



Methodological Aspects of Training Teachers of Artistic Disciplines in the Context of European Integration Processes

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Abstract

This research aimed to identify the specific methodological features of training teachers in artistic disciplines, focusing on the specialty 025 “Musical Art” within the context of European integration processes. This study aimed to analyse existing educational and professional programmes, evaluate the quality of specialist training, and examine the incorporation and effectiveness of innovative and interactive technologies in forming the professional competencies of future educators in culture and arts. A qualitative and quantitative analysis was conducted using data from educational programmes at Kyiv National University of Culture and Arts, the National Academy of Managers of Culture and Arts, and Lviv National Academy of Arts. The study included the examination of student surveys, institutional reports, and labour market statistics to assess educational practices, digital technology integration, and alignment with European standards. The impact of external factors such as martial law and the COVID-19 pandemic on the educational process was also considered. The results indicate that while foundational professional competencies and general skills are developed effectively, there is insufficient integration of innovative technologies, “soft” skills, and interdisciplinary approaches. The study revealed challenges in distance learning implementation, resource limitations, and the need for enhanced cooperation with international institutions. The use of virtual and augmented reality and dual education methods remains underutilized. The findings provide a basis for updating educational programmes and methodological support to improve training quality and competitiveness of art discipline educators in the European educational space.

Keywords: artistic disciplines; training teachers; professional competencies; international credit mobility; innovative technologies

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INTRODUCTION

The professional development of teachers of artistic disciplines is a crucial component of societal culture, as music and other art forms contribute to shaping spiritual, national, aesthetic, and ar-

tistic values. The professional standards for teachers of artistic disciplines include general competencies such as the ability to objectively evaluate one's own experience and professional outcomes, adjust them accordingly, identify professional development needs, and pursue further

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education (formal, non-formal, or informal). Since labour market demands are dynamic, the list of required professional qualities and practical skills also evolves. Consequently, the educational process for future specialists must account for these conditions, making this study particularly relevant in the context of European integration processes.

A range of objective factors has directly influenced the educational process, determining the specific features of training specialists in musical arts. In particular, the limitations of online learning functions and opportunities have led to a decline in practical skills and student motivation. This is especially evident in disciplines where practical skills are essential (instrumental and vocal training, working with a choir or orchestra). The introduction of dual education could address these challenges; however, its implementation in the Ukrainian educational space remains gradual and relatively slow, which is the focus of this study.

The methodological aspects and specific features of professional training for future teachers of musical disciplines have been explored in the work of Derda (2020). The study established that professional competency for music teachers requires specialized skills and general abilities such as creativity, emotional intelligence, cultural awareness, cognitive skills, and values. Personal and professional development is essential for a successful career and self-realisation (Oliinyk et al., 2025; Spytska, 2024a). The study emphasised that combining professional expertise with practical experience and continuous self-improvement contributes to the successful professional realisation of teachers in artistic disciplines.

The training of musical art specialists in the context of European integration has been examined in the research of Zaitseva (2023). The study identified the existential-reflexive approach as one of the most effective methods for developing and improving musical education, as it fosters future teachers' artistic and communicative cul-

ture. This approach not only deepens artistic dialogue but also enhances the quality of artistic education within the European educational framework.

Research by Stukalenko and Negrebetska (2020) investigated the training of musical art teachers from a cultural perspective. It was found that professional culture is developed through artistic and creative activities, shaping self-awareness and influencing both personal and universal values. The study demonstrated the effectiveness of the cultural approach in developing individuals, professionals, and bearers of cultural values.

Further studies, such as those by Tursunbaevna (2021), examined aspects of vocal and choral teaching, highlighting the development of singing skills, the formation of musical competencies, and the systemic approach to training future music teachers. The study determined that vocal and choral competencies are among the most critical components of professional expertise for musical art teachers.

The research by Han (2023) analysed and compared the effectiveness of traditional teaching models with online educational platforms in instrumental training (saxophone). The study found that traditional learning advantages include better material retention and increased motivation for exploring various playing styles. In contrast, online platforms were found to enhance the quality of musician-composed works. Given the rapid advancement of modern technologies, one of the most effective approaches is the multidisciplinary method, which integrates various educational components. The study established that while digital tools foster creativity in teaching musical disciplines, they do not provide opportunities for hands-on instrument practice.

Digital technologies are increasingly integrated into education, facilitating the formation of general competencies (Dudar et al., 2025; Kuznietsov & Kuznietsova, 2024). The study by Peng (2023) examined the potential of music education in the digital era, revealing that interactive softwa-

re for teaching musical instruments (piano) significantly improved learning quality and speed. Implementing digital platforms and technologies has proven to enhance the technical and aesthetic skills required for playing keyboard instruments.

Elements of digitalisation are gradually becoming part of the educational process across various disciplines (Aviv et al., 2024; Matviienko, 2024). For instance, augmented and virtual reality significantly enhance the retention of educational material and the development of practical skills. The study by Deja (2021) explored the use of augmented reality in piano instruction, highlighting that visualising the playing process, particularly through spatial-temporal modelling, increases student motivation. The research analysed the effectiveness of this technology in sight-reading, timing, and improvisation, demonstrating that augmented reality personalises learning and facilitates the acquisition of professional skills.

In the study by López-Íñiguez and Bennett (2020), the correlation between musical education experience and the professional activities of musicians was analysed. It was found that specialists with skills in various areas of musical art (multi-professional musicians) had greater opportunities in building their professional careers. It was determined that key professional competencies should be incorporated into educational and professional programmes to enhance the competitiveness of future art discipline educators.

In the study by Tkach et al. (2023), it was established that the combination of practical and theoretical components of education (under the conditions of dual education) forms a universal creative personality and stimulates the process of student interaction (future concert performers and educators) with data sources represented by other subject areas (pedagogy, psychology, medicine, sociology, political science, economics). The demand for performance art in various spheres of social life encourages students to participate in projects of different scales and significance

for modern society (Diachenko, 2024; Stadnik, 2024). These projects are associated not only with the field of music but also with aesthetics, education, healthcare, etc.

Meanwhile, methodological aspects of implementing technological changes in educational programmes and the development of a multi-level training methodology for well-rounded musician-educators remain insufficiently explored.

The aim of the study was to determine the specifics of training educators in art disciplines in the context of European integration. Accordingly, the following objectives were set: to analyse educational and professional programmes in the speciality 025 “Musical Art”; to determine the quality of training of music art specialists; to examine the implementation of innovative and interactive technologies and their effectiveness in forming professional competencies of specialists in the field of culture and arts.

METHODS

Educational and professional programmes in the speciality of Musical Art were analysed based on the example of Kyiv National University of Culture and Arts, National Academy of Managers of Culture and Arts, and Lviv National Academy of Arts (LNAA). The main focus was on methodological aspects of training: innovative technologies, forms, methods, and teaching tools in the context of European integration processes. The “Report on the Results of a Student Survey on the Quality of Educational Activities in the Study of Elective and Stream Subjects in the Autumn Semester of 2022” (2022) by LNAA was analysed to assess students’ evaluations of the quality of received educational services: the level of teaching, assessment, familiarity with materials, and the alignment of assignments with expected outcomes. The opportunities for students to influence the educational process (improving lectures, assessments, and the use of digital technologies) were also examined (Ministry of Culture and Infor-

mation Policy of Ukraine and Lviv National Academy of Arts, 2023).

The “Analytical and Statistical Information” report by the State Employment Centre (2025) was analysed to correlate the number of job vacancies in the labour market with the number of job seekers registered at the State Employment Centre. The discrepancy between these categories indicates an imbalance between labour market needs and the graduates of higher education institutions. Statistical data from the National Institute for Strategic Studies on the percentage of the youth segment in the labour market under martial law conditions in Ukraine were also reviewed (Yatsenko, 2023).

The “Concepts for the Development of Education for the Period 2015-2025” (2014) project was analysed to outline current trends in teaching art disciplines (vocal teachers, main musical instrument teachers, orchestra conductors), including those implemented in European higher education institutions and in the Ukrainian educational space. Additionally, the “Strategy for the Development of Higher Education in Ukraine for 2022-2023” (2022) was examined to establish the direction of national education development in the context of European integration processes, including cooperation within the Bologna Process, student exchanges, and the best pedagogical practices of European educational institutions.

The “Results of the Survey: Educational, Organisational, Informational, Advisory and Social Support for Higher Education Applicants. Needs and Interests of Higher Education Applicants” (2023) by Kyiv National University of Culture and Arts was reviewed to determine students’ satisfaction with the educational process, particularly in the areas of educational, social, informational, and advisory support. The involvement of students in shaping changes to educational and professional programmes, as well as their awareness of the structure, content, and methodological support of the educational programme, was highlighted.

Additionally, the survey results on “Motivation and Values of First-Year Students of Lviv National Academy of Arts” (2023) were examined to determine the value orientations of future graduates in the field of culture and arts. In this context, the list of “soft” skills presented by the World Economic Forum (2024) in Davos was analysed to establish the connection between professional skills required by the modern global labour market and the skills expected by students, which are included in the list of general, integrated, and professional outcomes.

Digital technologies and practices used by faculties of art disciplines (teachers of the main musical instrument, orchestra conductors) in higher education institutions within the European Association of Conservatoires were also analysed.

RESULT AND DISCUSSION

The “Strategy for the Development of Higher Education in Ukraine for 2022-2023” (2022) envisages close cooperation with the European Union (EU) in higher education. The document discusses Ukraine’s increased collaboration with the European community in areas such as updating and reforming the entire higher education system, improving the quality of higher education, increasing engagement within the Bologna Process, and enhancing student and teacher mobility. According to the Strategy’s provisions, the development and reforms of higher education pertain to an inclusive and innovative educational space aligned with the European educational environment. Special attention in the Strategy is given to the improvement and digitalisation of the educational process, the development of virtual innovative technologies, and student-centred learning. Thus, the methodological training of art discipline educators occurs within the framework of the general provisions of the Strategy for Higher Education Development, with a particular emphasis on the European context.

More than 100 higher education in-

stitutions (HEIs) in Ukraine train educators in art disciplines. LNAA was used as an example, where a student survey on the quality of educational services was conducted in 2022 (Figure 1).

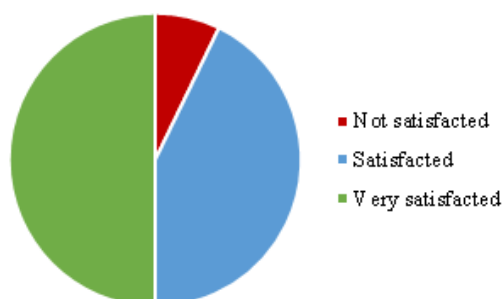


Figure 1. Level of student satisfaction with the teaching of specific (elective) disciplines

Source: compiled by the authors based on Report on the Results of a Student Survey on the Quality of Educational Activities in the Study of Elective and Stream Subjects in the Fall Semester of 2022 (2022).

The survey results showed that 50% of respondents were very satisfied with teaching specific disciplines, 42.8% were satisfied, and 7.2% were dissatisfied. This indicates a sufficiently high level of subject teaching. The LNAA Quality Education Department's report for 2022-2023 highlights that, based on students' responses (open-ended questions in Google Forms), changes were made in the conduct of classes and assessments, and suggestions for updating materials in specific disciplines were taken into account (Ministry of Culture and Information Policy of Ukraine and Lviv National Academy of Arts, 2023).

The network of HEIs in Ukraine is not only large in number but also geographically widespread, leading to an excessive number of HEIs (or their structural units) that duplicate training areas.

Kyiv National University of Culture and Arts surveyed students to determine their needs and interests regarding educational, organisational, informational, and other support. The survey revealed that nearly 50% of first-year (bachelor's) students in the Faculty of Musical Art (educational and professional programme "Pop

Singing") were satisfied with the quality of educational services. Additionally, students have the opportunity to influence changes in educational programmes, discuss and resolve issues related to improving the educational process, etc.

The quality of higher education, enhancing the compatibility of Ukraine's educational system with the European educational space, and improving the competitiveness of domestic education are key provisions of the "Strategy for the Development of Higher Education in Ukraine for 2022-2023" (2022).

The analysis of the Educational and Professional Program "Conducting and Choral Art" (Folk) for obtaining the educational degree of "Bachelor" in the specialty 025 "Musical Art", Field of Knowledge 02 "Culture" (Regesha et al., 2022) at Kyiv National University of Culture and Arts has shown that the institution provides students with international credit mobility. This means that students have the opportunity to study at foreign higher education institutions, where agreements have been concluded within the framework of partnership exchange and education. Additionally, integration into the European educational space occurs through participation in annual international scientific and practical conferences, artistic and cultural events (trainings, festivals, master classes, competitions, etc.), and internships (educational and pre-graduation) at foreign universities. Kyiv National University of Culture and Arts actively cooperates with higher education institutions in countries such as Poland, England, Italy, Romania, Moldova, Slovakia, Bulgaria, Latvia, and others. In particular, the institution participates in the EU international project "Erasmus+" in the field of developing higher education potential. Moreover, after completing the first year of study, students have the opportunity to undergo training internships in European countries with the prospect of further employment. Thus, the competitiveness of future teachers of artistic disciplines in the labour market, including the European market, is ensured.

The results of the analysis of the Educational and Professional Program "Instrumental Performance" (Sadovenko, 2024) at the National Academy of Managers of Culture and Arts allow us to conclude that integration into the European educational space is successfully implemented in this higher education institution. Students have the opportunity to study at the East European University (Przemysl, Poland) and the Kunming College of Arts (China) (Educational Program..., 2024). The aforementioned educational program prepares specialists in musical arts in areas such as "Piano," "Flute," "Violin," "Saxophone," "Bass Guitar," "Oboe," and others, covering keyboard, wind, percussion, and other musical instruments. A distinctive feature of this program is that it is developed based on the best pedagogical achievements of domestic and foreign artistic higher education institutions. Training is conducted both in-class and outside the classroom. Under martial law conditions, the educational process takes place in a blended and face-to-face distance format. A key training feature for the specialty "Musical Art Instrumental Performance" is that some educational components must be conducted in a classroom format (practical lessons in instrument playing). Therefore, distance learning has significant drawbacks for such specialties. However, remote learning has led to the rapid development of innovative digital technologies, which partially compensate for the disadvantages of online education.

The results of the analysis of educational programs in the study showed that the educational process at Kyiv National University of Culture and Arts takes place (in addition to classroom lessons) on digital online platforms such as Zoom, Moodle, and Meet (Google Space for Education). However, information and communication technologies (ICT) are absent among the educational components. Meanwhile, the educational program in specialty 025 "Musical Art" at the National Academy of Managers of Culture and Arts includes "ICT in the Field of Musical Art and Fun-

damentals of Studio Work," accounting for three credits.

Digital competencies are particularly necessary for future professionals, as modern society is within the framework of the Fourth Industrial Revolution, which includes maximum automation of production processes and the powerful development of innovative technologies, primarily informational ones. Higher education institutions use interactive technologies as teaching methods, but are not present as separate academic disciplines in all educational programs. The educational environment is the sector that first implements changes, as it contributes to the overall development of society. However, innovative technologies in the Ukrainian educational environment are not yet as developed as in European universities.

Virtual (VR) and augmented (AR) reality capabilities can make the educational process more effective, as they change the education format and significantly expand the use of innovations. Applying these technologies in lectures and practical classes allows for forming a multi-vector interaction system "student – teacher – information – knowledge and skills". The implementation of virtual and augmented reality helps students integrate learning into a gaming environment or even become part of a simulation, which, in addition to professional skills, also fosters "soft" skills. For example, virtual reality elements can create a performance simulation for students, future pop vocal teachers, or orchestra conductors.

Digital technologies have already become integral to the educational process; however, they are still not used to their full potential. Virtual reality has great academic potential, creating a digital environment that can interact with various locations without time and space limitations. Such an environment is easily controlled and safer. The IT sector offers a variety of digital applications and platforms for education, including HP Reveal, WikiTude, LayAR, Catchoom, Augment, Blippar, AR-ToolKit, Kudan, EON Reality, InfinityAR,

and others. These applications provide a wide range of tools for creating diverse content, including text, audio, video files, and 2D and 3D objects (augmented reality). Additionally, they allow the integration of various file types and their storage in cloud environments for future use. Using these applications and tools, students can access electronic library databases, create animation objects using a camera, and more. As a result, the educational process can take place in any environment, as it is not tied to a classroom. This is crucial for professionals such as orchestra conductors, as it enables them to unite multiple participants in a single digital space and practice specific skills or conduct rehearsals in real time.

However, this study indicates that such methodologies are only partially implemented in Ukrainian higher education institutions due to several objective reasons: lack of devices for work (smart boards, tablets, laptops, etc.), unstable or absent internet access (due to large-scale aggression in Ukraine), forced migration and emigration of students and teachers, insufficient integration of innovations into the educational process, and others. Nonetheless, the use of augmented and virtual reality significantly expands the scope of scientific research (e.g., electronic tools for arrangement or vocal training, which are important for future vocal or piano teachers), enables the creation or testing of experimental programs and models, combines education and gaming, makes learning interactive, accessible, and engaging, and improves technological skills.

Digital technologies have long been part of music education. Due to forced remote learning, the educational environment has shifted from classrooms to digital platforms, leading to changes in traditional learning models and the rethinking and reprogramming of educational programs in response to modern challenges. The 2019 pandemic (COVID-19) changed the conceptual approach to teaching. While theoretical learning is possible online, practical training requires specific techno-

logies. For example, future specialists – orchestra conductors – find it challenging to organize choir or orchestra rehearsals remotely. Thus, pedagogical approaches and learning models must be adapted to overcome these obstacles.

Interaction between students and teachers is also crucial in training teachers in artistic disciplines. This study shows that all analysed educational programs include classroom work to develop and refine students' practical skills. Unlike classroom-based learning, instrumental training in an online format has both advantages and disadvantages. On the one hand, remote learning gives students more freedom, fostering motivation. On the other hand, the absence of physical presence and non-verbal communication reduces the effectiveness of learning, especially for skills such as sight-reading, solfeggio, and instrumental technique development. Therefore, face-to-face learning is clearly superior to remote learning, although the effective implementation of innovative technologies in education can improve the quality of online learning.

The research results indicate that the vast majority of students are motivated not only to obtain a quality education but also to establish themselves as artists, professionals, and individuals possessing "soft" skills (Motivation and Values of..., 2023). According to the World Economic Forum report, among the ten forecasted "soft" skills from 2020 to 2025, only two have remained unchanged: critical thinking and complex problem-solving (World Economic Forum, 2024). Of the other eight skills, four are related to learning, innovation, and technology. Since future professionals must possess not only professional (hard) skills but also those that enable teamwork, self-improvement, mobility, creativity, and more, increasing attention is being given to the development of "soft" skills at all levels of education (from preschool to higher professional education). The analysed educational and professional programs of Kyiv National University of Culture and Arts and the National Academy of Mana-

gers of Culture and Arts in the specialty 025 “Musical Art” demonstrate that “soft” skills are included in the list of general competencies developed throughout the learning process. This will allow future graduates to be competitive not only at the national level but also internationally.

It is worth noting that a distinctive feature of teaching Musical Art specializations is the use of artistic, emotional, and psychological dimensions, which are closely related to the development of “soft” skills (including emotional intelligence and stress resilience). Employers, when posting job vacancies, emphasize “soft” skills over professional abilities: the ratio of “soft” to professional skills in job postings and resumes is 85 to 15 (Figure 2).

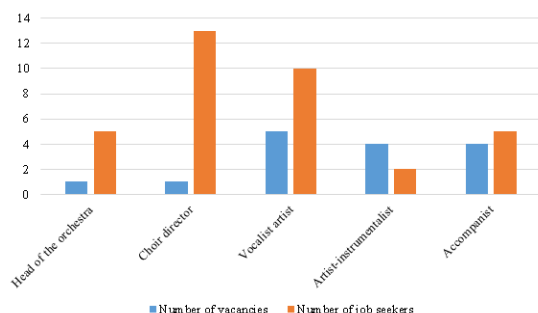


Figure 2. The ratio of job vacancies to job seekers in the field of culture and arts

Source: compiled by the authors based on State Employment Center (2025).

Statistics from the State Employment Center as of October 1, 2024, show that labour market demand exceeds supply: in most cases, there are three to four times fewer vacancies for teachers or specialists in arts and culture than there are graduates. Data from the National Institute for Strategic Studies indicate that compared to 2021, the number of unemployed individuals has decreased; however, 22% of those unemployed are under the age of 35. Among this 22%, nearly 2,000 individuals are graduates of higher education institutions who have not yet been employed (Yatsenko, 2023). These findings suggest that the competitiveness of graduates from artistic disciplines remains low. There is an evident need to enhance the competitive-

ness of future graduates. A comparison of the values of first-year students with the list of skills proposed by the World Economic Forum indicates that students prioritize acquiring professional competencies and skills that ensure a high level of competitiveness, such as project management, portfolio creation (including personal self-presentation), and creativity. Therefore, educational and professional programs should be student-centered and tailored to employer demands.

The results of this study indicate that the integration of national education into the European educational space is occurring gradually and fragmentarily. This concerns explicitly academic freedom in teaching, allowing both students and teachers to choose the forms and methods of learning independently. Despite its shortcomings, online learning offers significant advantages: access to scientific and cultural materials from various countries, independence from physical classroom locations, and flexibility in choosing time and educational priorities. European countries have effective practices for enhancing the professional activities of educators, emphasizing flexibility, systematization, and digitalization of the educational process. Notably, 95% of students and teachers use distance and online learning tools for continuous education and professional development. The digital learning format requires improvements in teaching and methodological resources, better material and technical support, and advanced digital literacy. Thus, educational and professional programs in Musical Art need enhancements in media literacy and digitalization skills, which are currently absent as separate educational components, though partially included among the general competencies of artistic education professionals.

The implementation and use of ICT are key to enabling continuous education. Furthermore, they significantly expand the pedagogical toolkit for teaching. However, they also require advanced digital skills from all participants in the educational

process. Online learning tools develop and refine key social, professional, and personal competencies. These tools must meet several conditions to ensure their effectiveness and accessibility: interactivity, availability for individuals with varying levels of digital skills, user-friendly navigation, independence from time and place, cultural inclusiveness, and transnationality. The latter condition implies that content should be accessible to learners from different countries in English or with multilingual translation options. The presence of such technologies and tools significantly accelerates the integration of Ukrainian higher education with European education.

Apart from facilitating learning, these tools greatly simplify the monitoring of educational quality by enabling real-time tracking of individual students, groups, or even entire faculties. Therefore, the possibilities of distance and online learning are significantly broader compared to traditional learning. However, due to several objective factors (such as martial law, the relocation of educational institutions, and the forced displacement of educators and students), the implementation and operation of such education in Ukraine face certain difficulties.

The imbalance between graduates of artistic disciplines and labour market demands results in some individuals working outside their field of study. This indicates a lack of coordination between employers, higher education institutions providing educational services, and the state, which guarantees education in chosen professions. Familiarizing students with the labour market in the music industry from both professional and social perspectives will help them determine their future careers and specializations. The Educational and Professional Program "Instrumental Performance" (Sadovenko, 2024) includes various employment opportunities (according to professional classifications): instrumental teacher (folk, wind, and specialized instruments), accompanist, artist (including soloist, orchestral group member, ensemble, orchestra, or stage performer),

orchestra conductor, concertmaster, pianist, music arranger, teacher of specialized artistic disciplines, concert organizer, singer-bandura player, etc. European education in arts and culture emphasizes a holistic approach to learning, fostering multi-professional musicians with high-level skills in various directions within the field. Learning models tend to be more stable compared to technological advancements. Although the education sector should be at the forefront of change, most institutions struggle to implement, adapt, and develop innovative technologies in response to societal shifts. This is largely due to a lack of necessary resources for implementing innovative changes in the educational process. Consequently, the effectiveness and productivity of education directly depend on the quality and quantity of institutional resources: faculty, material-technical base, and financial support.

The analysed educational and professional programs in "Musical Art" integrate learning methods that optimally combine professional, creative, and personal goals, allowing students to pursue creative and professional activities more effectively. However, the rapid development of innovative technologies introduces new trends in education. For example, increased automation in production has significantly reduced the need for certain specialists. The use of artificial intelligence in education has also influenced teaching models and overall learning trends. Regarding musical composition, machine learning can assist in creating fundamentally new content, fostering creativity as a key competence for future art educators. Elements of AI are already incorporated into mobile applications, including educational ones. For instance, the Complete Music Reading Trainer app enables users to master and enhance sheet music reading skills in a gamified format, covering various instruments and clefs, significantly improving students' proficiency in this area.

As labour market requirements evolve due to changing social and professional competencies, approaches to teaching

artistic disciplines are also transforming. Traditional learning models focus on acquiring narrowly specialized knowledge (so-called hard skills), which limits graduates' employment opportunities. In contrast, innovative approaches expand pedagogical capabilities, ultimately preparing multi-professional musicians.

According to statistics from the European Association of Conservatories, which unites approximately 300 educational institutions from fifty-seven European countries, the vast majority of higher education institutions integrate interactive mobile applications, digital technologies, visualization through web extensions, and the creation of research, creative, and scientific projects into the educational process (Guaus and member of the SMS Digitisation Working Group, 2021), combining theory with practice, among other things. Among the educational institutions that are members of the association are the following Ukrainian institutions: the P. I. Tchaikovsky National Music Academy of Ukraine, the I.P. Kotlyarevsky Kharkiv National University of Arts, the A. V. Nezhdanova Odesa National Music Academy, the Mykola Lysenko Lviv National Music Academy, and the Kyiv National University of Culture and Arts. The European Association of Conservatories is a voluntary union of higher music education institutions aimed at expanding and strengthening cooperation in the field of culture and the arts. Its concept of a flexible cooperation model within the network of European higher music education institutions envisages extensive partnerships in the development, organization, and implementation of cultural and artistic events, the introduction of changes in music education from preschool music education to higher education institutions, as well as close interaction at the level of three organizations: the European Association of Conservatories (which unites music colleges and universities), the European Association of Music Schools, and the European Organization of National Associations of Music Schools in Europe.

Within the framework of the association's presented cooperation model, the development and implementation of innovative technologies, a strategy for cooperation between educational institutions, and the exchange of pedagogical practices and experiences are envisaged (Cox et al., 2021).

Thus, it can be asserted that Ukrainian artistic (musical) education is part of the European education system at the level of higher education institutions. As noted earlier, students of Ukrainian universities pursuing degrees in "Musical Art" have the opportunity to undergo practical training in European higher education institutions with the possibility of subsequent employment.

The results of this study indicate that the analysed educational and professional programs in the specialty "Musical Art" aim to develop both professional skills (hard skills) and the more in-demand "soft" skills, which enhance the competitiveness of graduates from artistic faculties. However, the quality of training for teachers of artistic disciplines does not fully meet the level of European education. Specifically, during training, the formation of such general competencies as emotional intelligence, resilience, and digital environment skills is not adequately considered. Furthermore, for successful integration into the European music education context, it is essential to overcome language and cultural barriers, as these directly affect the level of interaction between students and teachers (e.g., in student exchange programs). Equally important is the implementation of dual education, which allows students to enhance their practical skills to a greater extent than acquiring theoretical knowledge. Dual education is part of the educational practices of European institutions, but in Ukraine, it is only partially implemented.

Discussion

The conducted study has shown that training specialists in artistic disciplines has its own methodological particularities. Specifically, the primary focus of the

research was on the integration of Ukrainian higher music education institutions into the European educational space. Due to social challenges caused by pandemics, military actions, etc., educational practices face the need to use fundamentally different learning models: intercultural and multinational, multi-professional, innovative, and digitalized models, among others. The research results partially or fully correlate with studies by domestic and foreign authors.

The results of this study align with the conclusions of Alcivar et al. (2020) and Campbell et al. (2021), who emphasize the importance of developing musical abilities as fundamental competencies for teachers of artistic disciplines (including vocal instructors and orchestra conductors) and consider personalized learning necessary for training professionals in the field of culture and arts. The authors stress that such learning contributes to the formation and improvement of the key competence of lifelong learning, enables adaptation to social and educational changes, and allows for the design of an individual educational and professional development trajectory.

The analysis of educational and professional programs in the specialty "Musical Art" has shown that training for teachers of artistic disciplines includes the formation of basic digital environment skills. However, this is insufficient for full integration into the European educational space. For instance, Hofmeister and Pilz (2020) examine e-learning tools in vocational education from a comparative perspective (Poland, Italy, Germany). Their work highlights that the digitalization of education is necessary for modern learning. Digital technologies allow for self-improvement, self-assessment, utilizing the best global pedagogical and educational practices, and conducting educational processes without time and space constraints (Rexhepi et al., 2024; Shcherbiak et al., 2024). Similar aspects are emphasized by Shi (2023), who explores the use of online platforms and applications in vocal training. The researcher notes that the implementation of spe-

cially designed mobile applications in the educational process enhances students' auditory skills, allows for learning in the form of musical games (which significantly simplifies memorization), and serves as a convenient tool for constructive feedback and personalized learning.

The analysis of educational programs in this study revealed that the training of teachers of artistic disciplines (specifically in the specialty "Musical Art") occurs in two formats: classroom-based and extracurricular, and, under distance learning conditions, on educational online platforms. It was determined that innovative technologies such as virtual and augmented reality, gamification, etc., should be utilized to increase the educational process's effectiveness. The same direction is explored in the study of keyboard instrument training (piano) by Arshinova (2022). Modern pedagogical practices and educational innovations in the methodology of teaching keyboard instrument playing are also central to the works of Yang (2020) and Yin (2023). The authors emphasize that information and communication technologies are crucial in music education, as they enhance the interactivity and visualization of the educational process, diversify lessons, and contribute to effective material retention. However, it is noted that while virtual reality is an effective tool in pedagogical practice, not all higher education institutions have the material and technical resources for its successful implementation. The results of this study also indicate a low level of utilization of virtual and augmented reality technologies.

The analysis of educational programs in this study has shown the absence (or partial use) of artificial intelligence-based learning methodologies, despite the fact that its implementation across various societal spheres is expanding. The study by Qi and Cao (2022) outlines the possibilities of deep learning in saxophone playing through an artificial intelligence-based system. The technological revolution has also led to qualitative changes in educati-

on, affecting not only learning models and pedagogical practices but also the material and technical aspects of music education. The integration of artificial intelligence into the field of culture and arts has been ongoing for decades, though primarily in theoretical studies assessing the effectiveness of machine learning (artificial intelligence) applications (Liu & Bezuhla, 2024a; 2024b). The author highlights that AI-generated algorithms and an automated learning process can be utilized in saxophone training, where software acts as an instructor or learning program.

Studies by Gaunt et al. (2021), Gómez-Cañón et al. (2021), and Mozgalova et al. (2021) explore the multidisciplinary approach in training specialists in artistic disciplines. Researchers emphasize that music appeals to the emotional sphere of recipients, meaning that teachers of artistic disciplines should be knowledgeable about the emotional-intellectual spectrum. The formation of emotional intelligence skills and the development of “soft” skills are thus essential (Spytska, 2024b; Efremov, 2025). This study similarly highlights that general competencies and “soft” skills are partially present in educational and professional programs for “Musical Art”, but their development still requires additional changes.

In the study by Daugvilaite (2021), the features of teaching musical disciplines in the context of distance and blended learning are discussed. It is emphasized that such learning has both advantages and disadvantages. The results of this study align with the aforementioned findings, as the educational process in Ukraine has been conducted online and in a distance format for the third consecutive year. It is highlighted that this format increases students’ motivation and improves reflective skills; however, the effectiveness of this form of education is lower than that of traditional face-to-face learning.

The topic of continuous education for specialists in artistic disciplines is addressed in the research works of Bezemchuk and Martemyanova (2020), and Sulaieva

(2021). The authors emphasize the necessity of continuous development and improvement of professional skills in the field of music education, as well as the use of an interdisciplinary approach in teaching. The system of continuous methodological and practical training for teachers of artistic disciplines is based on key educational and methodological competencies. Therefore, the primary learning outcomes for students should include a combination of skills and competencies (performance, musical, pedagogical, scientific, research, organizational, communicative, digital, etc.), the ability to solve strategic tasks in the context of interdisciplinary knowledge, and the ability to apply leading domestic and international pedagogical and artistic practices. The necessity of forming these skills and competencies is also confirmed by the results of this study.

The research by Borysov et al. (2024) presents the possibilities of modern ICT in expanding the repertoire of instrumental students, especially in the performance of early music. Until recently, the selection of works from the 17th and 18th centuries for violin and basso continuo was quite limited. Surviving works often required either special conditions for familiarization or remained largely unknown to a broad audience. However, the available sheet music repertoire has significantly expanded with the development of the internet and modern digital bibliography technologies. Today, musicians have access to a variety of archives, digital libraries, and historical recordings, enabling not only the viewing but also the in-depth study of musical masterpieces from that era (Guliyeva & Kopanitsa, 2024). This advancement has allowed for the considerable expansion of repertoire, uncovering previously unknown works. Such discoveries should inspire both students and teachers to experiment with different styles, composers, and the performance of lesser-known Baroque masterpieces, contributing to the increased competitiveness of young performers.

The study by Liu and Huang (2021) analyses the use of artificial intelligence

in piano teaching. It is noted that computer software can improve instrumental skills (piano playing), provide feedback on acquired skills, and offer recommendations for further learning. This study also emphasizes that integrating artificial intelligence elements into the educational process can enhance the training of future teachers of primary musical instruments (piano and saxophone).

The studies of Kolisnyk-Humenyuk (2020) and Malakhova (2021) address the specifics of methodological training for teachers of artistic disciplines, particularly ensemble and choir conductors. The positive and negative aspects of key trends in orchestral and ensemble training for students are analysed. It is noted that educational programs in the field of Musical Arts incorporate various forms, methods, and means of student preparation. However, not all educators can fully implement these approaches due to several reasons, including a limited number of practical training hours, significant differences in students' pre-university preparation levels, and the absence of adapted (arranged) repertoire. This study also confirms that practical training for students should be as extensive as theoretical instruction and, ideally, even more so. The implementation of dual education could help address this issue.

Contemporary trends in vocal training are explored in the works of Bartlett (2020) and Imomalievich (2022). These studies emphasize that genre and stylistic features in vocal training require specialized teaching technologies, as the final artistic product involves numerous aesthetic elements, emotions, and effects characteristic of a particular style or genre. Accordingly, the educational process in vocal training has its specificities, with a primary focus on an interdisciplinary approach that allows for a systematic mastery of educational material.

The research of Urniežius (2020), Zuim et al. (2021), and Kosinska (2021) examines methodological aspects of training specialists in musical arts (vocal). These studies highlight that the professional

spectrum of graduates from art faculties is quite broad, necessitating a training approach that encompasses various aspects, from biological knowledge and digital skills to organizational abilities and stage performance. The studies also examine the influence of social factors, professional experience, age, gender, and psycho-emotional characteristics of students on their professional skill development, both during education and in continuous artistic training. The findings of these studies align with the present research regarding the implementation of integrative, innovative, and interdisciplinary teaching methodologies to achieve high learning outcomes for educators in artistic disciplines.

CONCLUSIONS

A distinctive feature of the methodological training of educators in artistic disciplines (particularly pop vocals, primary musical instruments, and orchestra conductors) is not only the development of professional competencies but also the formation and preservation of cultural and national values, artistic dialogue, and the comprehensive development of musicians as both individuals and professionals. Thus, the quality and effectiveness of educational and professional programmes directly influence the level of professional and personal competencies acquired by future educators in musical arts, which, in turn, determines the professional level of graduates. The analysis of educational and professional programmes in the "Musical Arts" speciality at Kyiv National University of Culture and Arts and the National Academy of Managers of Culture and Arts has shown that the level of integration of domestic higher education institutions into the European educational space is influenced by the presence or absence of innovative technologies, interactive learning, modern pedagogical practices, updates to material and technical resources, the application of dual education, and other factors.

The study revealed that society requires skilled professionals in the field of

culture and arts due to the need to overcome cultural and language barriers, expand cooperation between international and domestic educational institutions, and foster collaboration with artistic organisations. Consequently, educational and professional programmes must be modernised in line with the Strategy for Higher Education Development within the context of European integration processes. This particularly involves studying and implementing European educational experience into the national educational process and reforming the higher education system in terms of methodological, methodological, and material support for the educational process, as well as updating the legislative framework.

In light of the above, it is essential to systematically monitor the quality of education, including the implementation of innovative (including digital) technologies, update the content of the regulatory and legal framework of higher education, establish close cooperation with the state and educational organisations, and study the best practices of European countries for their subsequent implementation in the effective training of specialists in the artistic field.

The present study was partially limited due to the absence of certain data (a limited number of respondents – students and educators – participated in the survey, and a limited number of institutions were involved), which was caused by the full-scale invasion of Ukraine, the relocation of educational institutions, and the forced displacement of students and educators. However, a more comprehensive and extensive study covering a larger number of institutions could provide a clearer picture of the effectiveness of implementing innovative teaching technologies, updating the content of educational and professional programmes, and other aspects.

Future research prospects may include studying the best educational practices and pedagogical experience in training specialists in artistic disciplines, improving methodological support for faculties

of culture and arts, and developing recommendations for enhancing the quality of educational services in the context of European integration processes.

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