institutions to function even in conflict. International cooperation is another area that deserves attention as it promotes sharing experiences and learning for teachers' growth. As a result of participation in the Erasmus+ program of the European Union, teachers from Ukraine can type a practice in Europe, acquiring knowledge on contemporary trends and modern practices. The fact that the funding will be restored after the end of the conflict will also have a significant positive impact on the modernization of the institution's material and technical infrastructure and create more opportunities for young musicians through domestic and international interaction.

As such, grant assistance has transformed into a dependable and adaptive aid in nurturing Ukraine's cultural and artistic education policy during the war. This unique mechanism enables the sector to articulate and fund to accommodate almost every beneficial feasible activity, including those intended to protect cultural assets and those for performing arts development. Funds have been made available for specific activities and have also been allowed for modifying arts-based educational activities and programs to ensure that art education remains available to the public. The assistance of international and local sponsors allowed us to maintain the existing cultural infrastructure that served as a vital part of the assessed cultural policy and the approach to the national identity and the external culture.

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UTILISING MUSIC AND ART FOR EDUCATIONAL IMPACT AND HOLISTIC PERSONAL GROWTH

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SUMMARY. The educational sector actively uses arts and music because these disciplines help develop students' emotional health, creativity, and social aptitude. Studying these concepts becomes more important because students face rising stress levels while technology creates new educational possibilities. The present research evaluates how art programmes affect student psycho-emotional wellness, social adjustment, and personal competence formation. The research design integrates quantitative and qualitative approaches that employ questionnaires, pedagogical experiments, structured observations, and content analysis. The study reveals how the educational implementation of painting and music creates important benefits by lowering student anxiety while fostering emotional competence and enhancing conversational abilities. Results indicate that music education programmes providing emotional healthcare within comfortable learning spaces show the most effective outcomes. Interactive art classes also contributed to developing cooperation and interpersonal communication skills. The practical significance of the work lies in the possibility of adapting art programmes to different educational

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contexts and using the latest technologies to optimise them. Further research can be aimed at studying the long-term impact of art programmes, their integration with digital technologies, and the development of innovative pedagogical approaches aimed at harmonious personal development.

Keywords: music, art, educational process, emotional intelligence, psycho-emotional state, creativity, art integration, pedagogical influence

Introduction

Art and music have long played an important role in shaping individuals' cultural, emotional and intellectual development. In today's world, where the number of stress factors is growing, integrating artistic practices into the educational process is becoming increasingly important. It helps students adapt to rapid changes in society and contributes to the development of creativity, emotional intelligence and interpersonal skills. The problem lies in the lack of understanding of how arts programmes affect the psycho-emotional state of students and how they can be optimally integrated into the educational environment. Scientific research confirms the importance of art in forming a harmoniously developed personality. For example, Ruokon⁶ emphasises the importance of art in developing emotional resilience and creativity in early childhood education. Barton and Burke⁷ focus on the positive impact of arts programmes on participants' social cohesion and emotional well-being. At the same time, Yang⁸ demonstrates the effectiveness of virtual reality in music education in reducing stress and anxiety. However, much of the work focuses on specific aspects of artistic influence, while the comprehensive integration of art into the educational process remains insufficiently researched. Among the unresolved issues is the lack of data on the long-term impact of arts programmes on students. In addition, the question of how modern technologies, such as artificial intelligence and virtual reality, can enhance the effectiveness of artistic practices remains open. Studying these aspects is key to creating innovative pedagogical approaches that meet the challenges of modern society.

⁶ Ruokonen, I. "Promoting Participatory Learning and Creative Thinking in Finnish ECEC - A Review of Five Arts Pedagogical Case Studies." In Harju-Luukkainen, H., Kangas, J., and Garvis, S. (Eds.), *Finnish Early Childhood Education and Care. Early Childhood Research and Education: An Inter- theoretical Focus* (Vol. 1). Springer, Cham, 2022, pp. 119-135. https://doi.org/10.1007/978-3-030-95512-0_9

⁷ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

⁸ Yang, P. "Virtual Reality Tools to Support Music Students to Cope with Anxiety and Overcome Stress." *Education and Information Technologies*, vol. 29, 2024, pp. 16525-16540. <https://doi.org/10.1007/s10639-024-12464-x>

This study aims to determine the impact of art programmes, such as music and painting, on the psycho-emotional state of students, their socialisation and the development of key personal competences. To achieve this goal, the following tasks need to be solved:

1. This research investigates present methods that utilise art within educational frameworks.
2. Narrowly the effects of artistic instruction on stress reduction and emotional intelligence enhancement.
3. The research investigates how technological tools enable artistic methods to produce more significant educational impacts.
4. This project aims to develop recommendations which focus on adapting art programming within various educational settings.

Furthermore, this research targets two major scientific incongruences by describing new pedagogical methods for art integration and applied artistic programmes to develop students' holistic development.

Literature review

Studies indicate that researchers focus intensely on art and music, which are instructional tools for educational influence and personal transformation. Jochum⁹ stresses that arts education requires creative technology integration, while Boske¹⁰ develops a conceptual model to use art creatively for social justice goals. Tan et al.¹¹ analyse how creativity in music education creates new educational strategies for the modern era. Kangas et al.¹² investigate STEAM education to demonstrate creative learning serves vital functions for early learners. In their early childhood arts education study, Acker et al.¹³ demonstrate

⁹ Jochum, R. "Forward Design: Creative Technologies in Art Education." In Bast, G., Carayannis, E. G., and Campbell, D. F. J. (Eds.), *The Future of Education and Labour. Arts, Research, Innovation and Society*. Springer, Cham, pp. 123-134, 2019. https://doi.org/10.1007/978-3-030-26068-2_11

¹⁰ Boske, C. "Artemaking as Sensemaking: A Conceptual Model to Promote Social Justice and Change. In Papa, R. (Ed.), *Handbook on Promoting Social Justice in Education*. Springer, Cham, 2020, pp. 451-465. https://doi.org/10.1007/978-3-030-14625-2_71

¹¹ Tan, A. G., Tsubonou, Y., Oie, M., and Mito, H. "Creativity and Music Education: A State of Art Reflection." In Tsubonou, Y., Tan, A. G., and Oie, M. (Eds.), *Creativity in Music Education. Creativity in the Twenty First Century*. Springer, Singapore, 2019, pp. 23-35. https://doi.org/10.1007/978-981-13-2749-0_1

¹² Kangas, K., Sormunen, K., and Korhonen, T. "Creative Learning with Technologies in Young Students' STEAM Education." In Papadakis, S., and Kalogiannakis, M. (Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 89-102. https://doi.org/10.1007/978-981-19-0568-1_9

¹³ Acker, A., Nyland, B., Deans, J., Payman, K., and Klarin, S. "The Arts in Early Childhood. In *Music Composition in Contexts of Early Childhood*. Palgrave Macmillan, Cham, 2021, pp. 55-67. https://doi.org/10.1007/978-3-030-91692-3_7

how such education creates meaningful learning outcomes. Gordon¹⁴, Mooney and Hatton¹⁵ focus on freedom and creativity in education using the arts. Ampartzaki et al.¹⁶ consider the interaction of art and STEM as a platform for innovative learning. Gjærum et al.¹⁷ analyse drama to enhance students' competences.

Several studies, including Carbó Ribugent and Servalls Munar¹⁸, highlight the role of arts education for sustainable development, while Ivcevic et al.¹⁹ emphasise transformative creativity in learning. Chen and Liao²⁰ focus on new approaches to teaching media arts in secondary schools in Taiwan. At the same time, Wang^{21, 22} explores the use of virtual reality in music education in China. Many studies emphasise the importance of new technologies. For example, Mandanici et al.²³ propose a taxonomy of digital resources for music

¹⁴ Gordon, S. P. "Freedom and Creativity." In *Developing Successful Schools*. Palgrave Macmillan, Cham, 2022, pp. 79-93. https://doi.org/10.1007/978-3-031-06916-1_9

¹⁵ Mooney, M., and Hatton, C. "Designing a Future through Imaginative Responses to Arts Teaching." In Tan, L., and Kim, B. (Eds.), *Design Praxiology and Phenomenology*. Springer, Singapore, 2022, pp. 101-118. https://doi.org/10.1007/978-981-19-2806-2_4

¹⁶ Ampartzaki, M., Kalogiannakis, M., Papadakis, S., and Giannakou, V. "Perceptions About STEM and the Arts: Teachers', Parents' Professionals' and Artists' Understandings About the Role of Arts in STEM Education." In Papadakis, S., and M. Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 245-260. https://doi.org/10.1007/978-981-19-0568-1_25

¹⁷ Gjærum, R. G., Cziboly, A., and Eriksson, S. A. "ILSA in Arts Education: The Effect of Drama on Competences." In Nilsen, T., Stancel-Piątak, A., and Gustafsson, J. E. (Eds.), *International Handbook of Comparative Large-Scale Studies in Education*. Springer, Cham, 2022, pp. 401-419. https://doi.org/10.1007/978-3-030-88178-8_23

¹⁸ Carbó Ribugent, G., and Servalls Munar, R. "Artistic and Cultural Education for Sustainable Development: A Case Study from a Rural Life Museum in Spain." In *Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)*. Springer Singapore, 2021, pp. 57-72. https://doi.org/10.1007/978-981-16-3452-9_3

¹⁹ Ivcevic, Z., Anderson, R. C., and Hoffmann, J. D. "Transformational creativity in education." In Sternberg, R. J., and Karami, S. (Eds.), *Transformational Creativity*. Palgrave Macmillan, Cham, 2024, pp. 93-108. https://doi.org/10.1007/978-3-031-51590-3_11

²⁰ Chen, Y. H., and Liao, C. "Case Studies of High School Art Teachers' Perceptions of Media Arts Teaching under the New Arts Curriculum Guidelines in Taiwan." In Knochel, A. D., and Sahara, O. (Eds.), *Global Media Arts Education*. Palgrave Studies in Educational Futures. Palgrave Macmillan, Cham, 2023, pp. 333-350. https://doi.org/10.1007/978-3-031-05476-1_17

²¹ Wang, Y. "China's Use of Virtual and Augmented Reality Music Simulators for Teaching Music." *Asia Pacific Education Review*, 2024. <https://doi.org/10.1007/s12564-024-10003-4>

²² Wang, Y. "Challenges in Music Education in Chinese Colleges and Universities." *Journal of Knowledge Economy*, 2024. <https://doi.org/10.1007/s13132-024-02191-6>

²³ Mandanici, M., Spagnol, S., Ludovico, L. A., Baratè, A., and Avanzini, F. "A Taxonomy of Digital Music Learning Resources." In *Digital Music Learning Resources*. SpringerBriefs in Education. Springer, Singapore, 2023, pp. 89-103. https://doi.org/10.1007/978-981-99-4206-0_4

education, while Giretti et al.²⁴ analyse the role of artificial intelligence in creative education. Yang²⁵ looks at how VR tools help students cope with stress in music education. Guo²⁶ highlights the impact of mobile apps on students' self-esteem in music education in East Asia. Barton and Burke's²⁷ study focuses on aesthetic positive pedagogy, which builds students' emotional resilience and aesthetic perception. del Moral-Espín et al.²⁸ analyse the impact of art projects on well-being within learning communities. Riddett and Siegesmund²⁹ highlight the importance of an arts-based approach to resilience through learning. Ruokonen³⁰ explores the integration of arts-based pedagogies in early childhood education in Finland, while Espeland³¹ suggests that music education should be viewed as a craft that enhances student engagement.

Tan and Kan's³² study reveals the importance of studio practices in integrating art into education, mainly through graphic design, emphasising

²⁴ Giretti, A., Durmus, D., Lemma, M., Vaccarini, M., Zambeli, M., Guidi, A., di Meana, F. "Knowledge Engagement in Art and Design Education: About the Role of AI in Creativity Education." In Isaías, P., Sampson, D. G., and Ifenthaler, D. (Eds.), *Artificial Intelligence for Supporting Human Cognition and Exploratory Learning in the Digital Age. Cognition and Exploratory Learning in the Digital Age*. Springer, Cham, 2024, pp. 15-28. https://doi.org/10.1007/978-3-031-66462-5_1

²⁵ Yang, P. "Virtual Reality Tools to Support Music Students to Cope with Anxiety and Overcome Stress." *Education and Information Technologies*, vol. 29, 2024, pp. 16525-16540. <https://doi.org/10.1007/s10639-024-12464-x>

²⁶ Guo, N. "Characteristic Features of Modern Teaching Music Methods in East Asia: Examining the Influence of Interactive Learning and Mobile Apps on Musical Self-Esteem." *Education and Information Technologies*, vol. 29, pp. 25353-25374, 2024. <https://doi.org/10.1007/s10639-024-12856-z>

²⁷ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

²⁸ del Moral-Espín, L., Serván-Melero, C., Gallego-Noche, B., and Rosendo-Chacón, A. M. "Agüita: Educational Commons, Arts and Well-Being." In Cappello, G., Siino, M., Fernandes, N., and Arciniega-Caceres, M. (Eds.), *Educational Commons. UNIPA Springer Series*. Springer, Cham, 2024, pp. 231-245. https://doi.org/10.1007/978-3-031-51837-9_8

²⁹ Riddett, K., and Siegesmund, R. "Sustaining an Arts of Living: An Interview with Karinna Riddett." In Bickel, B., Irwin, R. L., and Siegesmund, R. (Eds.), *Arts-Based Educational Research Trajectories. Studies in Arts-Based Educational Research* (Vol. 6). Springer, Singapore, 2023, pp. 317-328. https://doi.org/10.1007/978-981-19-8547-8_7

³⁰ Ruokonen, I. "Promoting Participatory Learning and Creative Thinking in Finnish ECEC - A Review of Five Arts Pedagogical Case Studies." In Harju-Luukkainen, H., Kangas, J., and Garvis, S. (Eds.), *Finnish Early Childhood Education and Care. Early Childhood Research and Education: An Inter- theoretical Focus* (Vol. 1). Springer, Cham, 2022, pp. 119-135. https://doi.org/10.1007/978-3-030-95512-0_9

³¹ Espeland, M. I. "Music Education as Craft: Reframing a Rationale." In Holdhus, K., Murphy, R., and Espeland, M. I. (Eds.), *Music Education as Craft. Landscapes: the Arts, Aesthetics, and Education* (Vol. 30). Springer, Cham, 2021, pp. 211-224. https://doi.org/10.1007/978-3-030-67704-6_17

³² Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

the development of creative thinking. Barton and Burke³³ describe the concept of aesthetic positive pedagogy, which emphasises the importance of aesthetic experience for developing emotional intelligence and forming positive attitudes towards learning. Del Moral-Espín et al.³⁴ discuss the impact of collective artistic practices on social cohesion and student well-being, which is especially important for creating collaboration in the educational environment. Giretti et al.³⁵ explore the integration of artificial intelligence into art education, demonstrating how innovative technologies stimulate creativity and student engagement. Bruzzone³⁶ analyses the phenomenological approach to education, focusing on using emotions to develop emotional competence through art. Mandanici et al.³⁷ describe digital resources for music learning that are interactive and adaptable to the digital age. Guo³⁸ highlights interactive music learning in East Asia that promotes musical self-esteem through mobile apps. Yang³⁹ examines the use of virtual reality to overcome stress and anxiety among music students, creating a comfortable environment for emotional development. These works emphasise the importance of art as a powerful tool for developing emotional intelligence, reducing stress and fostering creativity, and introducing technology expands its possibilities in modern education.

³³ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

³⁴ del Moral-Espín, L., Serván-Melero, C., Gallego-Noche, B., and Rosendo-Chacón, A. M. "Agüita: Educational Commons, Arts and Well-Being." In Cappello, G., Siino, M., Fernandes, N., and Arciniega-Caceres, M. (Eds.), *Educational Commons*. UNIPA Springer Series. Springer, Cham, 2024, pp. 231-245. https://doi.org/10.1007/978-3-031-51837-9_8

³⁵ Giretti, A., Durmus, D., Lemma, M., Vaccarini, M., Zambeli, M., Guidi, A., di Meana, F. "Knowledge Engagement in Art and Design Education: About the Role of AI in Creativity Education." In Isaias, P., Sampson, D. G., and Ifenthaler, D. (Eds.), *Artificial Intelligence for Supporting Human Cognition and Exploratory Learning in the Digital Age*. Cognition and Exploratory Learning in the Digital Age. Springer, Cham, 2024, pp. 15-28. https://doi.org/10.1007/978-3-031-66462-5_1

³⁶ Bruzzone, D. "The Emotional Life as a Pedagogical Concern." In *Emotional Life. Phänomenologische Erziehungswissenschaft* (Vol. 14). Springer VS, Wiesbaden, 2023, pp. 29-45. https://doi.org/10.1007/978-3-658-42548-7_1

³⁷ Mandanici, M., Spagnol, S., Ludovico, L. A., Baratè, A., and Avanzini, F. "A Taxonomy of Digital Music Learning Resources." In *Digital Music Learning Resources*. SpringerBriefs in Education. Springer, Singapore, 2023, pp. 89-103. https://doi.org/10.1007/978-981-99-4206-0_4

³⁸ Guo, N. "Characteristic Features of Modern Teaching Music Methods in East Asia: Examining the Influence of Interactive Learning and Mobile Apps on Musical Self-Esteem." *Education and Information Technologies*, vol. 29, pp. 25353-25374, 2024. <https://doi.org/10.1007/s10639-024-12856-z>

³⁹ Yang, P. "Virtual Reality Tools to Support Music Students to Cope with Anxiety and Overcome Stress." *Education and Information Technologies*, vol. 29, 2024, pp. 16525-16540. <https://doi.org/10.1007/s10639-024-12464-x>

Kerby et al.⁴⁰ focus on the challenges of implementing an arts component in the Australian curriculum, while Bruzzone⁴¹ examines the emotional aspect of teaching through the arts. Koh et al.⁴² analyse the implementation of technological and pedagogical knowledge for teaching art in higher education. Chen and Liao⁴³ focus on the use of multimedia in art teaching. Leung et al.⁴⁴ highlight the challenges in teaching visual arts in early childhood, while Wang⁴⁵ explores the use of VR simulations in music education and analyses the challenges in music education in Chinese universities. Tan and Kan⁴⁶ investigate integrating art into design projects to develop creative thinking. Mandanici et al.⁴⁷ develop a taxonomy of digital resources for music education, while Giretti et al.⁴⁸ analyse the impact of AI on art and design education.

However, many aspects remain under-researched. Among them are the impact of art and music approaches on students' intercultural integration and the long-term effectiveness of integrating modern technologies into art and music education.

⁴⁰ Bruzzone, D. "The Emotional Life as a Pedagogical Concern. In *Emotional Life. Phänomenologische Erziehungswissenschaft* (Vol. 14). Springer VS, Wiesbaden, 2023, pp. 29-45. https://doi.org/10.1007/978-3-658-42548-7_1

⁴¹ Bruzzone, D. "The Emotional Life as a Pedagogical Concern. In *Emotional Life. Phänomenologische Erziehungswissenschaft* (Vol. 14). Springer VS, Wiesbaden, 2023, pp. 29-45. https://doi.org/10.1007/978-3-658-42548-7_1

⁴² Koh, J. H. L., Tay, P. C., and Binte Mohamad Ali, S. "Creating Institutional Technological Pedagogical Content Knowledge-A Case Study through the Eyes of an Educational Technology Support Unit. In: Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 195-208. https://doi.org/10.1007/978-981-16-4903-5_10

⁴³ Chen, Y. H., and Liao, C. "Case Studies of High School Art Teachers' Perceptions of Media Arts Teaching under the New Arts Curriculum Guidelines in Taiwan." In Knochel, A. D., and Sahara, O. (Eds.), *Global Media Arts Education. Palgrave Studies in Educational Futures*. Palgrave Macmillan, Cham, 2023, pp. 333-350. https://doi.org/10.1007/978-3-031-05476-1_17

⁴⁴ Leung, S. K. Y., Wu, J., and Ho, T. H. "Early Childhood Visual Arts Education: Teachers' Content Knowledge, Pedagogical Content Knowledge, and Challenges." *Asia-Pacific Educational Researcher*, vol. 34, 2025, pp. 351-363. <https://doi.org/10.1007/s40299-024-00859-w>

⁴⁵ Wang, Y. "Challenges in Music Education in Chinese Colleges and Universities." *Journal of Knowledge Economy*, 2024. <https://doi.org/10.1007/s13132-024-02191-6>

⁴⁶ Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

⁴⁷ Mandanici, M., Spagnol, S., Ludovico, L. A., Baratè, A., and Avanzini, F. "A Taxonomy of Digital Music Learning Resources." In *Digital Music Learning Resources. SpringerBriefs in Education*. Springer, Singapore, 2023, pp. 89-103. https://doi.org/10.1007/978-981-99-4206-0_4

⁴⁸ Giretti, A., Durmus, D., Lemma, M., Vaccarini, M., Zambeli, M., Guidi, A., di Meana, F. "Knowledge Engagement in Art and Design Education: About the Role of AI in Creativity Education." In Isaias, P., Sampson, D. G., and Ifenthaler, D. (Eds.), *Artificial Intelligence for Supporting Human Cognition and Exploratory Learning in the Digital Age. Cognition and Exploratory Learning in the Digital Age*. Springer, Cham, 2024, pp. 15-28. https://doi.org/10.1007/978-3-031-66462-5_1

Methods

Qualitative and quantitative approaches complemented each other in this research entitled “Music and Art as Tools of Pedagogical Influence and Personal Development”. Scientific documents were analysed through a modern research synthesis focusing on how art combined with music enhances educational processes. The research helped discover several important methods which integrate art into pedagogical practices. A questionnaire gathered data through the Perceived Stress Scale (PSS) and questions about how art programmes influenced participants’ emotional well-being. The research conducted semi-structured interviews, which enabled the investigators to gain extensive insights regarding participants’ perspectives on educational arts integration.

A pedagogical experiment involved 176 students from an age range of 18 to 25. The study was carried out in three stages: before the programmes started, six months later, and after completion. The art programme: Children participated in activities that combined musical learning and painting sessions with theatrical performances. We enhanced qualitative data by observing participant conduct and emotional changes during their art class sessions. Investigators analysed instrument data from questionnaires and interview responses together with observation results. We processed the quantitative data through SPSS software. Descriptive statistics analysis identified art programme effectiveness, while content analysis revealed primary themes from interview respondents. The ethical aspects of the study were observed: Each participant acknowledged their consent to be in the study, while the researchers protected personal information through data anonymisation. This approach allowed us to obtain reliable and valid results that confirm the positive impact of art on the emotional and cognitive development of individuals.

Results

Music and art are powerful tools for shaping moral, aesthetic and spiritual values, as they directly affect the emotional sphere, stimulate creative thinking and develop the ability to empathise. Through its aesthetic impact, art awakens a sense of beauty, harmony and goodness, contributing to the education of high moral standards. Music, in particular, can transmit ideas and

emotions that help individuals identify with positive ideals and develop empathy and tolerance. It builds emotional resilience and promotes spirituality through the awareness of deep meanings embedded in artistic images.

The arts, in their various forms (painting, sculpture, theatre), allow students to immerse themselves in the world of cultural and moral values from different eras and nations. It develops critical thinking, aesthetic taste and cultural identity while fostering an understanding of universal values. Thus, music and the arts are both a means of developing creative potential and fundamental pedagogical tools that contribute to the comprehensive formation of a harmonious, spiritually rich personality.

Music and the arts are important components of the pedagogical process, contributing to aesthetic development and the formation of key personal competences, such as emotional intelligence, creativity, and self-expression. In modern education, musical and artistic forms are powerful tools that support innovative approaches to learning, stimulate creative thinking, and develop the ability to regulate emotions (Table 1).

Table 1

The mechanism of influence	Effect on emotional intelligence	Stimulating creativity	Support for self-expression
Emotional engagement	Developing empathy and understanding the emotions of others	Creating an emotional context for ideas	Help with expressing complex emotions
Using improvisation	Increased ability to adapt to new emotional situations	Generating new ideas through experimentation	Encouragement to create unique artistic solutions
Interactive artistic practices	Improving interpersonal communication skills	Involvement in joint creative projects	Supporting group expression
Use of digital technologies	Development of the ability to emotional regulation	Access to tools for visualising ideas	Create personalised artwork

The mechanism of influence	Effect on emotional intelligence	Stimulating creativity	Support for self-expression
Cultural integration	Building tolerance and acceptance of diversity	Stimulating the intercultural exchange of ideas	Reflecting on the uniqueness of one's own cultural identity

Mechanisms of music and art influence the development of emotional intelligence, creativity and self-expression in the learning process
Source: developed by the author based on
(Jochum⁴⁹; Tan et al.⁵⁰; Kangas et al.⁵¹)

Musical and artistic forms are effective tools for developing emotional intelligence, stimulating creativity, and supporting students' self-expression. Their integration into the pedagogical process contributes to the formation of a harmoniously developed personality adaptive to the challenges of modern society. Research into these mechanisms will lead to better educational effectiveness outcomes.

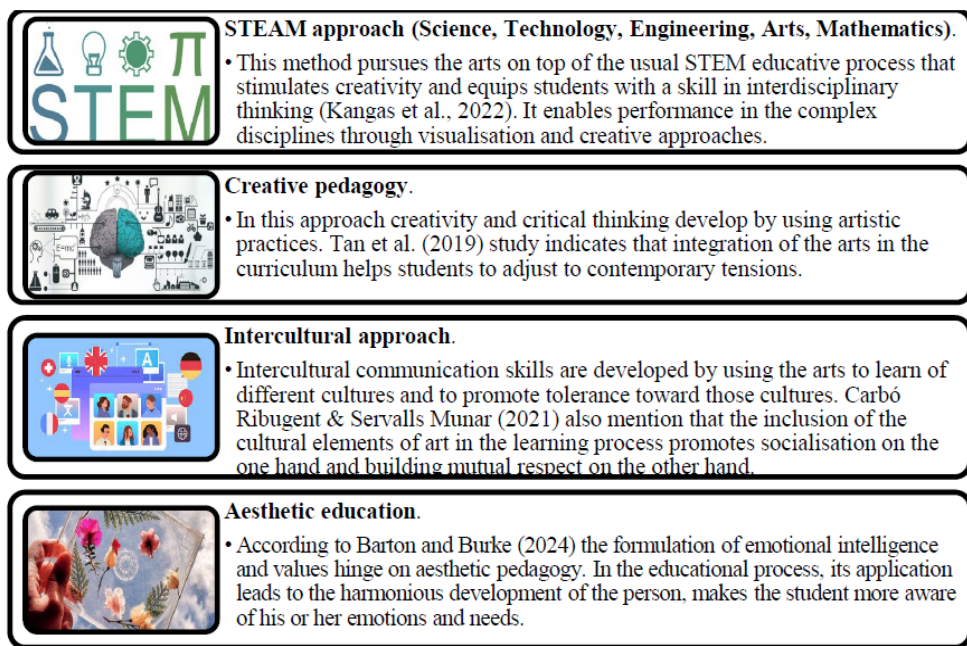
Including art within pedagogical processes stands as an essential innovative educational practice which merges student mental growth with emotional readiness and social aptitude. All these essential skills that develop through art help students maintain their psychological equilibrium while ensuring their complete personal development. Through artwork, students can understand challenging concepts more deeply through artistic visual methods and creative learning strategies. Through arts education, students unlock fresh avenues for intercultural exchanges, enhanced social harmony, and better intergroup relations. Through this method, we can enhance academic success while teaching our students how to deal with societal challenges and develop social competence and emotional strength. Figure 1 presents an overview of leading scientific methods used in this domain.

⁴⁹ Jochum, R. "Forward Design: Creative Technologies in Art Education." In Bast, G., Carayannis, E. G., and Campbell, D. F. J. (Eds.), *The Future of Education and Labour. Arts, Research, Innovation and Society*. Springer, Cham, pp. 123-134, 2019. https://doi.org/10.1007/978-3-030-26068-2_11

⁵⁰ Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

⁵¹ Kangas, K., Sormunen, K., and Korhonen, T. "Creative Learning with Technologies in Young Students' STEAM Education." In Papadakis, S., and Kalogiannakis, M. (Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 89-102. https://doi.org/10.1007/978-981-19-0568-1_9

Figure 1



Scientific approaches to the integration of art into the pedagogical process and their impact on the learning success and socialisation of students

Source: Author's elaboration based on (Kangas et al.⁵²; Tan et al.⁵³; Carbó Ribugent and Servalls Munar⁵⁴; Barton and Burke⁵⁵)

Art integration into the educational process positively affects students' academic results. Creative tasks and visualisations can promote a deeper

⁵² Kangas, K., Sormunen, K., and Korhonen, T. "Creative Learning with Technologies in Young Students' STEAM Education." In Papadakis, S., and Kalogiannakis, M. (Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 89-102. https://doi.org/10.1007/978-981-19-0568-1_9

⁵³ Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

⁵⁴ Carbó Ribugent, G., and Servalls Munar, R. "Artistic and Cultural Education for Sustainable Development: A Case Study from a Rural Life Museum in Spain." In *Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)*. Springer Singapore, 2021, pp. 57-72. https://doi.org/10.1007/978-981-16-3452-9_3

⁵⁵ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

understanding of very complicated topics. Furthermore, group projects help socialise people and build collaboration, empathy, and communication skills. However, scientific approaches to the inclusion of art into education have great potential to improve student’s educational results and social adaptation. Additionally, research into these approaches may expand the possibilities for use in other educational contexts.

What has been considered is the global pedagogical experience related to using art in the educational environment. Integrating art into the pedagogical process is a common practice worldwide. Table 2 provides examples of successful experiences using art in education.

Table 2

Country	Practice	Description	Results
Finland	Integrating art into STEAM education	Using music, theatre and visual arts to develop critical thinking and creativity (Kangas et al., 2022).	Improving academic performance, developing creativity, and strengthening interdisciplinary thinking skills.
USA	Programme “Art as a Tool for Social Change”	Engaging art to discuss social issues through creative projects (Boske, 2020).	Formation of empathy, development of communication skills, and enhancement of students’ social activity.
Japan	Musical improvisation as a method of developing creative abilities	Integrating music lessons into traditional school curricula (Tan et al., 2019).	Improving cognitive functions, developing emotional intelligence, and increasing interest in learning.
Spain	The use of art in shaping environmental awareness	Holding art workshops in museums (Carbó Ribugent & Servalls Munar, 2021).	Formation of environmental awareness and increased interest in culture and art.

Country	Practice	Description	Results
Australia	Aesthetic pedagogy	Using artistic methods creates an emotional connection with the learning material (Barton & Burke, 2024).	Increased satisfaction with learning and increased emotional stability of students.

Examples of successful practices of using art in the educational environment

Source: developed by the author based on (Kangas et al.⁵⁶; Boske⁵⁷; Tan et al.⁵⁸; Carbó Ribugent and Servalls Munar⁵⁹; Barton and Burke⁶⁰)

Global pedagogical experience shows that integrating art into the curriculum contributes not only to academic success but also to the formation of moral values, emotional stability, and social responsibility in students. Successful practices from different countries demonstrate the importance of using art to achieve comprehensive personal development.

An interdisciplinary approach that integrates art, music and traditional academic disciplines is an effective tool for forming a harmoniously developed personality. This approach provides a link between different fields of knowledge, creating opportunities for the comprehensive development of students, in particular:

- *Stimulating cognitive development.* Combining art and music with disciplines such as mathematics, science, or history helps to improve the ability to think analytically and abstractly and solve complex

⁵⁶ Kangas, K., Sormunen, K., and Korhonen, T. "Creative Learning with Technologies in Young Students' STEAM Education." In Papadakis, S., and Kalogiannakis, M. (Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 89-102. https://doi.org/10.1007/978-981-19-0568-1_9

⁵⁷ Boske, C. "Artemaking as Sensemaking: A Conceptual Model to Promote Social Justice and Change. In Papa, R. (Ed.), *Handbook on Promoting Social Justice in Education*. Springer, Cham, 2020, pp. 451-465. https://doi.org/10.1007/978-3-030-14625-2_71

⁵⁸ Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

⁵⁹ Carbó Ribugent, G., and Servalls Munar, R. "Artistic and Cultural Education for Sustainable Development: A Case Study from a Rural Life Museum in Spain." In *Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)*. Springer Singapore, 2021, pp. 57-72. https://doi.org/10.1007/978-981-16-3452-9_3

⁶⁰ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

problems (Kangas et al. Kangas et al.⁶¹). For example, using musical rhythms in mathematics helps improve the understanding of proportions and sequences.

- *Development of emotional intelligence.* Integrating the arts promotes a deeper understanding of emotions through creative practices. This allows students to learn to manage their emotions, empathise with others and build effective communication (Barton and Burke⁶²).
- *Increase motivation to learn.* Using art as part of traditional academic disciplines makes learning more engaging. This approach helps to maintain interest in complex topics and develops a positive attitude towards learning among students (Tan et al.⁶³).
- *Development of creativity.* Combining art with other disciplines stimulates creative thinking as students learn to look for non-standard solutions and demonstrate an innovative approach to solving problems (Espeland⁶⁴).
- *Developing social skills.* Collective creative projects promote cooperation, respect for the opinions of others, and the ability to work in a team. These skills are critical for the successful socialisation of the individual (Carbó Ribugent and Servalls Munar⁶⁵).

The interdisciplinary approach, which combines art, music, and traditional disciplines, contributes not only to academic achievement but also to the comprehensive development of the individual. It stimulates cognitive activity, develops emotional intelligence, increases motivation, and helps build key social and creative skills necessary for adaptation to modern society.

⁶¹ Kangas, K., Sormunen, K., and Korhonen, T. "Creative Learning with Technologies in Young Students' STEAM Education." In Papadakis, S., and Kalogiannakis, M. (Eds.), *STEM, Robotics, Mobile Apps in Early Childhood and Primary Education*. Springer, Singapore, 2022, pp. 89-102. https://doi.org/10.1007/978-981-19-0568-1_9

⁶² Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

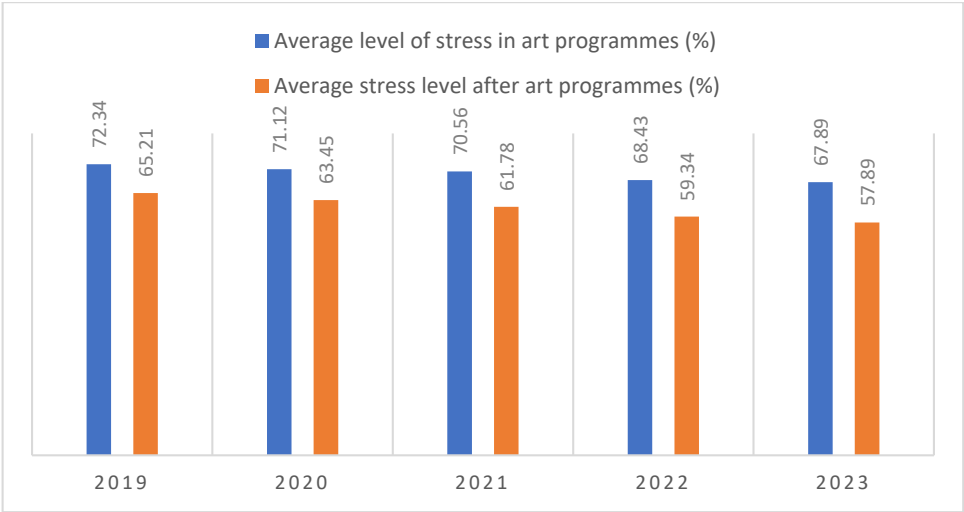
⁶³ Tan, C. K., and Kan, R. Y. P. "Creative Inquiry in Graphic Design: Studio Habits in an Integrated Arts Project." In Koh, J. H. L., and Kan, R. Y. P. (Eds.), *Teaching and Learning the Arts in Higher Education with Technology*. Springer, Singapore, 2021, pp. 151-164. https://doi.org/10.1007/978-981-16-4903-5_8

⁶⁴ Espeland, M. I. "Music Education as Craft: Reframing a Rationale." In Holdhus, K., Murphy, R., and Espeland, M. I. (Eds.), *Music Education as Craft. Landscapes: the Arts, Aesthetics, and Education* (Vol. 30). Springer, Cham, 2021, pp. 211-224. https://doi.org/10.1007/978-3-030-67704-6_17

⁶⁵ Carbó Ribugent, G., and Servalls Munar, R. "Artistic and Cultural Education for Sustainable Development: A Case Study from a Rural Life Museum in Spain." In *Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)*. Springer Singapore, 2021, pp. 57–72. https://doi.org/10.1007/978-981-16-3452-9_3

Art and its various forms, such as music, painting and theatre, play an important role in modern education, contributing not only to cognitive development but also to the emotional well-being of students. In today's context of growing stress among young people, the study of the impact of art as a therapeutic tool is of particular relevance. Integrating art into the educational process helps improve the psycho-emotional state and contributes to the development of emotional regulation skills. We conducted a study to investigate the impact of art on reducing stress and improving the psycho-emotional state of students. We used a comprehensive approach that combined quantitative and qualitative methods of analysis. The study aimed to determine the effectiveness of art programmes (music, painting) in reducing stress. The study involved 176 students aged 18 to 25 from the R. M. Glière Kyiv Municipal Academy of Music, selected based on representativeness. Data were collected using a questionnaire (Perceived Stress Scale, PSS), observations, and semi-structured interviews (Appendix A). Participants took part in art programmes for 12 months over five years of study (2019-2023), and data were collected at three stages: before the programmes started, 6 months later, and after their completion. The quantitative analysis included descriptive statistics calculated using SPSS, while the qualitative analysis was conducted using the content analysis of interviews. All ethical standards were met participants provided informed consent, and the results were anonymised. This comprehensive approach ensured the reliability and validity of the data obtained (Figure 2).

Figure 2



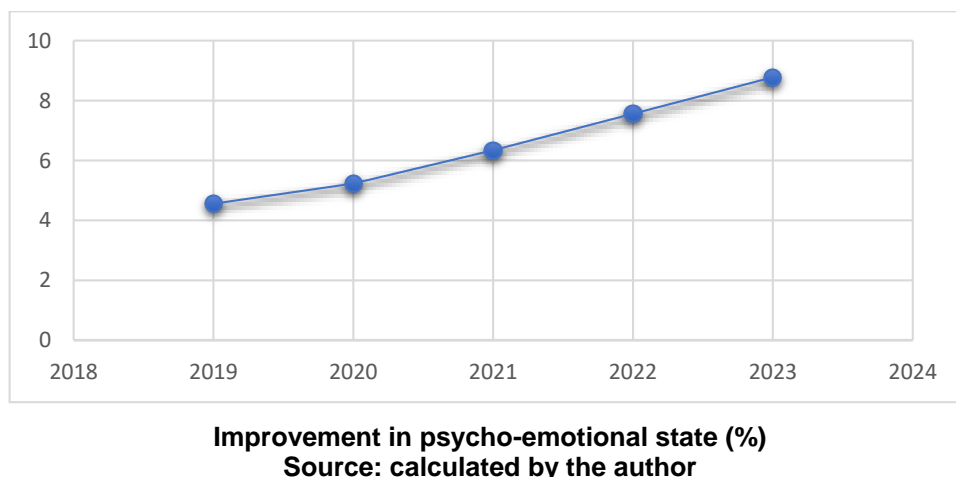
Dynamics of the average stress level of students before and after participation in art programmes (2019-2023)
Source: calculated by the author

During 2019-2023, there was a steady downward trend in the stress level among students due to the implementation of art programmes. In 2019, the average stress level before the programmes were 72.34%, and after the programmes – 65.21%, which resulted in a 7.13% increase in stress reduction. In 2020, this figure was 71.12% before the programmes and 63.45% after, with an increase of 7.67%. In 2021, the stress level before the programmes decreased to 70.56% and 61.78% afterwards, which increased by 8.78%. In 2022, the stress level before participation in the programmes was 68.43%, and afterwards – 59.34%, with an increase of 9.09%. In 2023, the highest increase was recorded – 10%, with a decrease in stress from 67.89% to 57.89%. For the five years, in general, the level of stress after participation in the programmes was reduced by 7.32%. This shows how the situation is alleviated through art programmes, and the psycho-emotional state of students is improved and gradually optimised.

Music, designs and theatre practices are potent tools for developing students' emotional intelligence and creativity and linking their psycho-emotional state. So, music reduces stress through relaxing properties of melodies, harmonies, and rhythms. It also helps regulate emotions, relieve anxiety and sets a good mood for self-expression. It is a visual channel for feelings, thoughts, and forms of developing imagination and thinking creatively. Creating works of art during painting classes transforms participants into colour, shape and image workers with skills of concentration, reflection and self-discovery. A combination of these arts in the programmes is made so that these art forms address the individual's cognitive, emotional and social spheres, thereby promoting an integrated approach for harmonious individual development.

Figure 3 shows the dynamics of improvement in the psycho-emotional state of the participants.

Figure 3



The graph also shows the dynamics of improvement in the psycho-emotional state of students expressed as the percentage between 2019 and 2023 due to participation in art programmes. In 2019, the initial impact of these programmes on improving the psycho-emotional state was 4.56%. In 2020, this figure increased to 5.23%, an increase of 0.67% compared to the previous year. In 2021, the improvement reached 6.34%, increasing by 1.11%. In 2022, the figure rose to 7.56%, an increase of 1.22%. In 2023, the highest level of improvement was recorded - 8.78%, with an increase of 1.22% compared to the previous year.

In general, over the five years, there has been a steady increase in the improvement of psycho-emotional state from the initial 4.56% to 8.78%, demonstrating the programmes' effectiveness. The most significant increases were observed in 2022 and 2023 (1.22% each), which indicates the optimisation of programmes and the growth of their impact on students. These dynamics confirm that art programmes have a significant positive impact on the psycho-emotional state of students.

The study allowed us to formulate several recommendations for teachers regarding the use of music and art (Table 3).

Table 3

The field of art	Recommendations
Music	Use relaxation music to reduce stress.
	Integrate musical exercises to develop emotional intelligence.
	Organise collective music projects to improve communication.
Painting	Conduct art therapy classes to express emotions.
	Involve them in the creation of individual and collective art projects.
	Use colour therapy to stimulate creative thinking.
Integration of art	Combine art with other disciplines (STEM, history).
	Create intercultural art projects to build tolerance.

Recommendations for teachers on the use of music and art
Source: developed by the author

These recommendations will help teachers effectively use music and art to form a harmonious personality for students.

Discussion

The results of the study confirmed that art, in particular music and painting, has a positive impact on the emotional state of students, helping to reduce stress and develop emotional intelligence. Observations of participation in art programmes have shown a stable trend towards improving the psycho-emotional state of participants throughout all stages of the experiment. These results are consistent with Ruokonen⁶⁶, who emphasises the effectiveness of art in developing emotional resilience. At the same time, the study results showed a more significant impact of music programmes compared to painting classes on reducing stress levels. This is in line with the findings of Yang⁶⁷, who notes that music, especially with virtual reality, creates a comfortable environment for emotional regulation. However, the findings of Giretti et al.⁶⁸, which emphasise the equivalence of different art forms, contradict our data, which requires further research.

Also, interactive forms of artistic activities in which the participants participated in group interaction played a significant role in the skill development of communication and cooperation. This is backed by the points made by Barton and Burke⁶⁹, who understand that collective artistic practices build emotional resilience and social cohesion. Nevertheless, according to Guo⁷⁰, Mobile Applications can be an adequate substitute for the group of lessons in some contexts, although this is not confirmed in this study. Most of the study's findings are consistent with the aim and hypothesis to assess whether the arts programmes effectively reduce stress and enhance emotional

⁶⁶ Ruokonen, I. "Promoting Participatory Learning and Creative Thinking in Finnish ECEC - A Review of Five Arts Pedagogical Case Studies." In Harju-Luukkainen, H., Kangas, J., and Garvis, S. (Eds.), *Finnish Early Childhood Education and Care. Early Childhood Research and Education: An Inter- theoretical Focus* (Vol. 1). Springer, Cham, 2022, pp. 119-135. https://doi.org/10.1007/978-3-030-95512-0_9

⁶⁷ Yang, P. "Virtual Reality Tools to Support Music Students to Cope with Anxiety and Overcome Stress." *Education and Information Technologies*, vol. 29, 2024, pp. 16525-16540. <https://doi.org/10.1007/s10639-024-12464-x>

⁶⁸ Giretti, A., Durmus, D., Lemma, M., Vaccarini, M., Zambeli, M., Guidi, A., di Meana, F. "Knowledge Engagement in Art and Design Education: About the Role of AI in Creativity Education." In Isaias, P., Sampson, D. G., and Ifenthaler, D. (Eds.), *Artificial Intelligence for Supporting Human Cognition and Exploratory Learning in the Digital Age. Cognition and Exploratory Learning in the Digital Age*. Springer, Cham, 2024, pp. 15-28. https://doi.org/10.1007/978-3-031-66462-5_1

⁶⁹ Barton, G., and Burke, K. "Aesthetic positive pedagogy explained." In *Aesthetic Positive Pedagogy*. Palgrave Macmillan, Cham, 2024, pp. 45-60. https://doi.org/10.1007/978-3-031-50829-5_2

⁷⁰ Guo, N. "Characteristic Features of Modern Teaching Music Methods in East Asia: Examining the Influence of Interactive Learning and Mobile Apps on Musical Self-Esteem." *Education and Information Technologies*, vol. 29, pp. 25353-25374, 2024. <https://doi.org/10.1007/s10639-024-12856-z>

intelligence. However, the question of this kind of programme's long-term effect and the question of adjusting these methods to other educational settings remains open.

The limitation of this study is the small size of the sample. That only involves one class and age range at one educational institution. Results need to be generalised further with more diverse groups of participants and a wider range of art forms used. The results suggest the integration of art programmes into the educational process's overall context aimed at improving participants' psycho-emotional condition, promoting emotional intelligence, and developing socially significant skills. Further work might be done to develop innovative programmes blending various art forms with consideration of modern technologies: virtual reality and artificial intelligence.

Conclusion

The study found that the involvement of art and music in the educational process plays a role in stress reduction, intellectual and emotional intelligence development and social development. This proves the effectiveness of art programmes as a tool for harmonious personal development. The novelty of the results is to identify the dynamics of improving the psycho-emotional state of participants through the implementation of interactive art programmes that include group interaction and innovative technologies. In particular, music proved to be the most effective means of reducing stress. The study's practical significance is manifested in the possibility of adapting art programmes to different age groups and educational contexts. This opens up prospects for their widespread use in pedagogical practice to support the emotional well-being of students. The study's limitations include a small sample of participants and a narrow age range. This limits the generalisability of the results, which requires further sample expansion in future studies. The study results are consistent with the hypothesis, revealing additional aspects, particularly the potential of using digital technologies in arts programmes to optimise them. This opens up new opportunities for the development of innovative approaches in pedagogy. For further research, it is advisable to focus on studying the long-term impact of art programmes, their impact on academic performance and the development of life skills of students. Investigating the effectiveness of such programmes in teacher training is also important. Developing intercultural art programmes that promote tolerance, intercultural communication and social cohesion is recommended. This approach will help prepare students for effective interaction in a globalised society. Integrating art, music and digital technologies into the educational process can become the basis for new

pedagogical standards. This will help create an environment that promotes the harmonious development of a personality adapted to the challenges of the modern world.






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MUSIC AS AN INSTRUMENT OF CULTURAL INFLUENCE IN GLOBAL COMMUNICATIONS

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SUMMARY. The relevance of the topic is determined by the intensified interest in cultural ways of minimizing tensions in the geopolitical field. The study focuses on the vector of influence of the phenomenon of cultural diplomacy on the formation, development, and strengthening of international relations. A significant part of the article is devoted to the role of musical art in expanding and improving diplomatic cooperation. The study uses analytical and synthetic methods, generalization, comparison, and induction. The article provides a comparative analysis of practical international initiatives in the field of musical diplomacy in selected countries, including Israel and Palestine, the US and Iran, South and North Korea. Critical limiting factors for the development and effectiveness of cultural diplomacy are identified. Key trends in the use of musical art for peace initiatives and the intensification of cultural exchange between countries are determined. Ways to strengthen diplomatic relations and cooperation in the cultural field in the current geopolitical situation are analyzed. The role of cultural diplomacy as a factor in the integration and productive interaction of individual states and their social formations has been proven.

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The priorities for the promising application of cultural diplomacy, in particular musical art, for resolving existing conflicts and preventing new ones have been substantiated. The significance of innovative models of cultural and artistic interaction in the international arena for enhancing the effectiveness of interregional diplomatic initiatives has been demonstrated. It is proposed that research within the selected subject area should focus on the development and practical testing of new approaches to the development of musical diplomacy.

Keywords: cultural diplomacy, international relations, law, politics, cultural interaction, musical art, national interests

Introduction

The phenomenon of musical art is positioned as an effective means of the modern concept of cultural and diplomatic relations. Music improves the quality of interstate relations, which are based on a number of symbolic aspects, a system of common values and beliefs, and deep emotional perception.

The phenomenon of cultural diplomacy is based on music and choreography, as these are the most widely accepted and integrated artistic forms in public life. The role of cultural diplomacy in the development of society is not limited to the realization of cultural ambitions but also provides a way to build sustainable cultural bridges that can level out existing misunderstandings, conflicts, and contradictions between nations, often caused by political decisions.

Music has a special place in the field of cultural and diplomatic formation. It is the art of music that forms the preconditions and creates new opportunities for countries to preserve their cultural heritage, develop their own profile in the international artistic field, and formulate a national branding strategy. Numerous interregional musical events in the form of concerts, festivals, etc. occupy a cult place in cultural and diplomatic relations and are considered to be critically important factors in the development of cultural policy. First and foremost, they have the functionality of international exchange of experience, which has the vector of intercultural dialogue and cross-cultural communication, involves mutual respect and cooperation aimed at strengthening relations between individual states.

Today, the practical benefits of cultural initiatives in resolving or mitigating conflict situations in different regions of the global environment are becoming apparent. In general, they provide a stable atmosphere of peace and harmony, and music projects also calm emotional excess, develop communication in a positive way, and create the preconditions for promising cooperation between countries. In addition, such events have a significant economic return and contribute to expanding the employment system, attracting domestic and foreign investment, and stimulating the involvement of foreign connoisseurs.

Despite the long evolution of cultural diplomacy, there are still a number of gaps in its research. In particular, the rapid advancement of digital solutions and information and communication technologies has significantly transformed the concept of music diplomacy, endowing it with the qualities of accessibility in a spatial and temporal format. Online platforms now allow for the representation of national cultural heritage in the international artistic field, contributing to the formation of an effective cultural landscape for diplomatic development. In view of this, it is necessary to expand research on the vectorial impact of the phenomenon of cultural diplomacy on the formation, development and strengthening of international relations.

Literature review

Current scientific publications demonstrate the decisive influence of musical art on the development of a culturally oriented diplomatic strategy in the modern field of international relations, the formation and strengthening of national identity concepts, the promotion of global social values, and the development of international solidarity against the backdrop of geopolitical instability.

Abiolu et al.⁶ analyzed the importance of popular music for the development and strengthening of national identity, as well as explored aspects of its role in shaping political processes. Their findings are particularly important for understanding the relationship between the phenomena of diplomacy and music. At the same time, Atta and Siddiq⁷ studied the temporal aspects of music from the perspective of international political and economic relations. In general, the findings of the researchers demonstrate the rapprochement of countries through empathy produced by the musical arts.

Bannerman⁸ studied the Music to Unite America project and identified its role in the cultural rapprochement of individual states. Kiel⁹ analyzed the phenomenon of musical rivalry in the process of the Eurovision Song Contest 2019.

⁶ Abiolu, R., L. Braithwaite, K. Choudhary, M. Heimonen, M. L. Jakobsen, J Li, ... and A. Yudkoff. *Ethnomusicology and cultural diplomacy*. Rowman & Littlefield, 2022.

⁷ Atta, Misbah, and Sadia Siddiq. "Bridging divides: The trans-formative power of inclusive cultural diplomacy in shaping global relations", *Journal of Quranic and Social Studies*, vol. 3, no. 2, 2023, pp. 106–118.

⁸ Bannerman, Julie. "Music Education and "Music for Uniting the Americas", *Journal of Historical Research in Music Education*, vol. 44, no. 2, 2023, pp. 229–247. <https://doi.org/10.1177/15366006221082563>

⁹ Kiel, Christina. "Chicken dance (off): Competing cultural diplomacy in the 2019 Eurovision Song Contest", *International Journal of Cultural Policy*, vol. 26, no. 7, 2020, pp. 973–987. <https://doi.org/10.1080/10286632.2020.1776269>

The author sees this phenomenon as a form of cultural diplomacy that can actively influence international relations. Similarly, Pasler¹⁰ analyzed the specifics of African diplomacy within the framework of the Dakar Music Festival, actualizing the functionality of music as a basis for the development of cultural dialogue.

The contribution of musical art to the diplomatic initiatives of individual countries has been studied in a number of publications, including Litvinov¹¹, Canales¹², Hong¹³, Dovzhynets et al.¹⁴. Liu¹⁵ made an important contribution by analyzing the visit of the Philadelphia Orchestra to China in the context of practical cultural exchange in the system of international relations. At the same time, Kumalaningrum¹⁶ analyzed the impact of Korean music on relations with Indonesia. Herrera¹⁷ demonstrated the influence of Latin America on strengthening musical identities necessary for the development of productive transnational relationships.

These studies actualize the role of music as an important tool of diplomatic strategy that promotes interregional well-being and intensifies cultural interaction. At the same time, there are gaps in publications that lack an assessment of the economic effect of musical means of diplomacy, as well as identified opportunities for the prospective use of music to balance relations in the geopolitical environment.

The aim of the article is to study the vectorial impact of the phenomenon of cultural diplomacy on the formation, development and strengthening of international relations.

¹⁰ Pasler, Jann. "Music and African Diplomacy at the Festival Mondial des Arts Nègres, Dakar, 1966", *Diplomatica*, vol. 3, no. 2, 2021, pp. 302–334. <https://doi.org/10.1163/25891774-03020004>

¹¹ Litvinov, Oleksander. *Law as a phenomenon of culture: an attempt at philosophical understanding: a monograph*. Luhansk: Yantar, 2014.

¹² Canales, Carla Dirlikov. "The hard facts about soft power: lessons learned from US cultural diplomacy", In: *Soft power and the future of US foreign policy* (pp. 180–202). Manchester University Press, 2023. <https://doi.org/10.7765/9781526169136.00016>

¹³ Hong, Ju Lee. *East-West encounters in the music of Isang Yun: analysing musical hybridity*. Doctoral dissertation, University of Glasgow, 2023. <https://doi.org/10.5525/gla.thesis.83663>

¹⁴ Dovzhynets, Inna, Maryna Petrenko, Evgeny Karpenko, Ivan Zabolotnyi and Hennadii Holiaka. "Social values in musical art in the context of intercultural communication: international experience", *Amazonia Investiga*, vol. 12, no. 68, 2023, pp. 151–161. <https://doi.org/10.34069/AI/2023.68.08.14>

¹⁵ Liu, Bess Xintong. "The Timpani Beats Just Hit on My Heart! Music, Memory, and Diplomacy in the Philadelphia Orchestra's 1973 China Tour", *Twentieth-Century Music*, vol. 18, no. 3, 2021, pp. 395–418. <https://doi.org/10.1017/S1478572221000189>

¹⁶ Kumalaningrum, Widya Sari. "Strategi diplomasi publik Pemerintah Korea Selatan terhadap Indonesia melalui Hallyu", *Indonesia Berdaya*, vol. 2, no. 2, 2021, pp. 141–148. <https://doi.org/10.47679/ib.2021128>

¹⁷ Herrera, Eduardo. "The Invention of Latin American Music: A Transnational History", *American Music*, vol. 39, no. 3, 2021, pp. 394–398. <https://doi.org/10.5406/americanmusic.39.3.0394>

Methods

The research process involved a multi-stage and comprehensive analysis of aspects of the influence of musical art on the formation and development of international diplomatic relations.

First of all, the essence of music diplomacy was determined using the analytical and synthetic method. At the same time, cultural diplomacy was considered as a practical tool for influencing international relations. Subsequently, an analysis of the industry market was carried out, which included a study of the statistical indicators of profitability of the global music industry, with the aim of subsequently assessing the economic potential of music initiatives that fall within the scope of cultural diplomacy. Finally, examples of real-life cases of interregional music events of diplomatic significance were studied, which in practice helped to minimize geopolitical tensions and optimize relations between states.

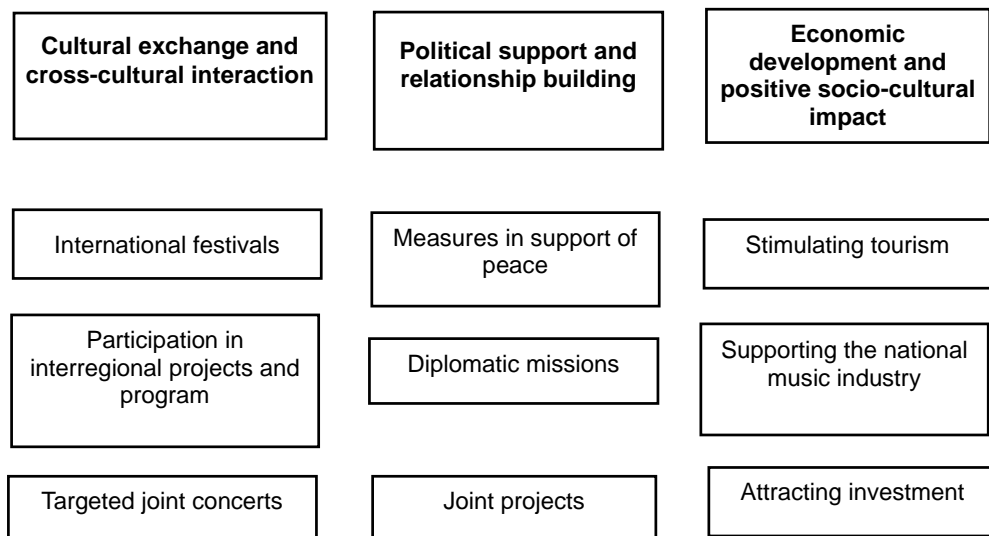
The method of comparison was used to compare case studies of music diplomacy, to identify differences and similarities between them in the context of different countries. The method of synthesis allowed combining information on the cultural and economic significance of the influence of music. The generalization of the results made it possible to determine the key vectors of influence of music initiatives in the system of international relations.

Induction was used to identify key trends in the field of music diplomacy. In general, the study used a systematic analytical approach to identify opportunities for integrating musical events into strategies for mitigating modern geopolitical conflicts, which creates new perspectives for an in-depth analysis of the role of music in diplomatic tools.

Results

The evolutionary progress of the phenomenon of musical art was accompanied by a significant impact on both the negotiation processes between different state formations and the formation of the overall geopolitical situation. Historical examples actualize the role of music as an effective means of communication and cross-cultural interaction that assimilates aspects of positive international relations. Figure 1 shows the main areas of music use in the diplomatic field.

Figure 1



The influence of music on the development of diplomatic relations

Source: author's development

As practice shows, the organization of international music festivals and other targeted projects significantly contributes to the development of the system of international cultural exchange and the improvement of mutual understanding between individual countries. In particular, Glastonbury (UK) has been attracting numerous musicians from different countries every year since 1970.

Joint concerts also have important functions. An example is the concert of South and North Korea that took place during the Pyeongchang Winter Olympics (2018). This cultural event was endowed with the symbolism of understanding and peace between the two states, which are characterized by complex geopolitical relations.

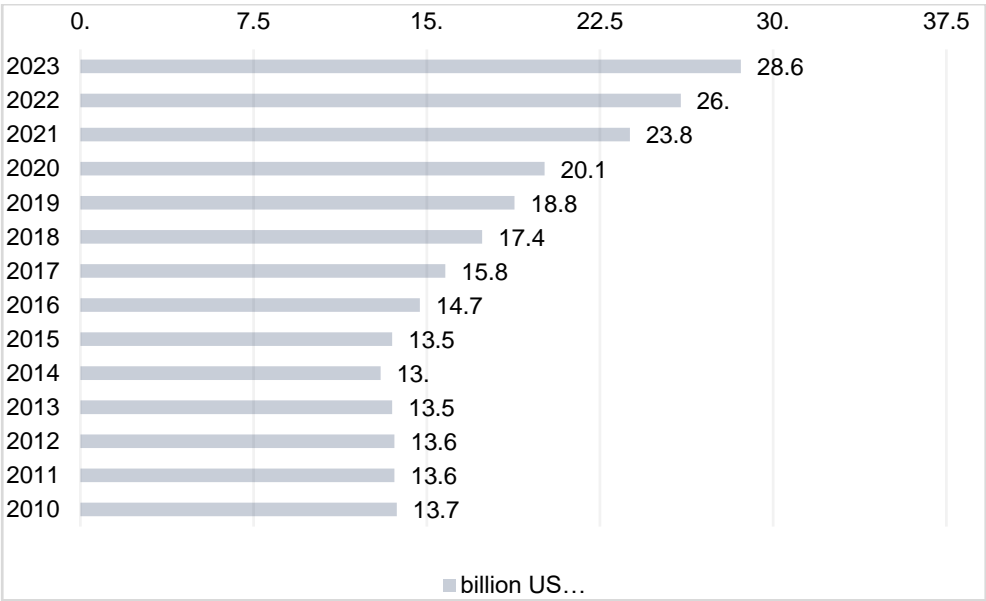
Active political support is provided through musical diplomatic missions. In particular, in 1956, an unprecedented participation of American jazz musicians, together with Louis Armstrong, took place in an international tour to strengthen relations with the countries of the Eurasian continent.

The importance of music and its diplomatic capabilities in the context of influencing the economic growth of countries is vividly demonstrated by the example of music tourism in Vienna (Austria). This European city annually hosts classical music concerts that attract cultural tourists from all over the world and actively support the development of the local socio-economic system.

It is worth noting the strategic importance of international music festivals, which are organized to build and strengthen positive friendly relations between countries and improve aspects of mutual understanding. International music festivals promote intensive cultural exchange and cross-cultural communication, reduce tensions in relations, which is especially important in the context of the development of international diplomatic relations between countries with different political interests.

The dynamics of the global music market demonstrate a steady positive development, which actualizes the diplomatic mission of music in the global community. According to Statistians 2024, the profitability of the global music industry increased from \$13.7 billion in 2010 to \$28.6 billion in 2023 (Figure 2). This demonstrates the popularization of music in an integrated global environment.

Figure 2



Global revenue from the sale of music recordings, 2010–2023
Source: Statista¹⁸

¹⁸ Statista. “Global recorded music revenue from 1999 to 2023 (in billion U. S. dollars)”, 2024. <https://www.statista.com/statistics/272305/global-revenue-of-the-music-industry/>

As Figure 2 shows, the rapid growth has been characteristic since 2016, which is due to the intensive development of digital platforms that have made music accessible to society. In general, the steady growth of the music industry's profitability demonstrates an increased interest in the phenomenon of music as a tool of cultural diplomacy. Music is becoming an instrument of cross-cultural interaction, forming a platform for productive interaction between individual countries.

It can be argued that cultural exchange in the field of music is now becoming an effective research and practical tool that can ensure the sustainable growth of cultural experience and create new opportunities for interdisciplinary cooperation. Music diplomacy has proved to be an effective tool for reducing geopolitical tensions and resolving military conflicts in different regions of the world. In particular, during the Cold War, interstate musical projects between the United States and the Soviet Union served as an effective means of stabilizing the political situation, promoting cultural rapprochement between social formations, actualizing and emphasizing the importance of dialogue. In the modern dimension, peacemaking initiatives in the musical environment include a project in the Middle East, in which the West-Eastern Divan Orchestra brought together musicians from Palestine, Israel, and a number of Arab countries to establish interregional dialogue.

Artistic and cultural initiatives demonstrate the potential of music to create an atmosphere of interaction and understanding, even in situations where traditional diplomatic strategies are not effective. Other music diplomacy events that have proven particularly effective include the Minnesota Symphony Orchestra's concert in Havana (2019), aimed at improving U.S.-Cuban relations; the Bridges of Friendship concert (2020), a joint concert by the Vienna Philharmonic and Iranian musicians as a sign of cultural respect; and the Orchestra for Peace concert (2014), a performance by the Iraqi Youth Orchestra in Washington, D.C., in support of peace initiatives and cultural understanding; Ukrainian Independence Concert in Warsaw (2021) – a joint concert in honor of the 30th anniversary of Ukraine's independence to support cultural dialogue; Sounds of Peace Jazz Night (2015) – a performance by American jazz musicians in Tehran to promote cultural exchange and reduce tensions; Musical Dialogue Concert in Tokyo (2022) – a joint concert in honor of the 70th anniversary of diplomatic relations to strengthen cultural cooperation.

Humanitarian joint efforts strengthen and develop global cooperation, help remove barriers to understanding, and encourage intercultural interaction. Music used in strategies to resolve inter-regional conflicts is often reflected in children's creativity and goes beyond the current socio-political debate. The prospects for establishing peace through music diplomacy are especially important in the context of current geopolitical tensions. Historical examples show that interregional music projects and cultural exchanges can effectively contribute to peacekeeping efforts and reduce conflict in interstate relations.

Discussion

The current study demonstrates the impact of musical cultural events, including festivals, concerts, and other initiatives, which play a crucial role in offsetting the imbalance in relations between the G7 countries and their external partners. This is confirmed in previous publications, including Ramel¹⁹, Salois²⁰, Wozniak²¹, Zlotnyk et al.²². The authors explore the significance of musical art in preserving and enhancing ethnic culture in the present.

Marc²³ explores aspects of the assimilation of national interests and musical art, discussing ways to disseminate French music as a means of cultural diplomacy aimed at popularizing the country's image in the international field. Instead, Mishra²⁴ focuses on the political dynamics of the phenomenon of music diplomacy, assessing the importance of music in the process of establishing peaceful relations between India and Pakistan, which have always been characterized by increased complexity.

Schneider²⁵ argues that music needs to be introduced into the educational field, which will allow it to be useful in leveling preconceived cultural attitudes. At the same time, Grincheva²⁶ and Masters²⁷ emphasize the need to provide access to digital services and online music platforms in the process

¹⁹ Ramel, F. "Beyond Bellephonic Sound: Exploring some Musical Diplomacies during the Ukraine War", *Global Journal of Human-Social Science*, vol. 24, no. F1, 2024, pp. 31–40. <https://doi.org/10.34257/GJHSSFVOL24IS1PG31>

²⁰ Salois, Kendra. "Music/hip-hop diplomacy", In: *Handbook on Public Diplomacy* (pp. 297–309). Edward Elgar Publishing, 2025. <https://doi.org/10.4337/9781803926568.00034>

²¹ Wozniak, Audrey. "Cultural Diplomacy Despite the State: Mobility and Agency of State and Amateur Musicians in Turkish Classical Music Choirs", In: *Music and Cultural Diplomacy in the Middle East: Geopolitical Re-Configurations for the 21st Century* (pp. 93–121). Cham: Springer International Publishing, 2024. https://doi.org/10.1007/978-3-031-36279-8_5

²² Zlotnyk, Oleksandr, Svitlana Borysova, Volodymyr Lytvynov, Oleksandr Lytvynov, and Iryna Poluboiaryna. "Musical art as a facilitator of cultural diplomacy and international relations", *Amazonia Investiga*, vol. 13, no. 84, 2024, pp. 197–205. <https://doi.org/10.34069/AI/2024.84.12.12>

²³ Marc, Isabelle. "Around the world: France's new popular music diplomacy", *Modern and Contemporary France*, vol. 28, no. 3, 2020, pp. 253–270. <https://doi.org/10.1080/09639489.2019.1682533>

²⁴ Mishra, Mayank. "Instrumentality of music in cultural diplomacy between India and Pakistan", *International Journal of Public Law and Policy*, vol. 9, no. 1, 2022, pp. 75–91. <https://doi.org/10.1504/IJPLAP.2023.127321>

²⁵ Schneider, Cynthia. "Building peace and citizenship through cultural and public diplomacy", *Journal of Communication Management*, vol. 27, no. 2, 2023, pp. 293–308. <https://doi.org/10.1108/JCOM-01-2023-0011>

²⁶ Grincheva, Natalia. "The past and future of cultural diplomacy", *International Journal of Cultural Policy*, vol. 30, no. 2, 2024, pp. 172–191. <https://doi.org/10.1080/10286632.2023.2183949>

²⁷ Masters, Giles. "Performing Internationalism: The ISCM as a 'Musical League of Nations,'" *Journal of the Royal Musical Association*, 2022, vol. 147, no. 2, pp. 560–571. <https://doi.org/10.1017/rma.2022.25>

of developing music diplomacy. Tallis²⁸, analyzing the reception of the music band Kraftwerk in the context of promoting the image of the German nation, demonstrates the potential of music to restore the country's image and pride. In general, researchers are focused on finding theories of the diplomatic significance of music.

O'Keeffe²⁹ actualizes the importance of military music in France in the context of practical support for social unity and national spirit. At the same time, Rijo Lopes da Cunha³⁰ analyzes the process of transferring musical practices from the Arab Levant to the Gulf region, based on which they assume that music is an active and effective regional unifier, promoting intercultural communication. Fléchet et al.³¹ focus on the evolutionary context of "musical diplomacy," arguing the importance of music in aristocratic communication to reassert their influence.

The scholars' research compliments our assertion about the importance of cultural exchange, which is seen in global solidarity. At the same time, the active progress of digital solutions and information and communication technologies has significantly transformed the concept of music diplomacy, endowing it with the qualities of accessibility in a spatial and temporal format that allows for the formation of an effective cultural landscape for diplomatic interregional development.

Conclusion

Music is a cultural phenomenon that can be effectively used in the development of international relations and cultural diplomacy. Music is endowed with the ability to penetrate the emotional space, relieve excessive tension, and facilitate the communication process. The study demonstrates the potential of music to solve a number of problems between individual countries, to establish peace even in those regions where traditional diplomacy is not effective.

²⁸ Tallis, Benjamin. "Kraftwerk and the international 're-birth of Germany': Multiplicity, identity and difference in music and international relations", *Cooperation and Conflict*, vol. 57, no. 3, 2022, pp. 268–289. <https://doi.org/10.1177/00108367221098488>

²⁹ O'Keeffe, Eamonn. "Military music and society during the French wars, 1793–1815", *Historical Research*, vol. 97, no. 275, 2024, pp. 108–128. Oxford University Press. <https://doi.org/10.1093/hisres/htad027>

³⁰ Rijo Lopes da Cunha, Maria. "Music as Cultural Diplomacy: Analyzing the Role of Musical Flows from the Arab Levant to New Cultural Poles in the Arab Gulf in the Twenty-First Century", In: *Music and Cultural Diplomacy in the Middle East* (pp. 221–240). Springer International Publishing, 2024. https://doi.org/10.1007/978-3-031-36279-8_10

³¹ Fléchet, Anaïs, Martin Guerpain, Philippe Gumpłowicz and Barbara L. Kelly (Eds.). *Music and Postwar Transitions in the 19th and 20th Centuries* (Vol. 10). New York, Oxford: Berghahn Books, 2023. <https://doi.org/10.1515/9781800738959>

The potential of intercultural interaction is expressed through targeted musical performances, projects, festivals, joint concerts, and other cultural events that help to strengthen a positive image and cross-cultural understanding, lobby for peace trends by individual countries, and promote regional goodwill in a large-scale context. In addition, such events have significant economic benefits and contribute to expanding the employment system, attracting domestic and foreign investment, and stimulating the involvement of foreign connoisseurs.

Thus, music should be positioned today as a powerful means of political influence that helps maintain peace in the global community and develop a common civilization, ease tensions between individual countries with conflicting goals, and promote long-term cooperation.

The political aspects of the impact of music diplomacy in the context of conflict resolution should be the subject of further research.

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- The Figures and Pictures will be numbered in Arabic (for example: **Figure 1** or **Picture 1**) - written above the example on the top right. They are written using Font: ARIAL, BOLD, the size of the letters = 11, Alignment: right.

On bottom of the figures and pictures:

- Under each illustration, there must be an explication of the figure / picture attached with the size of the letters: 10, ARIAL, BOLD; Alignment: center.

*

Each study must be preceded by a SUMMARY into English of 10-15 lines:

- Indent full text of summary in the left side: 1.25 cm

FONT: ARIAL, the size of the letters = 10.

*

Each study must be containing under the summary 3-6 KEYWORDS extracted from the study.

- Indent in the left side: 1.25 cm

FONT: ARIAL, the size of the letters = 10.

*

Each study must include, next to the name of the author on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and the contact e-mail address of the author.