

## Dialogue of artists of music and pedagogical education of Ukraine

The collective monograph presents the research of domestic scientists who made a significant contribution to the formation and development of music and pedagogical education in Ukraine during the second half of the 20th - the beginning of the 21st centuries. The processes of formation and development of music and pedagogical concepts and author's schools in Ukraine that have gained world recognition are considered. The implementation of the latest scientific research into the practice of educational institutions of various levels of accreditation is presented, the scientific and pedagogical activity of a cohort of famous Ukrainian scientists, teachers and musicians-performers, who are the intellectual elite of the state, whose creative achievements testify to the level of development of music and pedagogical education in Ukraine, is characterized. It is proved that music and pedagogical education in Ukraine has something to be proud of and something to tell contemporaries.

The collective monograph is addressed to scientists, postgraduate students and students of artistic specialties of educational institutions of various levels of accreditation.



**Volodymyr Cherkasov**

Doctor of Pedagogical Sciences, Professor, Head of the Department of Scientific and Methodological Work and Professional Training of Employees of Cultural Institutions, Municipal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council.



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Volodymyr Cherkasov (Ed.)

**Scholars'  
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Volodymyr Cherkasov (Ed.)

## Dialogue of artists of music and pedagogical education of Ukraine

Collective monograph: Issue 1



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Dialogue of artists of musical and pedagogical education of Ukraine. Collective monograph. Issue 1. / Scientific editor Prof. Cherkasov V.F. / Europe: London, Scholars' Press, 2025. 302 p.

The collective monograph presents the experience of famous Ukrainian scientists in the field of music and pedagogical education in Ukraine in the second half of the 20th – early 21st centuries. Creative achievements are characterized, the formation and development of music and pedagogical concepts and author's schools in Ukraine, which have gained world recognition, are considered.

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В колективній монографії презентовано досвід відомих українських науковців у галузі музично-педагогічної освіти України другої половини XX – початок XXI століть. Схарактеризовано творчі здобутки, розглянуто становлення і розвиток музично-педагогічних концепцій і авторських шкіл в Україні, що здобули світове визнання.

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## CONTENT

<b>PREFACE</b> .....	5
<b>CHAPTER 1. ORIGINS OF MUSIC AND PEDAGOGICAL EDUCATION IN UKRAINE</b> .....	7
<i>KOMAROVSKA Oksana Anatoliivna</i> THE PATHS OF FORMATION OF ART PEDAGOGY: A BRIEF HISTORICAL EXCURSION.....	7
<i>ROSTOVSKA Yulia Oleksandrivna</i> SCIENTIFIC SCHOOL OF PROFESSOR O. Y. ROSTOVSKY: MEMORIES, REFLECTIONS, FACTS.....	23
<i>OTYCH Olena Mykolaivna, PANKIV Lyudmila Ivanivna</i> OKSANA RUDNITSKA – FOUNDER OF DOMESTIC ART PEDAGOGY.....	35
<i>PANKIV Lyudmila Ivanivna</i> FROM SOURCES – TO SCIENTIFIC SCHOOL.....	45
<b>CHAPTER 2. DEVELOPMENT OF MUSIC- PEDAGOGICAL EDUCATION AND PEDAGOGICAL THOUGHT IN THE ACTIVITIES OF OUTSTANDING FIGURES</b> .....	54
<i>BODROVA Tetyana Oleksandrivna</i> THE ROAD IS COVERED BY THE ONE WHO WALKS: PROFESSIONAL- PEDAGOGICAL AND SCIENTIFIC CONVERGENCE SERGIY HORBENKO.....	54
<i>REBROVA Olena Yevgenivna</i> LIFE DEDICATED TO HER FAVORITE PROFESSION.....	60
<i>FEDORYSHYN Vasyl Ilyich</i> ALLA VOLODYMYRIVNA KOZYR – REPRESENTATIVE OF THE SCIENTIFIC ELITE OF UKRAINE.....	71
<i>OLEKSYUK Olga Mykolayivna</i> SCIENTIFIC AND PROFESSIONAL (PEDAGOGICAL) ACTIVITIES OF DOCTOR OF PEDAGOGICAL SCIENCES, PROFESSOR, HEAD OF THE DEPARTMENT OF ACTING SKILLS OF THE ZAPORIZH NATIONAL UNIVERSITY OF LOKARYOVA BRANCH OF VASYLIVNA.....	84
<i>HUSARCHUK Tetyana Volodymyrivna</i> SCIENTIFIC AND PEDAGOGICAL ACTIVITIES OF TETYANA MARTYNYUK IN THE CONTEXT OF THE DEVELOPMENT OF MODERN MUSICAL CULTURE.....	99
<i>SMYRNOVA Tetyana Anatoliivna</i> SCIENTIFIC SCHOOL OF DOCTOR OF PEDAGOGICAL SCIENCES, PROFESSOR O. V. MYKHAILYCHENKO.....	107
<i>PADALKA Halyna Mykytivna</i> OLENA OTYCH – RESEARCHER OF ARTISTIC SUBDISCIPLINES OF PEDAGOGY.....	121
<i>TELEP Oksana Anatoliivna</i> SMYRNOVA TETYANA ANATOLIEVNA: SCIENTIST, CONDUCTOR, EDUCATOR, MANAGER.....	132
<i>CHERKASOV Volodymyr Fedorovych</i> LEADING VECTORS OF SCIENTIFIC, ARTISTIC AND PEDAGOGICAL ACTIVITIES OF INNA STASHEVSKAYA.....	144



<b>CHEREPANYN Myron Vasyliovych</b> HORIZONS OF CREATIVITY OF THE HONORED ARTIST OF UKRAINE ANDRIY STASHEVSKY .....	161
<b>TUSHEVA Viktoriia Volodymyrivna</b> CULTURAL AND EDUCATIONAL ACTIVITIES OF TETIANA VOLODYMYRIVNA TKACHENKO.....	176
<b>SMYRNOVA Tetyana Anatoliivna</b> SCIENTIFIC HORISMS OF PROFESSOR V. F. CHERKASOV .....	186
<b>CHAPTER 3. DEVELOPMENT OF MODERN CONCEPTS OF MUSIC AND PEDAGOGICAL EDUCATION IN RESEARCH BY DOMESTIC SCIENTISTS .....</b>	201
<b>CHERKASOV Volodymyr Fedorovych</b> NATIONAL SCIENTIFIC ELITE – NATALIA SHETELYA, RECTOR OF THE MUNICIPAL INSTITUTION OF HIGHER EDUCATION “ACADEMY OF CULTURE AND ARTS” OF THE TRANSCARPATHIAN REGIONAL COUNCIL .....	201
<b>LOBOVA Olga Volodymyrivna</b> ALLA ZAYTSEVA – RESEARCHER OF THE PHENOMENON OF ARTISTIC AND COMMUNICATIVE CULTURE OF THE PERSON IN THE SYSTEM OF HIGHER MUSIC AND PEDAGOGICAL EDUCATION .....	210
<b>KOZYR Alla Volodymyrivna</b> SCIENTIFIC, RESEARCH AND CREATIVE-ARTISTIC LANDMARKS OF THE PROFESSIONAL AND PEDAGOGICAL ACTIVITY OF PROFESSOR VIKTOR MYKOLAYOVYCH LABUNETS .....	218
<b>ZAITSEVA Alli Vitaliivna</b> THE HOLES OF ARTISTIC PEDAGOGY OF OLGA LOBOVA.....	227
<b>CHERKASOV Volodymyr Fedorovych</b> THE FORMATION OF THE SCIENTIFIC, EDUCATIONAL AND CREATIVE ACTIVITIES OF MARINA ANATOLIEVNA MYKHASKOVA.....	236
<b>NOVOSADOV Yaroslav Hryhorovych, NOVOSADOVA Anna Anatoliivna,</b> LIFE PATH AND PROFESSIONAL ACHIEVEMENTS OF PROFESSOR N. G. MOZGALOVA .....	244
<b>TKACHENKO Tetyana Volodymyrivna</b> THE FORMATION OF THE PERSONALITY OF IRINA IVANOVNA POLUBOYARYNA AS A MUSICIAN AND EDUCATOR.....	252
<b>LOTSMAN Ruslana Oleksandrivna</b> SYNERGY OF SCIENCE AND CREATIVITY: PERFORMING AND PEDAGOGICAL EXPERIENCE OF EVGENIA PROVOROVA .....	263
<b>SBITNEVA Olena Fedorivna</b> CREATIVE ACTIVITY OF DOCTOR OF PEDAGOGICAL SCIENCES, PROFESSOR LYUDMYLA MYKOLAEVNA SBITNEVA .....	274
<b>POLUBOYARYNA Iryna Ivanivna</b> THE FORMATION OF PROFESSOR V. V. TUSHEVYA AS A SCIENTIST AND EDUCATOR IN THE FIELD OF ARTS EDUCATION .....	286

## PREFACE

In the context of globalization processes, the formation of the spiritual and intellectual spheres of the individual is of particular relevance. And communication with art plays a significant role in this, namely: music, literature, fine, choreographic and theatrical art, cinematography, which contributes to the formation of the Ukrainian segment in the world art market of innovations.

The second half of the 20<sup>th</sup> – the beginning of the 21st centuries entered the history of Ukrainian pedagogy as a period of formation and development of musical and pedagogical education, which is a powerful social institution caused by the need of a person to develop his creative abilities.

The publication “Dialogue of Artists of Music and Pedagogical Education of Ukraine” highlights the stable directions of development of the music and pedagogical field, presents information about outstanding figures in the field of music and pedagogical education of Ukraine, scientific and research activities of teaching teams of specialized departments and students of faculties of artistic direction, thereby contributing to the involvement of a new generation of scientists in the noble cause – the development of artistic and intellectual capacities of Ukraine, the modernization of music and pedagogical education based on the consolidation of traditions and innovations, the creation of new concepts of training teachers of the art field, the education of a new generation of scientists. Thanks to this approach, a reliable foundation was laid for the further development of science and music and pedagogical education.

Domestic scientists are organizers and moderators of international and all-Ukrainian scientific and practical conferences, take an active part in the presentation of the results of their research both in Ukraine and abroad. The organizers of these events have created favorable conditions for the maximum implementation of the creative initiative of teachers and students, the formation of intellectual and creative thinking, the development of communication skills, the improvement of pedagogical skills and the ability to creatively approach the solution of current issues and critically evaluate the phenomena of art. Attention is focused on international scientific and cultural and educational cooperation.

The monographic study, the content of which you have the opportunity to familiarize yourself with, contains information about the most prominent domestic scientists, whose research has historical significance not only within one country, but has become the property of world music and pedagogical education, which is evidence of the continuous movement of



domestic science and music and pedagogical education and its figures into the world educational society, a source of intellectual and spiritual enrichment.

With this approach, a bow to our contributors, authors of articles, who presented the achievements of their colleagues, who combine scientific and pedagogical work with concert and scientific and methodological activities, the experience of scientists and teachers-musicians in educational institutions of various levels of accreditation.

We bow low to the reviewers – Doctor of Pedagogical Sciences, Professor, Head of the Department of Musicology and Music Education of the Borys Grinchenko Kyiv Metropolitan University O. M. Oleksiuk, Doctor of Art History, Professor, Head of the Department of Musical Ukrainian Studies and Folk Instrumental Art of the Educational and Scientific Institute of Arts of the Vasyl Stefanyk Precarpathian National University, Honored Artist of Ukraine M. V. Cherepanyn, and Doctor of Art History, Professor, Professor of the Department of Musical Art of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council V. D. Shulgina.

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# **CHAPTER 1. ORIGINS OF MUSIC AND PEDAGOGICAL EDUCATION IN UKRAINE**

***KOMAROVSKA Oksana Anatoliivna,***

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## **THE PATHS OF FORMATION OF ART PEDAGOGY: A BRIEF HISTORICAL EXCURSION**

In Ukraine, scientific research around numerous theoretical and methodological issues of teaching students various types of art and training teachers for this is concentrated in the systematic scientific research of the Laboratory of Aesthetic Education and Art Education, which remains the only scientific research center in Ukraine in this area. The laboratory's activities deserve deep understanding, since its scientific path reflects the formation of pedagogical science in this area, trends in pedagogical practice in the general historical and cultural process. Recently, the interest of scientists-pedagogues in understanding the processes of formation of art education, its transformation in the context of worldview changes, personal dimensions, and revaluation of values in society has naturally grown. Let us mention the works of L. Arystova, S. Gorbenko, O. Mykhailichenko, V. Cherkasov, scientific investigations of L. Masol, G. Nikolay, G. Padalka, O. Rostovsky, T. Tanko, L. Khlebnikova and other scientists. However, a detailed study of the history of the laboratory in the context of the history of pedagogical science and practice, in particular art education, is still ahead. For now, let us outline some key milestones that can give a fairly holistic idea of both the laboratory and the aforementioned historical and pedagogical context. The facts are presented by the author based on her own experience and with the participation of colleagues and materials from previously recorded memories (in particular, N. Myropolska, L. Khlebnikova, Yu. Yutsevich, S. Svyd).

Since the establishment in 1997 of the Institute of Educational Problems within the system of the National Academy of Pedagogical Sciences of Ukraine (then the Academy of Pedagogical Sciences of



Ukraine), the laboratory has been part of it (as the Laboratory of Aesthetic Education, the current name since 2015). But its scientific traditions were formed much earlier: the laboratory is the heir to a scientific unit that, under various names (moral-aesthetic, aesthetic and physical, aesthetic education), functioned for many decades at the Institute of Pedagogy of the National Academy of Pedagogical Sciences of Ukraine (UNIP), forming its traditions, setting a high bar and pace for the development of the theory of aesthetic education in Ukraine. The main postulate was the inseparability of theoretical research and practice of teaching art to students of secondary school and out-of-school: the prediction of the content and teaching methods was always experimentally verified by teachers and vice versa: theoretical provisions “grew” from the generalization of practice, which sometimes gave unpredictable clues that required scientific understanding and explanation. In this way, the laboratory’s activities created a single starting platform for the development of regional scientific centers with a distinctly individual face, in particular thanks to the active training of scientists, postgraduate students, and doctoral students.

Officially, the laboratory was singled out as a scientific unit within the UNIP only at the end of 1970. However, since the 20s and 30s of the 20th century, the idea of its creation gradually crystallized: it is known that already in the 30s. The first manuals on various art subjects began to appear sporadically, which were developed by scientists of the UNIP in two subsections – music and fine arts, methods of teaching music in institutions of “socialist” education, visual arts activities of preschoolers, artistic and pedagogical principles of designing children's books, etc. were studied [3; 5].

An interesting fact that also awaits research: in 1944, the department of artistic education, which was supposed to work out the content of teaching music and fine arts, was headed by the outstanding composer and conductor, People's Artist of the Ukrainian SSR Hryhoriy Gurovich Veryovka. The artist was involved in scientific and methodological work for only one year (1944), since his brainchild was in the foreground in his life – the famous collective, which now bears his name and is the country's calling card on the world horizons. But even the short-term involvement of such a Master in the problems of pedagogical science is significant, especially in the context of the ideas inherent in the Ukrainian mentality of educating a person based on folk song traditions [3]. In the following years, the unit appeared only sporadically. However, there is information that teaching methods were systematically developed by employees of the primary education department: artists Volodymyr Gurnyk and Vasyl Vechersky and musician Oleksandr Ravvinov [5].

**Alexander Grigorovich Ravvinov** (1903-1960), candidate of art history, at one time a graduate of the M. V. Lysenko Music and Drama Institute, associate professor of the Kyiv Conservatory, since 1946 he has been involved in scientific and pedagogical research at the UNIP. His scientific and methodological achievements include works devoted to teaching singing, musical notation, and solfeggio textbooks. More than one generation of music teachers was professionally formed on his "Methodology of Choral Singing in School". The scientific and methodological activities of V. Gurnyk and V. Vechersky are still awaiting study. Unfortunately, reference sources indicate only the activities of V. Vechersky as a graphic artist and journalist, an art critic. However, from the works of V. P. Vechersky in the funds of the State Scientific and Pedagogical Library named after V. O. Sukhomlynsky National Academy of Fine Arts of Ukraine has preserved the editions of the manuals "Reading Art Pictures in Drawing Lessons" (1964), "Drawing Lessons in an Eight-Year School, Grades I-IV: Methodological Letter for Teachers" (1966), which complement the panorama of scientific and methodological research in the field of aesthetic education and teaching of fine arts.

Since 1956, a unique person and scientist **Tamara Ivanivna Tsvelykh** (1910–1992) began her work at the UNIP – a personality of encyclopedic scale, an expert in the history and theory of pedagogy, whose lectures were extremely rich and useful [1; 11; 14]. Back in the 60s, T. Tsvelykh sought to create a system of aesthetic education in Ukraine, combining domestic traditions with a creative rethinking of foreign experience, which she had carefully studied. In 1964, under her scientific leadership, the "Indicative Program for the Aesthetic Education of Secondary School Students" was developed for the first time (in the then USSR), which was republished in 1968 and 1971 under the editorship of Leonid Grekov. The department she headed at the UNIP was called the Department of Moral and Aesthetic Education. Its "aesthetic core" consisted of musicians Oleksandr Ravvinov and Lyudmila Khlebnikova, artist Vasyl Vechersky, and a specialist in theatrical education Tatezhi Pavlenko.

That is, in the 60s and 70s, under the leadership of T. Tsvelykh, a Ukrainian scientific school of aesthetic education was actually formed.

The dream of the autonomy of the aesthetic department came true in 1970: this is the year of the birth of the aesthetic education laboratory. Its first staff: Tamara Tsvelykh (head, general issues of aesthetic education), Lyudmila Khlebnikova (music education), Gayna Nedyalkova (articulate reading), Vasyl Vechersky and Stanislav Svyd (fine arts). Later, talented teachers joined – artists Volodymyr Vilchynsky and Svitlana Konovets, Lyubov Olesyuk (principal of Kyiv secondary school No. 84, Honored



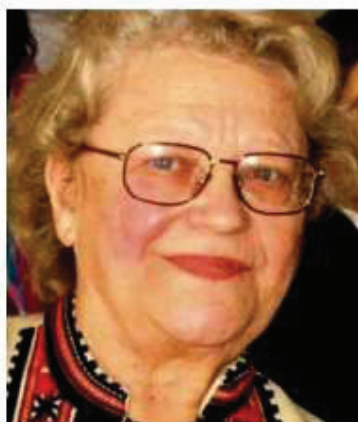
Teacher of Ukraine); a little later – Larisa Koval (in 1974-1982), Natalia Myropolska (from 1980 to the present), Lyudmila Masol (in 1986-2015), Yuriy Yutsevykh (in 1983-2002).



*Tamara Ivanivna Tsvelykh, founder of the Laboratory of Aesthetic Education and Art Education, founder of the theory of aesthetic education in Ukraine*

According to the memoirs of N. Myropolska, we will present the principles of scientific guidance of T. Tsvelykh to applicants and postgraduates, which sound like guidelines for modern young scientists: thoroughly study the theory of the issue not only from professional but also popular science literature (where interesting hypotheses, results, concepts are often presented); do not repeat yourself in articles; do not go on business trips to Moscow... [11, p. 15].

Each person who joined the laboratory's activities made his own mark on its scientific "portrait". Thus, during 1978-1992 The laboratory was headed by **Lyudmila Oleksandrivna Khlebnikova** (1931-2021), Candidate of Pedagogical Sciences, a specialist in the theory, methods and practice of musical education of schoolchildren, a researcher of the pedagogical traditions of choral art in Ukraine, issues of personality education in children's amateur choral groups and children's opera groups, the author of programs and textbooks on music for secondary schools, methodological guides on choral singing at school. L. Khlebnikova was a follower of the pedagogical ideas of D., popular in the 70s-90s. Kabalevsky, which she systematically adapted and developed on the basis of Ukrainian national traditions, and since 1973 she has led a group of teachers and scientists who tested the experimental program of D. Kabalevsky's musical



*Lyudmila Oleksandrivna Khlebnikova,  
Candidate of Pedagogical Sciences*

education in Ukraine. The result was the manual “Teaching Music according to the System of D. B. Ka-balevsky” (1980) and musical reading books, which were used for a long time by students of music and pedagogical faculties and music teachers. In the late 80s, the scientist led a team of authors who developed a music curriculum based on the ideas of D. Kabalevsky specifically for Ukrainian schools (1988).

L. Khlebnikova combined scientific and pedagogical activities. Nowadays, when for various reasons we are losing singing traditions in schools, her unique experience as the inspirer of the annual

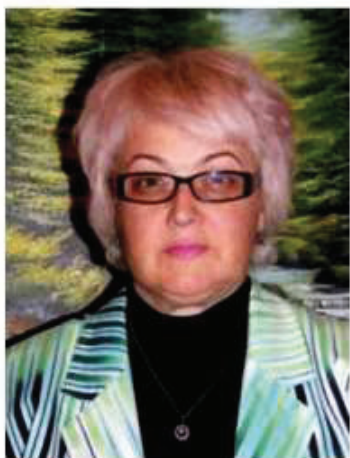
school event – the competition of class choirs at the Vasyl Sukhomlynsky Ukrainian College (Kyiv) deserves a detailed study. As well as the fifteen-year experience of cooperation with the Tarasiv eight-year school in the Kyiv region, where the idea of mass choral singing was implemented, the school opera theater operated; this institution was the first in Ukraine to receive the title of “School of Excellence in Aesthetic Education” and the only one to receive the title of “Singing School” [3]. From this experience, manuals crystallized (“Extracurricular work on music at school”, 1961; “Choral amateur art at school as a means of aesthetic education of students”, 1964; “Opera at school”, 1969; “Songs of struggle and victory” (From the history of songs), 1978; “Methodology of choral singing in primary school”, 2006) and others), textbooks on teaching music, etc. [9].



*Ivan Andriyovych Zyazyun,  
Academician of NAPNU*

In 1992-1993, the laboratory was headed by **Ivan Andriyovych Zyazyun** (1938-2014), Doctor of Philosophy, the first Minister of Education and Science in independent Ukraine (1990-1991), later the organizer and director of the Institute of Pedagogical Education and Adult Education of the National Academy of Sciences of Ukraine (since 1993). His works dedicated to pedagogical skill,

beauty and ethics of pedagogical action, ideas of the life-creativity of the individual and many others formed the foundation of the “pedagogy of good”, which the scientist promoted in his scientific work and his own life [8]. The scientific and human connection of the laboratory with the outstanding scientist lasted until the end of his earthly life.



*Lyudmila Mykhailivna Masol,  
leading researcher of the  
Laboratory of Aesthetic Education  
of the Institute of Educational  
Problems of the Academy of  
Sciences of Ukraine, Candidate of  
Pedagogical Sciences*

The scientific and methodological activities of **Lyudmila Mykhailivna Masol** (born 1953), head of the laboratory in 1993-2003, candidate of pedagogical sciences, are associated with the theoretical substantiation and wide implementation of the concept of integrated art education; first of all, this is a pedagogical model of polycentric integration of content, the main ideas of which are disclosed in the monograph “General Art Education: Theory and Practice” (2006), the creation of curricula, textbooks in the field of “Art” from the 1st to the 11th grade (“Art”, “Artistic Culture”), methodological support for the course (textbooks, cases, notebooks, etc.), in manuals for teachers on the methodology of teaching art and other publications. The conceptual ideas of integrated art education were laid down in the State Educational Standard

of 2004, revised in 2011, which was created by a group of scientists and teachers under the leadership of L. Masol and provided for horizontal (all types of art) and vertical (from the first to the final grade) continuity.

The art educational branch (in the mentioned 2004 document – the educational branch “Aesthetic Culture”) was represented by content lines – musical, visual (visual) and artistic-synthetic (choreographic, theatrical, screen art), as well as cultural, which considered art as a leading component of artistic culture (in the 2011 edition – musical, visual and cultural). That is, the standard set the industry's benchmark for comprehensive mastery of various types of art, expansion and enrichment of the content of school art education, and systematic integrative connections – for the sake of a holistic artistic picture of the world [5].



*Myropolska Natalia Yevhenivna – Doctor of Pedagogical Sciences, Professor, Chief Researcher of the Laboratory of Aesthetic Education and Art Education of the Institute of Educational Problems of the National Academy of Sciences of Ukraine*

**Nataliya Yevhenivna Myropolska** (born 1946), Doctor of Pedagogical Sciences, Professor, Honored Worker of Science and Technology of Ukraine, student of T. Tsvelykh, headed the laboratory in 2003–2006 and in 2008–2012. The main scientific achievement of the scientist is the development of the concept of aesthetic logosphere, which, first of all, was embodied in the monograph.

“The Art of the Word in the Structure of the Artistic Culture of Students”. This promising scientific idea is consistently pursued by the scientist in research on the issues of aesthetic education of students by means of the art of the word.

A significant place in the circle of scientific interests of N. Myropolska – education of the personality through the art of dramatic theater, which the scientist implements in various aspects depending on the demands of the socio-cultural situation, focusing, in particular, on the specifics of the perception of dramatic art, educational methodological features of the activities of the school theater team, audio theatrical communication in art lessons in distance learning conditions, etc.

She developed technological methods for the functioning of the aesthetic logosphere of the school in its influence on the values of subjects, including the use of foreign language artistic terminology, involving students (mainly high school students) in literary and artistic translation as a



mediator between cultures; The ideas of audio-media space, actualization in the conditions of virtualization of the educational process and distance learning of theatrical audio art in aesthetic education, methods of overcoming the risks of primitivization of perception and thinking, which are intensified against the background of universal clip thinking and visualization of life, etc. have been introduced.

N. Myropolska is the developer of the basic educational subject “Artistic Culture” for grades 10-11, the author and co-author of methodological support for it: curricula, textbooks, workbooks, three manuals, reading books, etc.; she paid considerable attention to the preparation of teachers for the introduction of artistic culture into the educational process of the school [5; 12].



Professor  
Komarovska O.A.

Since 2013, the unit has been headed by **Oksana Anatoliivna Komarovska**, Doctor of Pedagogical Sciences, Professor. O. Komarovskaya is the developer of the idea of the artistic and educational space of the institution, artistic communication in the educational process; the author of the scientific substantiation of the identification and development of an artistically gifted individual in the system of primary specialized art education (monograph “Artistically gifted individual: search, identification, development”, 2014; curricula of primary courses in the history of theatrical art, history of choreographic art (2012), history of dance (2023) for art schools).

For over 25 years, O. Komarovskaya worked at the Kyiv Academic Opera and Ballet Theater for Children and Youth, studying the pedagogical aspects of the influence of musical and theatrical art on the personality (“Theater and School: Educating Like-Minded People. A Book for Teachers and Parents”, 2006). Involvement in the processes of reforming general art education, in particular the preparation of a new generation of educational standards (2018 – primary education, 2020 – basic education, 2024 – specialized education), continued in the development of standard educational programs for primary education (art branch) as part of the author's teams, model curricula for the integrated course “Art” for basic school (as part of the working group by order of the Ministry of Education and Science of Ukraine), textbooks, manuals.

While maintaining continuity with the previous educational standard, in particular regarding integrated art education, the standards of the new

generation (in the concept of the “New Ukrainian School”) emphasize the competence potential of the art branch, emphasize the task of art education in the formation of a complex of key life competencies of an individual in combination with the formation of his artistic and value sphere, and the development of the ability to self-realize through art in any professional direction.

The inevitable processes of digitalization of education, which intensified against the backdrop of the Covid pandemic and the sharp transition of children's education to a distance format, led to research into the readiness of art teachers for new realities and were embodied in the materials of the section on art education in the Concept of Raising Children and Youth in the Digital Space” [6]. The full-scale war, which began on February 24, 2022, exacerbated the issue of military-patriotic education as a need to protect our native culture and specify the possibilities of art education in solving these urgent problems. O. Komarovska initiated a distance all-Ukrainian educational project (webinar series) for teachers “Ukrainian Art in the World: Names and Destinies”.

The activities of Volodymyr Mykhailovych Vilchynsky, Stanislav Petrovych Svyd, and Yuriy Yevgenykh Yutsevykh significantly influenced the formation of the laboratory's scientific image and the establishment of its scientific traditions.

V. Vilchinsky is a well-known scientist and teacher-methodologist. The value of the publications prepared by him lies in their special practical orientation, since everything that was created by V. Vilchinsky, a scientist, was based on the many years of experience of V. Vilchinsky, a teacher of fine arts: in parallel with scientific work in the laboratory, he worked at school No. 87 in Kyiv.

The scientist's achievements include educational programs (“Learn to Draw” for grades 3 and 5) and textbooks, more than 70 manuals on fine arts, selections of reproductions (“Landscape”, “Still Life”), filmstrips, etc. According to the memoirs of N. Myropolska, L. Khlebnikova, V. Vilchynskyi possessed a unique pedagogical talent and, like a magician, combined stories with his own demonstration of the most complex techniques and techniques, which immediately became accessible to children and teachers.

S. Svyd (1925-2007), candidate of pedagogical sciences, dedicated his life to the revival of Ukrainian folk traditions in teaching children the fine arts. The scientist also enthusiastically passed on his passion for graphics, Easter egg making, the art of vytynanka, Petrykivka painting, the art of book design, etc. to teachers, working as a methodologist in fine arts at the city institute for improving teachers' qualifications, and later to school

students, encouraging them to engage in direct visual activity in various techniques (drawing, painting, weaving, embroidery, Easter egg making, Petrykivka painting). “Every student can be taught to draw” – for him it was a pedagogical axiom, which he embodied in the methods and in the candidate’s thesis “Pedagogical guidance of the visual activity of students of grades 4-6” (1986), which was later published by the Precarpathian University as a course of lectures (1992).

S. Svyd’s book “Artistic techniques in school”, compiled together with the talented teacher V. Protsiv on the basis of “living material” – numerous meetings with talented folk masters from all corners of Ukraine, remains an invaluable cognitive and methodological material for both modern teachers, students of art faculties, and parents. The methodological developments of S. Svyd on teaching students with special mental development, which are the result of his own pedagogical practice in the Kyiv auxiliary boarding school No. 3 and which prove the extraordinary art-therapeutic value of artistic creativity. Unfortunately, a number of studies and methodological developments, educational albums of S. Svyd remained in manuscripts, such as the album “Vytynanki” [13].



*Book covers by V. Vilchynsky, S. Svyd*

**Yu. Yutsevich** (1932-2009), candidate of pedagogical sciences, musician-vocalist and talented organizer of pedagogical work. His “Dictionary of Musical Terms” has survived several reprints; A special place in the scientist's work was occupied by scientific and methodological works on the formation, development and preservation of the singing voice, the basics of vocal methodology (curriculum of the 70s-80s: “Voice staging”, “Fundamentals of vocal methodology”, “Vocal class”, “Fundamentals of scientific research; teaching aids”, “Theory and



*Candidate of Pedagogical Sciences  
Yuriy Yevgenovich Yutsevich*

methodology of the formation and development of the singing voice” (1998), “Traditions of the Ukrainian singing school and the creative development of students”. Before scientific activity in the laboratory (since 1983), Yu. Yutsevych went through a long professional path: from the inspector-methodologist of the Department of Higher Education of the Ministry of Education of the Ukrainian SSR (where he organized the training of music teachers and music educators of pedagogical educational institutions), work in the Republican Council of the Pedagogical Society of the Ukrainian SSR, where he implemented creative and scientific interests in the department of aesthetic education; in 1966-1990 he worked as a member of the scientific and methodological council for musical education of the Ministry of Education of the USSR, and until 1991 he was a representative of Ukraine in the scientific and methodological commission for vocal education of the Ministry of Culture of the RSFSR.



*Pages of the diary of the laboratory of aesthetic education  
and art education*



While working (1973-1983) in the Republican Council of the Pedagogical Society of the Ukrainian SSR, Yu. Yutsevich initiated the collection "Music at School", popular among teachers, which with different editors (Yu. Yutsevich, G. Padalka, O. Ravvinov, L. Khlebnikova) survived more than a dozen and a half issues. These facts of the biography of the scientist and his colleagues (which requires separate investigation) give a sense of the atmosphere of scientific and methodological searches of the last quarter of the last century and the importance of the laboratory of aesthetic education in them [2; 5].

The contribution to the development of scientific and pedagogical traditions of the laboratory of Doctor of Pedagogical Sciences Svitlana Konovets (with a focus on moral and ethical aspects of art education, development of the idea of the creatosphere), Doctors of Philosophy Svitlana Ulanova (philosophical aspects of research into historical and cultural and art and pedagogical processes) and Olena Onishchenko (aesthetic and philosophical research into the processes of artistic creativity), Candidates of Pedagogical Sciences Viktoria Ragozina, whose scientific interests are focused on the artistic development of children of early and preschool age, Iraida Rudenko – the author of research into the creative activity of schoolchildren in visual arts, methods of teaching visual arts to students of pedagogical universities, Oleksandr Bazelyuk – a researcher of the potential of ICT in art education, now Valeria Vlasova (issues of distance education, teaching methods fine arts) and other scholars.

A separate aspect of the laboratory's activities is the training of scientific personnel for the whole of Ukraine and other national scientific schools: among postgraduate and doctoral students, scientific correspondents, applicants – scientists from Kazakhstan, Kyrgyzstan, Moldova, Belarus, Poland, etc. The laboratory studies and processes the all-Ukrainian and foreign experience. One of the significant achievements was the implementation during 2011-2012 under the leadership of L. Masol, who served as a UNESCO expert from Ukraine on art education, of a multifaceted study of the state of art education in Ukraine at the end of the first decade of the 21st century within the framework of the international project UNESCO/IFGS: the holistic system of art education, its structure, content and forms of education and personality development in the system of preschool, general secondary, extracurricular, and professional art education were analyzed and described; The project implementers are focusing on the artistic and educational activities of libraries, museums, theaters, philharmonics, technologies of teaching art and learning through art [7].

The indispensability of theory and practice in the laboratory's activities is demonstrated by all-Ukrainian experiments (by order of the Ministry of

Education and Science of Ukraine), such as: “A holistic system of artistic and aesthetic education and upbringing in the process of implementing integrated courses” (2005-2014) with the participation of more than 150 general educational institutions of Ukraine (scientific supervisor – L. Masol). For ten years, the annual School of Methodological Experience “Development of the Creative Potential of Students of General Educational Institutions in the System of Poly-Artistic Education and Upbringing” worked together with the Mykolaiv OIPPO, which was initiated as an all-Ukrainian one, and later acquired the status of an international one (scientific supervisor L. Masol) (unfortunately, interrupted by the Covid pandemic, and now by the war). On the basis of the Vinnytsia City Center for Artistic and Choreographic Education of Children and Youth “Barvinok”, an all-Ukrainian experiment “Development of Artistic and Creative Personality through Interaction of Different Types of Art in the Conditions of a New Model of an Extracurricular Educational Institution” was being developed (2009-2015, scientific supervisor O. Komarovska).

The result was the development of 11 educational programs in artistic disciplines for after-school programs, which received the seal of the Ministry of Education and Science (“After-school. Complex of programs of artistic direction”, “Folk and stage dance in the palette of arts”). In 2021, an all-Ukrainian experiment “Development of a creative personality in the artistic and educational space of the lyceum of arts” was launched on the basis of the Kherson Tavriysky lyceum (scientific supervisor O. Komarovska), the course of which was complicated by military operations and the city being under temporary occupation. However, the teaching staff showed incredible resilience, continued experimental work, maintaining a high standard of training of lyceum students in both general education and art components, gaining experience that will still be studied and understood by pedagogical science [4].

General ideas about the spectrum of scientific and scientific-methodological activities of the laboratory – which, on the one hand, responds to the demands of society and in particular the pedagogical community, and on the other hand, predicts such demands – can be formed thanks to the panorama of research issues of at least the last decade (since the planning of scientific research began to take place according to a specific topical problem for the entire unit) [10].

Thus, at the end of the first decade of the 21st century, a competency-based approach to learning was actualized in the educational systems of different countries of the world, which was embodied in the laboratory's research in the publication.

“Formation of basic competencies of students of a general school in the system of integrative art education” (2010), which actually predicted the modern reform of the education system – a new stage of research into the competency potential of the art industry in the concept of the “New Ukrainian School”, to which the laboratory staff is also involved.

In the early 2010s, the issues of expanding the boundaries of art education, the impact of art on the overall development of the individual come to the fore; as a response, the laboratory implements the idea of aestheticization of thinking, in the context of which art appears as a universal tool for schoolchildren to master knowledge from various spheres of life (“Aestheticization of the educational process in primary and secondary schools through the means of art”, 2010-2012).

Subsequently, a significant public demand for studying the problem of subjectivity and the role of the artistic and educational space in its education, a technological approach in art education, became noticeable, which was reflected in the development by the laboratory of the topic “Artistic and aesthetic technologies of extracurricular educational work in primary schools” (2013-2015).

During 2016-2018, the focus of research attention was on the topic of “Formation of artistic preferences of primary and secondary school students”, which was caused by the need to rethink the definitive field of artistic and aesthetic consciousness of the individual, introducing the category of artistic preferences into the conceptual system as a response to requests for “innovative personality” – as an urgent task of the industry.

Society's demands for a creative personality, especially at the end of the second decade of the 21st century, which intensified in the context of the processes of globalization of life and thinking, led to attention to the value sphere of the younger generation; the focus of the laboratory's research interest was the topic “Education of artistic values of students in the educational environment of a general secondary education institution” (2019-2021), in particular the dialectics of objective and subjective artistic values and the development of methodological tools for tactful pedagogical management of this process.

The full-scale war insidiously unleashed by the aggressor against our state has particularly exacerbated the issue of information security of the individual. Art education is turning into a tool of information warfare; its significance in supporting the spirit of the nation, in the patriotic upsurge that our country is currently experiencing, is growing. The rapid spread of information on social networks, which overcomes borders in its acquisition and processing, the general digitalization of public and personal life, are all realities of education, in particular, artistic education.

The Ukrainian virtual media space is filled with works of patriotic content, the impact of which on the public consciousness of Ukrainians is incredible. But along with the positive trends in people's communication in the virtual dimension, the risks of underestimating quasi-artistic media content containing anti-values are growing – imposing threatening meanings of violence, inciting hostility, distorted interpretation of national cultural values, leveling interpersonal communication, etc. All this is currently in the focus of the laboratory (“Aesthetic Education of Student Youth by Means of Artistic Communication in the Virtual Media Space”, 2022-2024).

One of the most complex consequences of the war, which require systematic intervention of teachers in cooperation with psychologists, were emotional traumas, stresses, and pre-depressive states in children of different ages. Obviously, it is time for an in-depth study of pedagogical art therapy technologies in working with children affected by the war, in which the artistic potential is quite significant. Attention to these aspects of art education is also becoming the focus of the laboratory's attention in the near future.

In addition to publications in Ukrainian and foreign publications, monographs, manuals, etc., the laboratory's activities, scientific, theoretical, and methodological achievements of its scientists are systematically covered in the all-Ukrainian scientific and methodological journal “Art and Education”, which has been a partner of the unit since its foundation (1996), and its employees are members of the editorial board. The initiator and editor-in-chief of the journal, which immediately became popular among teachers and the scientific community, was Lyudmila Masol in 1996-2014, who in 2015 passed the baton to her student Viktoria Ragozina.

Even these “laconic touches to the portrait” indicate that the history of the laboratory is a reflection of the processes of many decades of formation of the theory and methodology of art education and aesthetic education, which in turn reflects historical and cultural processes and, more broadly, the socio-political realities of the life of Ukrainians. However, many more facts from the history of the laboratory as a scientific unit require in-depth study and reflection precisely in order to understand the context and trends in the formation of art pedagogy in Ukraine.

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## **SCIENTIFIC SCHOOL OF PROFESSOR O. Y. ROSTOVSKY: MEMORIES, REFLECTIONS, FACTS**

“The world was catching me, but it didn’t catch me!” – this is what my father repeatedly said, and for Ukraine – a famous scientist-pedagogue, author of many scientific and methodological manuals and articles on the problems of musical education of schoolchildren and professional training of future music teachers, Professor Oleksandr Yakovych Rostovsky (1946–2016).



*Professor  
O. Ya. Rostovsky*

A certain symbolism of this phrase, which the outstanding philosopher G. S. Skovoroda bequeathed to write on his tombstone, is that O. Ya. Rostovsky shared his philosophical and pedagogical views, in particular: on the upbringing of a new person through self-knowledge, accessible to him with the help of reason and inner sense; “related” work that takes into account the natural inclinations of a person and ensures the self-affirmation of the personality. In 2016, Professor O. Ya. Rostovsky was awarded the highest distinction of the Presidium of the ARN of Ukraine – the Grigoriy Skovoroda medal – for many years of conscientious work and great personal contribution. In general, for his scientific and pedagogical activities, O. Ya. Rostovsky was awarded the Certificate of Honor of the Ministry of Education of the Ukrainian SSR (1983); Certificate of Honor of the Ministry of Education of Ukraine (1995, 1998); Certificate of Honor of the Chernihiv Regional Council (2008); numerous certificates of the Mykola Gogol Nizhyn State University and inclusion on the University's Board of Honor; the badge “Excellent Public Education Worker of the Ukrainian SSR” (1990) and “Excellent Education Worker of Ukraine”; the badge of the Ministry of

Education of Ukraine "For Scientific Achievements" (2006); "Honored Employee of the Mykola Gogol National University" (2010); with a diploma of the Laureate of the annual regional prize named after Georgy Voronoy for a significant personal contribution to the development of domestic science and conscientious work in the field of higher education of the Chernihiv region in the name of Independent Ukraine (2013).

The school of life of Professor O. Ya. Rostovsky began on March 13 (officially – March 15) 1946 in the village of Chupyra, Bila Tserkva district, Kyiv region. His parents – Yakiv Andriyovych and Hanna Petrovna – were village teachers. At the genetic level, the boy was passed on the life experience of his family and parents. After the birth of his son, the family moved to Volyn, to the Shatsk district, the village of Pishcha, and later – to Khripsk.

Gradually, the Rostovsky family became large. Early involvement in the father's teaching profession influenced the professional choice of children: four out of six became teachers. Children adopted the experience of their parents, who were constantly working, because managing a village school, preparing for lessons required discipline and the ability to organize their day.

In his free time from studying and housekeeping, little Oleksandr loved to play music and listen to his father, who was a history teacher, tell stories about the war. All this influenced the formation of the teenager's personality. It is natural that the candidate's dissertation of O. Ya. Rostovsky (1979) was on the topic "Aesthetic education of adolescents by means of heroic music", because the heroism of the feat inspired action [3, p. 16].

Hearing the sounds of the bayan, the inquisitive and persistent Oleksandr independently mastered playing the old school accordion. From a self-tutor, he mastered musical notation, understood the repertoire of songs, and played by ear. Student amateur activities, performances in neighboring villages, and excellent studies deserved a reward. Everyone was happy when his father carried out the family's decision and brought a brand-new "Weltmeister" accordion from Brest.

This determined the future fate of the young man, which he linked with music. Oleksandr entered the Lutsk Pedagogical College in the music department, which he graduated with honors in 1965. By the way, when entering the school, a problem arose – they did not accept documents for the music department, since the boy had not studied at a music school. There was no such school in the village, so with the support of his relatives, Oleksandr graduated from a music school in Lutsk as an external student [3].

The second attempt to enter the Lutsk Pedagogical College was successful. V. Pensky, a well-known teacher in Podillia, who was a member of the admissions committee, noted the applicant's knowledge and abilities and took the young man to his accordion class. The authority of V. Pensky and his school of playing the instrument set high standards for Alexander Rostovsky, which he successfully overcame. Studying at the school was fruitful and exciting, as the demanding teachers and the urban atmosphere of the ancient Volyn city encouraged diligent acquisition of knowledge and skills.

With special warmth and gratitude, Oleksandr Yakovych later recalled his teachers, who laid the foundations of his musical knowledge, honed his professional skills, and showed human care and kindness. He persistently mastered solfeggio, understood music-theoretical disciplines and practical music-making. Daily long-term classes and concerts developed willpower, tempered character, and encouraged further enrichment of knowledge.

Life in historical Lutsk, the legends of Lyubart Castle formed the aesthetic tastes of the young man, stable national views: respect for Ukrainian traditions, Ukrainian speech, and Ukrainian song. Oleksandr Yakovych manifested his attitude to Ukrainian culture everywhere: in his studies, in his family, at work, and in "higher authorities". It would later become the basis of his scientific achievements and practical recommendations [3].

It is on the concept of musical education of schoolchildren based on Ukrainian national culture that the music programs for comprehensive schools developed by Professor O. Ya. Rostovsky are based. They have absorbed the traditions of folk and achievements of modern Ukrainian pedagogy, and advanced pedagogical experience of teachers. Oleksandr Yakovych carefully developed questionnaires to study and generalize the experience of music teachers in the cities of Ukraine, approving them in the Ministry of Education. The scientist involved teachers, graduate students, and student interns in the experimental survey. The processing of questionnaires provided practical material for improving teaching methods and the skill of teaching children to listen and hear music. Thus, in his work "Theory and Methodology of Musical Education," O. Ya. Rostovsky wrote: "In order for pedagogical influences to be appropriate, the teacher should take into account, first of all, the individual differences of children in their attitude to music and the motivation for musical activity. To do this, he must have an idea of the general and musical development of each student, his life and musical experience, level of knowledge, musical perception skills, etc [4].



He also noted: "A teacher must constantly put himself in the shoes of his students, look at himself through their eyes, strive for spiritual closeness with them, but not impose his views, impressions, categorical judgments and assessments" [5]. This approach was also inherent in the teachers of Oleksandr Yakovych.

After graduating from the Lutsk Pedagogical College, his accordion teacher V. Pensky advised the exemplary graduate to continue his studies in Nizhyn, although there was an opportunity to study in Kyiv. It was in Nizhyn, thanks to the rector of the institute, candidate of philosophical sciences M. I. Povod, that the training of teachers of music and singing was first introduced in Ukraine. Since 1956, the specialization "Music and singing" existed at the Faculty of Philology, and in 1964 an independent music and pedagogical faculty was created. So, O. Ya. Rostovsky made his choice. Nizhyn State Order of the Red Banner of Labor Pedagogical Institute named after M. V. Gogol impressed the young man from Volyn with its grandeur and glorious history. Oleksandr Yakovych defended his knowledge gained in Lutsk with honor. At the entrance exams, he demonstrated such mastery of the musical instrument that he impressed the teacher, virtuoso musician K. A. Fedotov. It was he who took Alexander into his class. Later, their relationship grew into a strong friendship and joint work on the development of the music and pedagogical faculty.

Heading the dean's office and the department, K. A. Fedotov prepared a replacement for himself from diligent and responsible young people, strongly recommending to engage in scientific activities. Among such young people was O. Ya. Rostovsky. "Olexander studied hard, worked hard both as an instrumentalist-performer and as a teacher-researcher. It was for these qualities that the young teacher was left at the Gogol University" [1].

Having a reputation as a reputable student and having passed the state exams with flying colors, Alexander Yakovlevich was recommended for work in the higher education system. So, O. Ya. On August 15, 1969, Rostovsky was enrolled as a teacher of the Department of Music and Singing of the Music and Pedagogical Faculty of the Nizhyn State Pedagogical Institute named after M. V. Gogol, confirming the now famous motto of the founders of this glorious historical institution: "LEBORE ET ZELO" – "By Labor and Diligence".

The first entry appears in the young teacher's work book – a teacher of the accordion class of the Department of Music. O. Ya. Rostovsky successfully combined pedagogical work at the institute with musical and educational work, which was also called socially useful. As Alexander Yakovlevich later indicated in his five-year reports, these were speeches, solo concerts in front of schoolchildren and students; leadership of the

agitation and cultural brigade. On the terms of hourly payment, he worked as an accordion player at the Nizhyn Cultural and Educational School; provided methodological assistance to amateur artistic activities of the machine-building plant (now – “Nizhynsilmarsh”) [2].

The future professor was the responsible curator of the academic group of students of the music and pedagogical faculty. He often held various events, discussions, individual conversations with students. His first group was powerful and special. Most of its members were the same age as Alexander Yakovlevich, and also graduated from pedagogical and music schools. Among them are now known in Nizhyn and Ukraine: O. S. Golub, L. V. Davydenko, L. I. Kapustina, V. M. Kurson, P. V. Protas, S. M. Rodin and others. Three of them – S. O. Golub, V. M. Kurson and S. M. Rodin – were deans of the music faculty.

O. S. Holub, Laureate of the National All-Ukrainian Music Union Prize, Director of the Nizhyn Children's Music School and permanent leader of the children's exemplary choir “Syayvo” recalls O. Ya. Rostovsky: “In a friendly manner, with sincere kindness and foresight, Oleksandr Yakovych gave us advice, successfully guided us in the educational path, helped solve personal problems”. These friendly, professional ties, which combined the theory and practice of musical education and were an adornment of human relations, were preserved for many years [3].

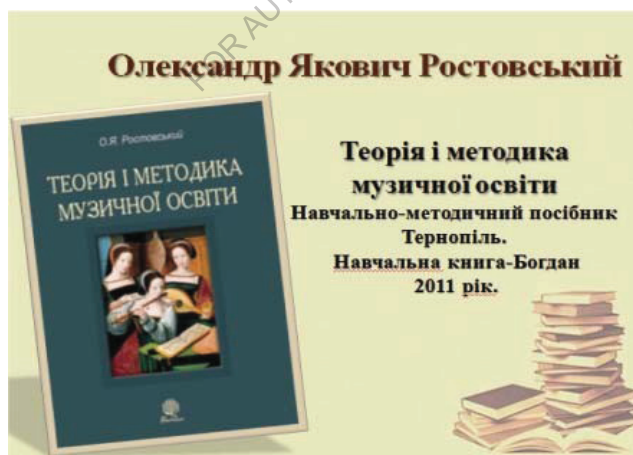
In the fall of 1975, O. Ya. Rostovsky successfully passed the exams and was enrolled in graduate school at the Research Institute of Pedagogy of the Ukrainian SSR. Memories of graduate school studies in the specialty “Theory and History of Pedagogy” were filled with various events, communication and impressions. At home, Oleksandr Yakovych talked about the friendly atmosphere in the collective of learned intelligentsia, friendly communication and valuable advice from the scientific supervisor L. O. Khlebnikova, admired the comprehensive erudition of T. I. Tsvelykh, G. M. Padalka and other members of the department. When choosing and approving the topic of his candidate's research, his personal scientific interests were taken into account – “heroic music” and the advice of the scientific supervisor – “aesthetic education”. In 1979, O. Ya. Rostovsky defends his PhD thesis on the topic “Aesthetic Education of Teenagers by Means of Heroic Music” – a topic that has not lost its relevance today.

Alexander Yakovlevich made significant efforts at all educational levels to base music education on the principles of continuous connection of primary, secondary and higher education. He understood that the key area of work in this system was the training of teachers. He taught courses “Methodology of Teaching Music in a Comprehensive School”, a special course “Pedagogical Foundations of the Formation of Musical Perception of

Schoolchildren”, “Theory and History of Music Pedagogy”, “Methodological Analysis of Problems of Music Pedagogy in the Higher School System”, History of Western European Music Pedagogy” and others [3].

O. Ya. Rostovsky worked with inspiration and perseverance on his dissertation for the degree of Doctor of Pedagogical Sciences on the topic “Pedagogical Foundations of Managing the Process of Musical Perception of Schoolchildren”, which he successfully defended in 1994. The main content of the research was reflected in numerous publications. Even before defending his doctoral dissertation, he had written and published 5 teaching aids, 6 school programs, 14 articles in scientific collections and journals.

Musical education was given one of the leading places in the spiritual development of a person. O. Ya. Rostovsky argued: “Music is one of the most powerful means of education, which gives an aesthetic coloring to the entire spiritual life of a person. If the content of spiritual culture is made up of aesthetic, moral, and worldview values of society, then music is an intonational way of expressing these values. Creating an exciting image of the world and man, revealing the psychological wealth of the individual, organizing spiritual communication between people and generations, music becomes an invariable means of creative enrichment of the aesthetic experience of humanity, its actualization and influence on the younger generation” [4].



The work on the doctoral research lasted 16 years. The results were approved at international, all-Union, republican and other scientific and practical meetings. The study of various literature, publication of articles in

scientific and methodological collections and journals, processing of questionnaire surveys of teachers were an integral part of Oleksandr Yakovych's life. To write his dissertation, the scientist used more than 417 units of basic literature and thousands of processed experimental questionnaires.



*Scientific works  
of Professor  
O. Ya. Rostovsky*

The successful defense of the doctoral dissertation and the favorable reviews of his opponents – Academician of the Academy of Sciences of Ukraine, Doctor of Philosophy I. A. Zyazyun, Doctors of Pedagogical Sciences, Professors L. G. Koval and G. M. Padalka – became the “Crown of Creative Search” and further practical actions.

Oleksandr Yakovych Rostovsky is a well-known scientist-pedagogue in Ukraine, one of the founders of modern music pedagogy. He is the author of more than ten scientific and methodological manuals, 150 scientific studies published in professional publications in Ukraine and abroad.

The scientist's monographs and manuals received favorable reviews and demand from practicing teachers: “Pedagogy of Musical Perception” (Kyiv, 1997), “Methodology of Teaching Music in Primary School” (Ternopil, 2000, 2001), “Methodology of Teaching Music in Primary School” (Ternopil, 2000, 2001), “Lectures on the History of Western European Music” (Nizhyn, 2004) and others.

In the scientific works of O. Ya. Rostovsky, the main directions of development of European musical pedagogy from antiquity to the present day were revealed; regularities, principles and methods of forming musical perception of schoolchildren, theoretical and methodological foundations of managing this process; scientific and methodological



principles of musical education of students based on Ukrainian national culture; methodology of musical education of children. Of particular interest are works devoted to theoretical and methodological aspects of professional training of future music teachers, development of their creative qualities [5].

Under the leadership of Oleksandr Yakovych, music curricula for general education institutions in Ukraine were developed and approved by the Ministry of Education. The professor communicated extensively and fruitfully with practicing teachers, spoke at conferences and scientific and practical seminars. The scientist had a subtle and professional sense of time. He understood what kind of music modern Ukrainian schoolchildren should hear and learn, and therefore his curricula are relevant and convincing in their methodological component [1].

Professor O. Ya. Rostovsky often acts as a reviewer. He had the opportunity to work with many talented people. Among them: professors V. V. Dubravyn and A. P. Lashchenko; honored artists of Ukraine M. F. Brovchenko and R. M. Borshch; honored artists of Ukraine, professors L. Yu. Shumska and L. V. Kostenko; Honored Workers of Culture of Ukraine S. O. Holub, M. M. Borshch, N. D. Danshina;

Honored Artists of Ukraine M. O. Shumsky and V. G. Dorokhin; winner of the International Pianist Competition V. A. Rosen and many, many others. Most of the wonderful folklore collections and books published by Professor V. V. Dubravyn were also reviewed by Alexander Yakovych.

But the greatest achievement of Professor O. Ya. Rostovsky is his students, his graduate students. The scientific work of graduate students is painstaking and exhausting, but it becomes truly creative when you communicate with such a scientific supervisor as Alexander Yakovych. He always knew how to single out an interesting and promising research topic, reorient it and, ultimately, lead to a successful defense of the dissertation. Under the guidance of the professor, 12 dissertation defenses were carried out, which are distinguished by scientific novelty, depth of thought and originality of approaches.

An important direction was the study of the scientific and methodological foundations of the formation of the personality of a future music teacher in the process of his professional training. As is known, in the light of modern ideas, the goal of music education in a comprehensive school is the formation of musical culture in children as an important and integral component of their spiritual culture.

But in order to educate students' musical culture, the teacher himself must possess this culture. This determined the relevance of the dissertation research on the topic "Formation of musical and pedagogical culture of

future teachers of primary grades and music”, which was carried out by the graduate student of O. Ya. Rostovsky V. V. Mishedchenko, currently an associate professor at the Glukhiv National University named after O. Dovzhenko.

In connection with the reform of the educational sector, the problem of forming the competence of a future music teacher is of particular importance, the level of formation of which characterizes the degree of readiness of a music teacher for musical and educational work and serves as the basis of his mastery. This determines the relevance of the dissertation research on the topic “Formation of professional competence of a future music teacher”, carried out under the supervision of Professor O. Ya. Rostovsky by a postgraduate student of the Khmelnytskyi Humanitarian and Pedagogical Academy M. A. Mykhaskova, currently a professor, head of the Department of Theory and Methods of Musical Art of this Academy.

One of the areas of research is instrumental and performing training of future music teachers of secondary schools. If the main goal of a professional musician-performer is the most complete disclosure to the listeners of the artistic content of the performed work, then the main goal of a music teacher is the formation of musical culturer of students in the process of various musical activities, in particular instrumental and performing.

A significant contribution to the study of instrumental and performing training was the dissertation research on the topic “Formation of readiness of future music teachers for instrumental and performing activities”. It was carried out by a graduate student of O. Ya. Rostovsky L. V. Huseynova, currently an associate professor of the Department of Instrumental and Performing Training, in the past – the dean of the Faculty of Culture and Arts named after Alexander Rostovsky of the Nizhyn State University named after Nikolai Gogol [5, pp. 10–12].

The importance of the experience of interpreting music of different eras for the professional activity of a music teacher, the significance of stylistic principles in his instrumental and performing training determined the relevance of the substantive dissertation research on the topic “Formation of musical and stylistic ideas of future music teachers in the process of instrumental and performing training”, carried out by postgraduate student O. M. Shcherbinina, currently an associate professor of the Department of Instrumental and Performing Training of the Nizhyn State University named after M. Gogol. In the process of instrumental and performing training of a future music teacher, the educational interaction between the teacher and the student is of great importance, which is the

basis of educational and performing activity; it opens up great opportunities for the development of the student's individuality, his creative qualities, interests, needs and aspirations. This determines the relevance of the dissertation research on the topic: "Methodological principles of interaction between a teacher and a student in the process of learning to play the piano", carried out by a graduate student V. V. Revenchuk, currently an associate professor at the Department of Instrumental and Performing Training of the Nizhyn State University named after M. Gogol.

The expansion of the tasks and content of musical and pedagogical education leads to increased requirements for the personality of a future music teacher. These requirements include, first of all, thorough musical and theoretical, performing and methodological training; the focus of professional training on the formation of motivation for pedagogical activity. The problem is to form in future music teachers the correct worldview, stable pedagogical beliefs, motivation and readiness for musical and educational activity during the years of study at a higher education institution.

A significant contribution to the study of the specified problem was the research under the leadership of Professor O.Ya. Rostovsky "Methodology of Formation of Motivation of Pedagogical Activity in Future Music Teachers", performed by postgraduate student O. O. Morozova, currently associate professor of the Department of Theory and Methods of Musical Art of the Khmelnytsky Humanitarian and Pedagogical Academy [6].

In the modern information world, the requirements for the professional training of a future music teacher are significantly increasing, an important and necessary component of which is the formation of creative qualities. The development of this problem is devoted to the study performed by postgraduate student Yu. F. Dvornyk, currently associate professor of the Department of Instrumental and Performing Training of the Nizhyn State University named after M. Gogol, on the topic "Formation of Creative Qualities of a Future Music Teacher by Means of Computer Technologies".

In the process of forming the personality of a future music teacher, an important place is occupied by the formation of the experience of a value attitude towards musical art, which, being an important quality of a specialist, contributes to the understanding of the significance of musical phenomena, characterizes the readiness to carry out musical and educational activities at school, and significantly affects its effectiveness. This determines the relevance of the research on the topic "Methodology of forming the experience of a value attitude towards musical art in future teachers of primary grades and music", carried out by postgraduate student V. S. Vergunova, currently an associate professor of the Department of Art

Disciplines of the National University “Chernihiv Collegium” named after T. Shevchenko.

In the process of forming the personality of a future music teacher, an important place is occupied by the formation of his musical and intonation thinking, which, being an important component of musical abilities, determines the success of artistic cognition, and significantly affects the quality of musical and creative activity. The result of studying the current problem was a study on the topic “Formation of musical and intonation thinking of future music teachers in the process of professional training”, carried out by postgraduate student O. V. Spilioti, currently an associate professor at the Department of Music Pedagogy and Choreography of the Nizhyn State University named after M. Gogol.

At the turn of the 20<sup>th</sup> – 21st centuries, the task of modern choreographic and pedagogical education is to develop and implement innovations to ensure the realization of the creative potential of the individual, to create conditions for the development and self-development of a future choreographic teacher in the educational process of higher educational institutions of pedagogical and artistic education.

Creativity in the field of choreographic art is most manifested in the activity of a ballet master. The process of staging a dance at all stages of its creation (from the birth of an idea to the presentation of a choreographic work) is a powerful source of development of the creative potential of a future choreographic teacher. The dissertation research on the topic “Formation of choreographic skills of future choreography teachers in the process of professional training” was carried out by graduate student O. M. Parkhomenko, currently an associate professor at the Department of Music Pedagogy and Choreography of the Nizhyn State University named after M. Gogol [6].

An important direction of scientific research was the study of the problems of musical education of schoolchildren, in particular, the problem of finding opportunities to expand the content of school musical education to extracurricular and extracurricular activities. A significant contribution to the study of this problem was the dissertation research on the topic “Formation of musical culture of younger schoolchildren in the conditions of interaction of general education and children's music schools”, carried out by the postgraduate student of Professor O. Ya. Rostovsky O. M. Hrysyuk, currently an associate professor of the Department of Art Disciplines of the National University “Chernihiv Collegium” named after T. Shevchenko.

An important problem of musical pedagogy and one of its main priorities is the formation and development of children's musical abilities, the search for such ways and methods that would allow to reveal and develop the abilities of



each child. This determined the relevance of the research on the topic “Formation of musical abilities of younger schoolchildren in music lessons”, carried out by the postgraduate student O. V. Koval, currently an associate professor, head of the Department of Music Pedagogy and Choreography of the Nizhyn State University named after M. Gogol [6, pp. 20–21].

The analysis of the main scientific achievements of the postgraduate students of O. Ya. Rostovsky testifies to the relevance and significance of the research carried out. What they have in common is the desire to introduce effective technologies of school music and music-pedagogical education into the educational process, the principle of humanization of educational interaction, methods of artistic-pedagogical communication, educational-performing activity, etc.

In September 2016, by the decision of the Academic Council of the Nizhyn State University named after M. Gogol, the Faculty of Culture and Arts was named after Alexander Rostovsky. Since 2017, the All-Ukrainian Art and Pedagogical Readings in Memory of Professor O. Ya. Rostovsky on the topic “Current Problems of Art Education” have been launched. Seven decades were allotted to the earthly life of Alexander Yakovlevich, but his scientific and life school continues to develop through his students, current and future generations of educators, art critics, intellectuals and patriots-humanists. This, perhaps, is the meaning of the life of a true Teacher.

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## **OKSANA RUDNITSKA – FOUNDER OF DOMESTIC ART PEDAGOGY**

Oksana Petrovna Rudnytska (01.12.1946 – 13.06.2002) – Doctor of Pedagogical Sciences, Professor, Head of the Department of Theory, History of Music and Playing Musical Instruments, Faculty of Musical Art, National Pedagogical University named after M. P. Dragomanov (now the Faculty of Arts named after Anatoly Avdiievskyi of the Mykhailo Dragomanov Ukrainian State University), Head of the Department of Art Education, Institute of Pedagogy and Psychology of Professional Education, National Academy of Pedagogical Education of Ukraine (now the Department of Content and Technologies of Pedagogical Education, Ivan Zyazyun Institute of Pedagogical Education and Adult Education, National Academy of Pedagogical Education of Ukraine) – an outstanding Ukrainian scientist in the field of art education, musician-teacher.

The most significant achievement of O. P. Rudnytska is that she introduced the concept of “art education” into scientific circulation, substantiated its theoretical and methodological principles, proved its non-identity with the concept of “art education”, which she understood as one of the components of art education, along with



*Professor O. P. Rudnytska*

musical, choreographic, theatrical education, and united the disparate fragments of knowledge in the field of art education into a holistic pedagogical system. In her main work “Pedagogy: General and Artistic” (2002), which became a desk book for specialists in the field of art and art education, Oksana Petrovna formulated the scientific novelty of art pedagogy/pedagogy of art, which consists in changing the accents in the ratio of components of dialogic pairs traditional for education, with priority given to the emotional and sensory development of the personality in its relationship with the intellectual; subjective factors of comprehension of artistic meaning along with the assimilation of objective information about art, the world, phenomenon, etc.; subconscious processes of “enlightenment” against the background of awareness of the figurative content of a work of art; satisfaction of the spiritual needs of the individual before pragmatic ones [3]. The indicated correlations emphasize, in the opinion of O. P. Rudnytska, the need to form the subject’s own “I” of the educational process, his independent position, which gives grounds to consider art education as a possible model of humanization of the educational process as a whole [3].

The life path of O. P. Rudnytska was short, but bright and creative. She was born into a family of Ukrainian intellectuals. Her father, Petro



*O. P. Rudnytska  
for the instrument*

Vasylievich Rudnytsky, was a doctor of economic sciences, and her mother was a teacher. It was they who instilled in her daughter a love of art and science from an early age. Oksana Petrovna received her primary art education at the Kyiv Secondary Specialized Art School named after M. Lysenko (now the Kyiv State Musical Lyceum named after M. V. Lysenko), after graduating from which in 1965 she entered the piano faculty of the Kyiv State Conservatory named after P. I. Tchaikovsky (now the National Music Academy of Ukraine named after P. I. Tchaikovsky) with the specialty “performer, concertmaster, chamber ensemble soloist, teacher”.

Having received a diploma with honors in 1970, she came to work at the Department of Theory, History of Music and Playing Musical Instruments of the Kyiv State Pedagogical Institute named after O. M. Gorky (now the Ukrainian State University named after Mykhailo Dragomanov), where she

worked all her life, having worked her way up from accompanist, teacher to head of the department. In 1977, Oksana Petrovna defended her PhD dissertation "Formation of Aesthetic Assessments in Students of Pedagogical Universities (Based on Music)" under the supervision of Candidate of Pedagogical Sciences T. I. Tsvelykh (specialty 13.00.01 – general pedagogy, history of pedagogy). In 1983, she received the academic title of "associate professor". In 1994, she defended her doctoral dissertation in the same specialty, "Formation of Musical Perception in the System of Development of the Pedagogical Culture of a Future Teacher," with Academician V. I. Bondar as a scientific consultant in writing the dissertation. In 1995, she became a professor and headed the Department of Theory, History of Music and Playing Musical Instruments and at the same time the Laboratory of Pedagogy and Psychology of Art Education of the Institute of Pedagogy and Psychology of Professional Education of the Academy of Sciences of Ukraine, which she headed until her last day.

O. P. Rudnytska founded her own scientific school, which has trained more than 20 candidates and 1 doctor of sciences. In addition to supervising the dissertation research of postgraduate and doctoral students, she defended defenses, reviewed scientific papers, and was a member of the expert council of the Higher Attestation Commission of Ukraine.

O. P. Rudnytska scientific interests Rudnytska was extremely broad and covered the problems of methodology, theory and techniques of art education; general and art pedagogy; musical perception, artistic and aesthetic development of the personality; integration of the arts in the context of art education; teacher training for teaching art disciplines and subjects of the educational field "Cultural Studies"; artistic and aesthetic development of a specialist in the vocational education system; methodology of scientific and pedagogical research; ethics of a scientist, etc. The scientist was invited to join the problem group of the M. T. Rylsky Institute of Art History, Folklore and Ethnography, created to study musical perception. In addition, she managed the lecture and concert activities of students of the Faculty of Music and Pedagogy, performed concert programs herself as part of a piano duet, and supervised the work of the student discussion club "Musical Living Room".

The scientific achievements of Professor O. P. Rudnytska were highly appreciated by the foreign scientific community: she was elected a corresponding member of the International Academy of Sciences of Pedagogical Education (IASSP), was repeatedly invited to the jury of various foreign competitions, as well as to give lectures on the problems of art education and make presentations at plenary sessions of international foreign conferences. Over 32 years of scientific and pedagogical activity,

Oksana Petrovna left behind more than 200 scientific works, including 15 monographs and manuals, 9 curricula and methodological recommendations, numerous scientific articles in journals, collections of scientific works and conference materials. Textbook O. P. Rudnytska "Pedagogy: General and Artistic" won in 2003 (posthumously) the first place in the Competition of Scientific Papers among scientists of the National Academy of Sciences of Ukraine in the nomination "Scientific and Methodological Development for Teachers, Lecturers" with the award of a diploma of the 1st degree.

The targeted comprehensive research program developed by O. P. Rudnytska on the problem "Psychological and pedagogical foundations of the formation of general and professional culture of students of artistic specializations" was presented by her in 1996 at a meeting of the Presidium of the Academy of Sciences of Ukraine, received unanimous approval and was successfully implemented by the employees of the Laboratory of Pedagogy and Psychology of Art Education of the Institute of Pedagogy and Psychology of Professional Education of the Academy of Sciences of Ukraine.

The "gold fund" of scientific and educational and methodological works on the problems of art education also includes manuals by O. P. Rudnytska "Perception of Music and Pedagogical Culture of a Teacher" (1992), "Musical and Educational Activities of a Future Teacher" (1992), "Music and Personality Problems: Problems of Modern Pedagogical Education" (1998), "Music and Personality Culture" (1998), "Fundamentals of Teaching Artistic Disciplines" (1998), "Fundamentals of Pedagogical Research" (1998), etc. In 2000, a collective manual edited by O. P. Rudnytska "Ukrainian Art in a Multicultural Space" was published, for which she herself chose the words of Lesya Ukrainka as an epithet: "I touch seven strings, string by string Let my strings resonate, Let my songs fly To my native, beloved side".

These words can be rightfully attributed to the creative achievements of Oksana Petrovna herself, whose scientific ideas "flew" all over Ukraine. Her works became known and sought after by all domestic researchers of the problems of art education. And without exaggeration, it can be said that in recent years, perhaps, not a single scientific work on this problem has been published in Ukraine that would not contain repeated references to the works and publications of Professor O. P. Rudnytska. She herself, in her human qualities, poetic sublimity of nature and resilience in the fight against a serious illness, was also similar to Lesya Ukrainka – outwardly fragile and elegant, but internally strong and indomitable in spirit. Everyone who knew Oksana Petrovna noted her elegance, aristocracy, noble



simplicity, insight, feminine charm and sharp, deep mind, the ability to grasp everything at once and in a few words to outline a new vision of a known problem. She generously gave her ideas to young scientists, knew how to support them, noting the most successful places in the content of their works, and inspire them to further scientific research.

Working slowly and without haste, Oksana Petrovna managed to do a lot, achieving significant results of her activities. She never got stuck in trifles, and approached each matter conceptually. Everything she undertook was performed at the highest – artistic – level, in everything one could feel harmony, deep mastery of the problem, thoroughness, and a subtle sense of proportion. She taught her students the same thing, which is why the works of her school students are distinguished by a high scientific level, depth, and scientific culture of teaching content and its presentation.

Valuing the memory of their teacher and leader, O. P. Rudnytska's students and colleagues first launched a section dedicated to her in 2002 at the annual conference of the Institute of Pedagogy and Psychology of Vocational Education of the Academy of Sciences of Ukraine, and the following year, artistic and pedagogical readings in memory of Professor O. P. Rudnytska. This event, which has been held annually at the Institute for 22 consecutive years, has become a key event for specialists in the field of art and art education. It brings together domestic and foreign scientists, teachers of art institutions of higher and professional pre-higher education, teachers, teachers of extracurricular institutions, applicants for higher education and scientific degrees, artists, philosophers, and teachers of non-art specialties.

In different years, the program of the Rudnytsky Readings included, in addition to holding plenary and sectional meetings, the organization of master classes and creative workshops from teachers-artists, musical greetings from the native Oksana Petrivna of the Anatoly Avdievsky Faculty of Arts of the Mykhailo Dragomanov Ukrainian State University. The Reading is traditionally opened by the Chamber Orchestra under the direction of the Dean of the Faculty, Doctor of Pedagogical Sciences, Professor V. I. Fedoryshyn. In 2010, within the framework of the Readings, the All-Ukrainian and International competitions of scientific and methodological works on the problems of art education were held, which later grew into annual presentations of new works on this problem in the areas: "Scientific works", "Educational and methodological works", "Educational works and sheet music collections", "Reference publications and didactic materials".

In recent years, the topics of the Rudnytsky Readings have expanded, which is reflected in their new title "Continuous Pedagogical Education of

the 21st Century: Experience, Innovations, Trends” [1]. The artistic theme has been supplemented by the issues of adult education, the theory and practice of assessing students’ academic achievements, the formation of research skills in non-formal education, foreign experience in teacher training, planning the work of a primary school teacher, museum pedagogy, etc [2].

Based on the results of the Rudnytsky Readings, starting in 2005, 17 issues of collections of materials have been published: “Theoretical and Methodological Principles of Continuous Art Education”, “Pedagogical Mastery as a System of Professional and Artistic Competencies”, “Continuous Pedagogical Education of the 21st Century”.

In honor of the memory of Professor O. P. Rudnytsky, the State Scientific and Pedagogical Library of Ukraine named after V. O. Sukhomlynsky created her page on the information and bibliographic portal “Outstanding Teachers of Ukraine and the World” [2], which contains her biography, a bibliography of O. P. Rudnytska’s works and publications about her life and activities, full-text works of the scientist, information about honoring her memory, and a list of sources used.

Today, the ideas of Professor O. P. Rudnytska not only do not lose their relevance, but also acquire a new sound in artistic, educational, and artistic and pedagogical discourses.

### **The main scientific ideas of Professor O. P. Rudnytska:**

In recent decades, scientific and technological progress has changed the status of traditional pedagogy. Its crisis state has become obvious, the essence of which lies in the inability to find promising forms and mechanisms for radically solving practical problems, insufficient openness to innovation, limited enrichment of pedagogical thought with the achievements of world scientific experience and interdisciplinary research of creative individuals, which is necessary to meet the needs of modern society. This has prompted the development of pedagogy as a humanitarian science, which has its own methodological and theoretical foundations, performs explanatory and prognostic functions, and ensures the improvement of practice. The tendency to expand the boundaries of pedagogical knowledge, its systemic connections with other related sciences, and the orientation towards education as a component of culture and the leading means of developing the humanistic essence of man has intensified.

Since the accumulated experience of teaching and raising children turned out to be insufficient for the implementation of the tasks of higher education and the requirements of continuing education, the problem arose of developing a scientific foundation for professional pedagogy aimed at

general and special training of specialists in various fields of activity. This led to the differentiation of pedagogical science, its separation into separate branch pedagogies. At the same time, reverse processes of integration of knowledge about the common foundations of education took place. The importance of taking into account the indisputable position that intellectual and sensory mechanisms of cognitive activity do not fundamentally change with human age became obvious, although their ratio may differ significantly at different stages of individual development [4].

From the standpoint of new pedagogical thinking, it is advisable to define the following pedagogical principles:

- 1) the principle of completing educational action with educational in pedagogical influence;
- 2) the principle of diversifying the types and forms of students' activities in the organization of pedagogical interaction;
- 3) the principle of dependence of the development of personal qualities on the created pedagogical situations;
- 4) the principle of emotional saturation of the educational process;
- 5) the principle of encouragement to creative self-expression [4].

In the conditions of reforming modern education, searching for criteria for improving the professional training of specialists of various profiles, the need for a wider introduction of artistic disciplines into the educational process is becoming increasingly urgent. Today the educational significance of art has acquired a new socio-cultural content and has become one of the leading factors in the development of the personality.

It is known that formal knowledge cannot be the only and exhaustive basis for the formation of human consciousness. No less important are the sensory forms of comprehending reality, which help to realize its immanent wealth, encourage a valuable experience of the phenomena of the surrounding world and oneself. Such forms are possessed by art, which requires from a person the ability to feel the beauty of the work, and at the same time to comprehend his experiences, to conduct an artistic dialogue in the plane of personal experience. In this way, art, on the one hand, rises above man, and on the other hand, man himself opens himself to the artistic world, which creates the opportunity to make artistic content an achievement of his own spirit.

When art enters our "I", when we feel the whole world in ourselves and ourselves in it, there is an identity of the inner and the outer, the logical meaning of the work of art and the illogical existence, the semantic objectivity of art and the unforeseen feeling. Therefore, in works of art, the phenomena of reality are revealed in all their dynamism and multi-

layeredness: from experience to knowledge, from premonition to idea, from subconscious to conscious, from intuitive-lyrical to universal.

If most subjects develop the ability to think theoretically, then art improves the ability to see, feel, contemplate the world around us. Moreover, works of art sometimes play a greater heuristic role than science. A figurative association, saturated with metaphorical meaning, often becomes a springboard for the realization of truth, the emergence of a new idea. After all, painting, music, theater create such a complex of means of expression that gives freedom to the play of fantasy, imagination, reminds of harmonies that are inaccessible to systemic analysis, stimulates the development of intuition and creative initiative. Therefore, only in the relationship of formal-logical and artistic-figurative cognition can the general cultural function of knowledge synthesis in a holistic system of social experience be realized, the mastery of which is the goal of education [3].

Art education is characterized by the development of the personality, almost elusive for formal fixation, “that which remains when everything learned is forgotten”. It is not reduced to separate functions of professional training and artistic and aesthetic education, since it is an important component of the holistic spiritual development of the individual, which determines the possibilities of increasing the general cultural potential of the entire society [4].

Given the special role of art in the development of a person’s ability to make broad creative generalizations of feelings and thoughts, it can be argued that there is a need to isolate a new branch of pedagogical knowledge and introduce the corresponding concept into scientific circulation – “pedagogy of art”, which is characterized by specific means of implementing the goals of education and upbringing in their modern humanitarian paradigm [3]. Although the terms “musical pedagogy”, “artistic pedagogy”, “theatrical pedagogy” have been used in educational practice for a long time, there are practically no generalizing works on the problems of art pedagogy in scientific and methodological literature.

The relevance of such works lies not only in determining the features of art education, but also in their compliance with the priorities of new pedagogical thinking, the key elements of which are humanism, the development of the individual in harmony with world culture, taking into account national historical traditions, the establishment of principles of innovative activity, etc. [3]. Analysis of the scientific works of Professor O. P. Rudnytska testifies to her identification of the concept of “pedagogy of art” with the concept of “art pedagogy”. In confirmation of this, we can cite the use of the term “pedagogy of art” in the works of the scientist in two

meanings: as “an independent branch of pedagogical knowledge, characterized by the features of methodology, regularities, principles, didactic means, determined by the nature of artistic creativity” [4] and at the same time as “a structural component of professional pedagogy, covering the issues of content, methodology, theory and techniques of teaching varieties of art and their use as a means of artistic and aesthetic development and the formation of a poly-artistic consciousness of the individual” [3].

Comparing these two definitions, we can see that the concept of “pedagogy of art” is considered by O. P. Rudnytskaya simultaneously in two contexts: general and professional pedagogy.

“A significant number of methods also marks the diversity of professional teaching of varieties of art, their use as a means of artistic and aesthetic education. However, they still remain somewhat disparate and insufficiently coordinated among themselves due to the lack of a developed sphere of generalized pedagogical knowledge about the laws of effective influence on the personality that are common to any art education. As a result, the artistic activity of the subjects of the educational process is often limited to the organization of cultural leisure, professional education, and the deeper developmental functions of art remain unrealized.

Thus, the above considerations give grounds to speak about the general foundations of pedagogy and a certain autonomy of its theoretical sections in such a pedagogical field as art education.

The functioning of art becomes possible due to the organic unity of the three components of the structure of the artistic image: material, spiritual and conceptual. The first of them is represented by the external parameters of the means of expressiveness of the work (acoustic process, canvas and paints on it, marble), which are carriers of information, but do not reveal its meaning in themselves. The second carries this meaning as an ideal image that arises in the minds of the subjects of artistic activity (artists, performers, recipients) and is recorded in their associative representations, the nature of experiences, changes in mood, accompanying the results of direct reflection and comprehension of sensory material. The third constitutes the organization of the semantic composition of the work, which encodes its artistic content with the help of artistic symbols.

From here it becomes clear the essence of art pedagogy, the task of which is to prepare for the mastery of all three components of the artistic image, each of which involves not only the formation of special knowledge and skills, but also the stimulation of individual manifestations of personality. This applies to both the initial stages of perceptual perception of the means of material “embodiment” of the artistic image, and the subsequent stages of the



transformation of artistic information into images of consciousness and the semantic categorization of emotional reactions [3].

Taking into account the peculiarities of the functioning of both individual types of art and interconnected artistic complexes, the mastery of knowledge in art education should combine two approaches: subject and integrative. None of them can claim priority. The subject content of education (teaching music, visual arts, choreography, theater, screen and other arts) is necessary for a deep understanding of the specific properties of individual types of artistic creativity, the corresponding methods of cognition and stimulation of the influence of works of art on the development of the personality. The use of integration in the educational process contributes to achieving systemic integrity of various subject elements of knowledge, their interconnections and coordination.

The subject-integrative model of education can be implemented on the basis of the introduction of an appropriate special discipline, which would complement the traditional teaching of professional subjects by providing integrity and universality to art education. The integrative nature of its content lies in the combination of theoretical knowledge and the empirical experience realized on their basis, which was accumulated in the process of studying individual art subjects. This type of discipline should include lectures on artistic culture. Coordination of its teaching with the subject teaching of music, painting and other types of art will contribute to the integration of sensory-shaped, metaphorical elements of artistic cognition, their mutual enrichment and influence on the formation of the ability of the subject of the educational process to a subtler, differentiated experience and understanding of various phenomena of artistic creativity and the environment [3].

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## FROM SOURCES – TO SCIENTIFIC SCHOOL



*Professor  
O. P. Shchelokova*

Olga Pylypivna Shchelokova lived in Drohobych from the first years of her life. Her parents were engineers. They respected culture, loved music and tried to give their children not only a good general but also a musical education. Music was constantly heard in the house, so Olga began to independently select familiar melodies on the piano from the age of three. When she was five, her mother took her to a music school. She quickly mastered musical notation and at the end of the first year of study she performed in the philharmonic at the music school's final concert.

Soon her parents moved to Zaporizhzhia. There Olga went to the first grade of a comprehensive school and the second grade of music school № 2. Her teacher was the wonderful musician and teacher F. A. Berkman. It so happened that Olga's mother died at this time, and the teacher constantly took care of her fate, did everything so that she would not give up music lessons. Olga constantly performed at various concerts, studied the pedagogical repertoire, getting great pleasure from it. After graduating from the seventh grade, her teacher suggested that she go to Kyiv and enter an eleven-year music school at the Kiev State Order of Lenin Conservatory named after P. I. Tchaikovsky. In this school, Olga studied in the class of the wonderful musician and teacher D. R. Yudylevich, a student of the famous teacher E. Slyvak. Danilo Romanovich was not only a wonderful teacher, but also a concert pianist, so he instilled in his students a love of performing activities. Such thorough preparation allowed Olga, after graduating from school, to enter the Gnesin State Musical and Pedagogical Institute in Moscow (now the Gnesin Russian Academy of Music). Her lucky fate was to study in the class of Professor O. L. Yokheles, a student of K. M. Igumnov. This outstanding musician himself possessed excellent pianistic skills. His playing and

performance presentations of musical works brought by students of his class were perfect in terms of skill. He introduced his students to a diverse repertoire of different styles and genres, but a special highlight of his repertoire were the works of the French impressionists – K. Debussy and M. Ravel. While working with his students, O. L. Yokheles constantly emphasized that understanding a performance problem is already fifty percent helpful in solving it. The further development of Olga's musical culture was also facilitated by attending lectures by such famous musicologists as O. D. Alekseev, K. K. Rosenschild, B. V. Levik, M. Feigin. They were highly intelligent, erudite musicians, experts in the history and theory of music, the aesthetics of piano art, and the pedagogy of music education, and authors of many books, articles, and textbooks. They motivated their students to study literature on the issues of art and pedagogy of music education. Their extremely interesting lectures with various examples and witty statements became an impetus for understanding many problems of music pedagogy.

Returning to Kyiv, Olga Pylypivna continued her studies at the Kyiv State P. I. Tchaikovsky Conservatory in the class of Professor O. M. Snegirev, who was also a talented and experienced musician. He helped his students discover the figurative subtext initiated in a musical work and tried to reveal their performing abilities. At this time, Olga Pylypivna's repertoire included such works as piano concertos by F. Chopin No. 2 and L. Beethoven No. 5, W. Golbdert Variations by J. Bach, C. Debussy's Etampes and other interesting virtuoso works.

After graduating from the piano faculty of the conservatory in 1967, Olga Pylypivna worked for two years as an accompanist at the Kyiv Special Music School named after M. Lysenko, and in 1969 she began her teaching career at the Kyiv State Pedagogical University named after O. M. Gorky (now the Mykhailo Dragomanov State Pedagogical University), where she still works.

In 1973, a postgraduate course in music was opened at the Department of Pedagogy, and she became one of its first postgraduate students. Olga Pylypivna defended her PhD thesis on the topic "Musical and aesthetic education of schoolchildren in the process of learning to play the piano" in the specialty 13.00.01 – theory of learning. Her research was praised by such outstanding musicians and teachers as D. B. Kabalevsky and O. O. Apraksyna. They gave positive feedback on the thesis. After defending her PhD thesis, Olga Pylypivna worked as an associate professor, head of the department of playing musical instruments, combining teaching and music and educational activities. Many of her students became laureates

of music festivals and competitions and now work in secondary schools and higher educational institutions of Ukraine.

While working at the music and pedagogical faculty of the university, Olga Pylypivna began to become more aware of the peculiarities of teaching and musical training of future music teachers. She came to understand that the professional training of a music teacher has a number of differences due to its pedagogical orientation, that is, it should differ from the training of a concert musician, who is trained by conservatories and other similar art universities. She began to write articles in various scientific publications, in particular “Features of instrumental training of a music teacher”. 1985, Prague, in Czech. “Develop pedagogical skills”, 1985, K., Soviet school. However, at that time, the peculiarities of the professional training of a future music teacher were not yet taken into account, a simplified functional approach to training was observed, which was focused on narrow performing skills and abilities.

Such training did not contribute to the general musical development of students. The identification of this problem allowed Olga Pylypivna to orient her scientific interests towards the cultural training of students. She began to develop programs and manuals on artistic culture. At this time, a number of programs were developed: for students of the All-Union courses of the FPC, which were held annually at the Music and Pedagogical Faculty of the University of M. Dragomanov, programs for pedagogical institutes “World Artistic Culture” with methodological developments and “School Course of World Artistic Culture and Methods of Its Teaching”.

Olga Pylypivna's articles appeared in scientific journals: “Features of Studying Pedagogical Repertoire in the Context of Artistic Education of a Music Teacher”, “Formation of Artistic Culture in the Process of Professional Training of a Musician Teacher”, “Conditions for the Development of Artistic Culture of a Music Teacher” and others.

In 1997, Olga Pylypivna defended her doctoral dissertation on the topic “System of professional training of students of pedagogical universities for artistic and aesthetic education of schoolchildren” at the Taras Shevchenko National University of Kyiv. Her official opponents were Doctor of Philosophy, Professor, Academician of the Academy of Sciences of Ukraine I. A. Zyazyun; Doctor of Pedagogical Sciences, Professor O. Ya. Rostovsky and Doctor of Pedagogical Sciences, Professor G. M. Sagach. Due to the wide range of problems presented in the work, the dissertation was defended in two specialties: 13.00.01 and 13.00.04.

This work gave rise to numerous scientific research. Thus, Olga Pylypivna became the founder of the scientific direction – professional training of teachers of music and artistic culture. According to her programs

and methodological materials, such training is carried out in many higher pedagogical educational institutions of Ukraine. In total, her scientific achievements include over 200 scientific papers. The main works that determined Olga Pylypivna's professional development after defending her doctoral dissertation include the publication of such monographs, textbooks and articles as:

Shcholocova O. P. Tests and creative tasks from the course "World Art Culture" / Textbook for students of pedagogical universities. Kyiv: NPU named after M. Dragomanov, 2009.

Shchelokova O. P. Methodology of teaching world art culture. Textbook for students of pedagogical universities. Third edition, NPU named after M. P. Dragomanov. 2011.

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Shchelokova O. P., Shyp S. V., Shevnyuk O. L., Semeshko O. M. World art culture. From primitive society to the beginning of the Middle Ages. Textbook for students of higher pedagogical educational institutions:

Shchelokova O. P. Artistic thinking in the conditions of pedagogical activity of an art teacher. Theory and methodology of art education. Collected scientific works, vol. 5, K. : NPU, 2004.

Shcholocova O. P. The essence and terminological characteristics of the interpretative process in the context of artistic and pedagogical activity, Scientific Journal of the National Pedagogical University named after M. Dragomanov. Series 14: Theory and Methods of Art Education. Issue 6. K. : NPU, 2005.

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Shcholakova O. P. Conceptual principles of cultural training of art teachers / Formation and development of ethnodesign: Ukrainian and European experience. Collection of scientific works. Book 1. Poltava, 2012.

Shcholakova O. P. Artistic and mental experience in the projection of cultural training of teachers of art disciplines / Collection of scientific works of the Institute of Musical Arts of the Drohobych State Pedagogical University named after I. Franko, 2016.

Shcholakova O. P. Worldview orientation of professional training of teachers of art disciplines / Scientific journal of the National Pedagogical University named after M. P. Dragomanov, 2017.

Thus, the range of scientific and research interests of O. P. Shchelokova is distinguished by its breadth and multifacetedness, covering problems of a performing, musical and pedagogical and art-historical nature. Thus, in the sections of the collective monographs: "Conceptual foundations of modern artistic and pedagogical education in Ukraine, 2014; "Modern directions in musical and pedagogical education in Ukraine" (Lambert, Academic Publishing. Bahnhofstrasse, Saarbrücken, Germany, 2019), Artistic as e Pedagogical Problems / Professional Artistic Education and Culture within Modern Global Transformation: [http://lib.myilibrary.com/members\\_access.asp](http://lib.myilibrary.com/members_access.asp) Логін: CSPorg; Пароль: Lwaj 267zb, "Теоретико-методичні підходи до фортепіанної підготовки вчителя музики" / Актуальные проблемы организации обучения в высшей и средней школе LAPLAMBERT, Academic Publishing, 2018; "Latest approaches and technologies in the professional training of teachers of artistic disciplines"// Innovative processes in education / The monograph is included in scientometrie database RSCI. AMEET Sp.zo.o., Lodz, Poland, 2017; "Main trends in piano training of teacher-musicians in higher art educational institutions". Topical issues of education: Collective monograph. – Pegasus Publishing, Lisbon, Portugal, 2018. 210–220. "Integrative approach in music and pedagogical education" 2022,

“Synergetic orientation of the educational process in the system of professional training of future teachers of musical art” K. 2023, the author comprehensively covers modern views on the problem of piano training of teacher-musicians in higher art educational institutions, reveals the essence of their musical and performing activities. The author emphasizes that such activities are carried out in two directions: the formation of performing experience and the development of skills to carry out musical and pedagogical analysis of piano works. Taking into account these features allows organizing the integrity and effectiveness of the educational process in its triune task: to provide knowledge, to teach the methods of its acquisition and application, to educate a creative personality capable of active productive activity in the space of modern artistic culture. O. P. Shchelokova notes that a feature of today's pedagogical reality is the coexistence of different pedagogical paradigms and approaches. New concepts of pedagogical knowledge have appeared, including such concepts as “artistic education”, “quality of education”, phenomenological, culturological and axiological approaches.

Their use in the process of teaching special musical disciplines allows us to identify the basic ideas that form their methodological basis. Olga Pylypivna developed and taught the courses “History of Artistic Culture” and “Theory and Methods of Teaching Artistic Culture” for undergraduate students, and the courses “Scientific Principles of Music Teacher Training”, “Art Pedagogy”, “Methodology of Art Education”, “Fundamentals of Artistic Creativity” for graduate students of music and pedagogical educational institutions. In the process of their development, Olga Pylypivna gave reports at various conferences, conducted master classes, creative seminars in various cities of Ukraine. In addition, she also conducts individual classes with undergraduate and graduate students of full-time and correspondence departments in the discipline “The Main Musical Instrument – Piano”. Students of the class of O. P. Shchelokova constantly participate in international festivals and competitions and receive first places and Grand Prix, perform in concerts and musical and educational events of the Anatoly Avdiievsky Faculty of Arts and on other artistic platforms. Over the years of work at the Music and Pedagogical Faculty, O. P. Shchelokova has prepared more than 40 Laureates of all-Ukrainian and international competitions.

Olga Pylypivna has repeatedly been appointed as the head of the State Attestation Commission in various higher pedagogical educational institutions of Ukraine (Nizhyn, Rivne, Vinnytsia, Berdyansk). She is a scientist, musician, performer and teacher who received an excellent musical education, combining in a synergistic unity theory and practice,

didactic principles of teaching with the logic of philosophical, pedagogical and art-critical thinking. Since the 70s, Olga Pylypivna began to pay much attention to the training of scientific personnel. She performs the duties of a scientific consultant and supervisor for writing doctoral and candidate theses. Under her supervision, 4 doctoral dissertations were defended: Kunenko Lyudmila Oleksandrivna “Theoretical and methodological principles of the integration orientation of musical education of younger schoolchildren with visual impairments” (2010), Mozgaleva Natalia Georgievna “Theory and methodology of instrumental and performing training of future music teachers” (2012), Rebrova Olena Yevgeniyevna “Theory and methodology of forming the artistic and mental experience of future teachers of musical art and choreography” (2013), Pankiv Lyudmila Ivanovna “Theoretical and methodological principles of forming the artistic orientations of high school students in the process of musical and theatrical activities” (2021), as well as 39 candidate dissertations, of which 19 are candidates for the scientific degree of “Candidate of Pedagogical Sciences” from China. Professor O. P. Shchelokova works as the chairman and deputy chairman of the Specialized Academic Councils for the defense of candidate and doctoral theses on the problems of musical and fine arts, constantly acts as an opponent and reviewer of applicants for various scientific degrees. In addition, Olga Pylypivna also supervises bachelor's and master's theses of full-time and part-time students in the specialty 025 “Musical Arts”.

Within the scientific school of Professor O. P. Shchelokova, scientific and theoretical problems related to teaching how to play musical instruments have been developed and continue to be developed. On this basis, special literature is created (curriculums, manuals on the Ukrainian



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pedagogical repertoire, in particular the manual “Zaused names”, which are used in their practical activities by teacher-musicians of various educational institutions, various conferences are held, open classes on the optimization of musical education and professional training of future teachers of musical art.

Olga Pylypivna Shchelokova is the founder and organizer of the International Scientific and Practical Conference “Humanistic Guidelines of

Artistic Education” (since 2002); the founder and organizer of nine international competitions “Art-Klavier” among students of higher musical and pedagogical educational institutions, which is held once every two years (introduced in 2006). Within the framework of this competition, an International Scientific and Practical Conference is held and the abstracts of its participants are published “Modernization of the End-to-End Performing Training of Schoolchildren in Contemporary Art Education”. She is also the founder and organizer of the annual “Snowdrop” festivals-competitions, which are held among students of children’s music schools in Kyiv and the regions of Ukraine (introduced in 2008).



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Having worked at the Anatoly Avdievsky Music and Pedagogical Faculty of the Mykhailo Drahomanov Ukrainian State University for fifty-five years, she has been the head of the department at the Anatoly Avdievsky Faculty of Arts for twenty-six years, which was originally called the Department of Playing Musical Instruments, and was later renamed the Department of Art Pedagogy and Piano Performance. For many years, she headed the methodological council of the Anatoly Avdievsky Faculty of Arts, the methodological commission of the university.

Olga Pylypivna pays considerable attention to the scientific journal “Theory and Methodology of Art Education”, which was created in 2004 and is published twice a year. From the first years of its existence, she was and remains its editor-in-chief. All scholars in the art field, from graduate

students to leading specialists, well-known scientists and artists, have the opportunity to publish in it. In addition, Olga Pylypivna is a member of the editorial board of two more professional collections: “Art Education: Content, Technologies, Management” Coll. of Scientific Pr. / Art Academy of Contemporary Art named after S. Dali, Institute of Vocational Training of the National Academy of Sciences of Ukraine and Scientific Notes series: Pedagogical Sciences of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional

Council and the Transcarpathian Hungarian Institute named after Ferenc Rákóczi II.

Olga Pylypivna is actively involved in community work. She is the head of the Kyiv branch of the International Organization of Teachers of Music (Ukr. EPTA), she is constantly invited to be the head of the jury of national and international children's and student piano competitions held in Ukraine at the music and pedagogical faculties of pedagogical universities.

For her conscientious work, Olga Pylypivna has been awarded many Honorary Certificates of the National Pedagogical University named after M. Dragomanov, two gold medals of M. P. Dragomanov and the Honorary Award "Dragomanov Family", the badge "Excellent Educationist of Ukraine", the Honorary Certificate of the Ministry of Education and Science of Ukraine, medals "For Scientific Achievements in the Field of Psychological and Pedagogical Science", the medal of K. D. Ushinsky, and the Honorary Certificate of the Cabinet of Ministers of Ukraine.

Currently, students, postgraduates and doctoral students of the scientific school of Doctor of Pedagogical Sciences, Professor Olga Pylypivna Shchelokova are working on the topic "Conceptual Principles of Art Pedagogical Education. Art Teaching Methodology", which contributes to solving a wide range of theoretical and practical issues related to creating conditions for the formation and development of art education, improving the methodology of teaching art disciplines. The range of scientific interests of Professor O. P. Shchelokova includes modern methodology of art education, worldview and humanistic orientations of the personality, the problem of transformation of higher art education in Ukraine, the culturological orientation of art education, aesthetic principles of music and pedagogical research.



## **CHAPTER 2. DEVELOPMENT OF MUSIC- PEDAGOGICAL EDUCATION AND PEDAGOGICAL THOUGHT IN THE ACTIVITIES OF OUTSTANDING FIGURES**

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### **THE ROAD IS COVERED BY THE ONE WHO WALKS: PROFESSIONAL-PEDAGOGICAL AND SCIENTIFIC CONVERGENCE SERGIY HORBENKO**

Sergey Semyonovich Gorbenko was born on March 4, 1950 in the village of Shenderivka, Korsun-Shevchenkivskiyi district, Cherkasy region. This is the village where during the Great Patriotic War a famous historical battle with the fascist enslavers took place. His interest and love for music manifested itself at the age of three, when his parents bought him a children's, and then a real, accordion, on which Sergey picked up melodies and songs heard on the radio by ear. He received his general secondary education at school No. 5, and his primary music education at the Kyrilo Stetsenko school in the city of Korsun-Shevchenkivskiyi. Sergey studied with great desire and interest, especially fond of playing the bayan and participating in the folk instrument orchestra, where he mastered playing the domra double bass.

Serhiy always remembers his first teachers with great gratitude and respect, who deepened his love for music, significantly influenced his further professional destiny and, from his point of view, gave him wings to take off: in the bayan class – Anatoly Ivanovich Kulakov, in the orchestra class – Stepan Nikolayovich Lutsiv, in the choir class – Leonid Ivanovich Zhydetzky.

In 1967, Serhiy entered the Uman Music School in the conducting, choir and folk department. He studied conducting with V. I. Volovenko (Odesa Conservatory) and A. I. Zhivtsov (Kyiv Conservatory), and in the bayan class with V. F. Lazoryshchak, a graduate of the Lviv Conservatory.



*Professor  
S. S. Gorbenko*

In 1970-1972, he served in the army, mastered the profession of a radio operator and radio telegrapher in one of the parts of the city Odessa. In 1973 he graduated from music school and entered the music and pedagogical faculty of the Kyiv State Pedagogical Institute named after O. Gorky (now the Ukrainian State University named after Mykhailo Dragomanov). He studied accordion with associate professors A. I. Pankevych and I. I. Rizol; vocals with Honored Artist of Ukraine, soloist of the Kyiv Opera G. S. Sholina; conducting with professor O. T. Lubents, who soon left for the Crimea, and associate professor N. Ya. Chernenko – a student of professor O. O. Minkivsky, who founded and for many years led the bandurist chapel of Ukraine.

Throughout the entire period of his studies, S. S. Gorbenko was distinguished by diligence, curiosity, and activity, graduating from the institute with honors. He already showed a special interest in scientific work, heading the scientific student society of the faculty. After completing his studies, he was sent to the Boguslav Pedagogical College, but during this period, one of the teachers of the conducting and choral department and the head of the department, People's Artist of Ukraine, Professor O. Yu. Petrovsky, passed away and offered the young specialist the position of assistant of the department of methods of musical education of singing and choral conducting at the capital's Institute. It was Alexander Yurievich Petrovsky, a well-known choirmaster, in the past the artistic director of the academic choir chapel “Dumka”, who convinced the young specialist of the need to engage in scientific activities and introduced him to Tamara Ivanovna Tsvelykh – a famous scientist, a wonderful person of extraordinary tolerance, a specialist with a wide and diverse scientific knowledge, head of the laboratory of aesthetic education of the Research Institute of Pedagogy of Ukraine. At that time, she conducted classes at the department with students of advanced training courses for teachers of higher educational institutions.

It was this modest but very wise person who became the scientific supervisor of the postgraduate student Serhiy Gorbenko, who in 1985 defended his candidate's thesis in the specialty “Theories and History of Pedagogy” on the topic: “Moral and Aesthetic Education of Younger Adolescents by Means of Folk Artistic Creativity (in the Conditions of Academic and Extracurricular Work)”. Tamara Ivanivna instilled in the

young specialist not only a love for scientific activity for his whole life, but also laid down invaluable and numerous scientific knowledge and skills. On the eve of the defense, Tamara Ivanivna passed away and Serhiy Gorbenko was assigned to the candidate of pedagogical sciences, associate professor of the department of pedagogy of the M. S. Kravchenko Institute. The official opponents during the defense were authoritative scientists – Doctor of Pedagogical Sciences, Professor I. S. Mar'enko and Candidate of Pedagogical Sciences, Senior Researcher L. O. Khlebnikova; unofficial opponents – O. P. Rudnytska and O. V. Kyrychuk.

From this period, for 27 years, together with academician A. T. Avdievsky, he headed the Department of Methods of Music Education, Singing and Choral Conducting, which was later renamed the Department of Theory and Methods of Music Education, Choral Singing and Conducting (now the Department of Choral Conducting and Theory and Methods of Music Education). S. S. Gorbenko recalls with particular pleasure the period of joint work with the maestro, which influenced the formation of professionalism and the peculiarities of the pedagogical and managerial work of young teachers, purely human relations with the collective. With this master of choral affairs there was always something to remember, something to advise and something instructive to tell. He was a man of high culture, encyclopedic knowledge, humanity and wisdom.

Since 1990, S. S. Gorbenko – Associate Professor, since 2011 – Professor. Honored Worker of Culture of Ukraine. He has prepared 14 candidates of sciences in the following specialties: 13.00.02 – Theory and Methods of Music Education, 13.00.01 – General Pedagogy and History of Pedagogy, and 13.00.04 – Theory and Methods of Professional Education. These scientists work in various higher pedagogical education institutions of Ukraine and are leading scientists of their universities, among them: S. Oliynyk, I. Tsyuryak (Zhytomyr), L. Voevidko (Kamyanets-Podilskyi), O. Yarmolyuk (Lutsk), G. Stets, S. Kyshakevich (Drohobych), T. Rastruba (Nizhyn), T. Bodrova, N. Grechanyk, O. Kuznetsova (Kyiv), P. Kosenko, V. Hryhor'va (Berdiansk), Gao Yiyuan (China), etc.

In 2014, S. S. Gorbenko became a scientific correspondent at the Institute of Educational Problems of the National Academy of Sciences of Ukraine, where in 2016 he defended his doctoral dissertation in the specialty “Theory and Methods of Education” under the supervision of a full member of the National Academy of Sciences of Ukraine, professor, director of the Institute I. D. Bekh on the topic: “Development of ideas of humanistic education of younger and adolescent students through music in the creative heritage of domestic teachers (XX – early XXI century)”. During 2014-2016, S. S. Gorbenko was the deputy director-vice-rector, acting director of the Institute of Arts of the National Pedagogical University named after M. P. Dragomanov. He constantly gives lectures and

reports at international and all-Ukrainian scientific and practical conferences, seminars, and art and pedagogical readings. For almost 25 years now, he has been annually appointed as the Head of State Qualification Commissions in higher pedagogical educational institutions – Kharkiv, Nizhyn, Zhytomyr, Kyiv, Pereyaslav, Stakhanov, Uman, Kamianets-Podilskyi, etc.



*Meeting of the Specialized Academic Council*



*Speech by Professor  
S. S. Gorbenko  
at the Scientific and  
Practical Conference*

S. S. Gorbenko's teaching load at the department includes lecture courses on “Methodology of Music Education”, “History of Humanization of Art Education”; “Children's Choral Education in Ukraine”, a practicum by qualification, scientific supervision of postgraduate students, master's and bachelor's theses, individual conducting lessons, etc. During his 47 years of scientific and pedagogical activity at the Faculty of Arts, about 90 master's and diploma theses have been defended under his leadership; in the conducting class, more than 180 future teachers of music art of full-time and part-time forms of study have successfully mastered the art of conducting. In 2001, his graduate Volodymyr Hrebenyuk

(Zhashkiv) was awarded the title of “Music Teacher of the Year” at the All-Ukrainian competition of teachers. The scientist's scientific achievements include 7 teaching and methodological manuals, which are used by students of many higher educational institutions.

The manual “Children's Choral Education in Ukraine” (Kyiv, NPU, 1999. 251 p.) is devoted to the current problems of the emergence and development of children's choral education in Ukraine from the 11th century to the present day. It covers the issues of the educational function of music in general and choral music in particular; the organization of a children's choral group, the principles, requirements and features of the selection of repertoire for a children's choir, the organization of concert performances, the protection of children's voices, etc. The textbooks “Ukrainian Children's Choral Literature” Part 1. (Kyiv, NPU, 2002. 207 p.) and Part 2. (Kyiv, NPU, 2004. 270 p.) offer information of a musical and cognitive nature and methodological advice on studying the best choral works for children by Ukrainian classical and contemporary composers.

The material is presented in a historically systematized sequence, the proposed singing repertoire is distinguished by its content, thematic diversity, accessibility and is intended for performance by children of different age categories. Analysis of works for choral singing, methodological advice have educational and cognitive value.

In the educational and methodological manual “Students' Educational and Scientific Activities in the Methodology of Music Education” (Kyiv, Osvita Ukrainy, 2010. 180 p.), the author highlights the theoretical and practical aspects of students' educational and scientific activities in the methodology of music education. Based on a systematic approach, the methodology for performing the main forms and types of scientific and research work of a future specialist in the artistic and pedagogical profile – annotation, abstract, course, bachelor's and master's theses – is revealed. The stages and sequence of their implementation, structural requirements, approximate topics, evaluation criteria, features of compiling a bibliography, etc. are outlined.

S. S. Gorbenko has repeatedly been a member of the expert commission on accreditation and its Chairman in universities and pedagogical colleges of Ukraine. “Dragomanov Family”, has repeatedly been awarded the gratitude of the rector of the Mykhailo Drahomanov Ukrainian State University.

S. S. Gorbenko is a member of the board of the creative union “Association of Pop Art Figures of Ukraine”, a permanent member of the jury of numerous all-Ukrainian and international festivals-competitions of children's and youth art – “Merry Autumn Holidays”, “Academic Concert”, “Boromlya”, “Summer Tones”, “Music School”, “Transcarpathian Edelweiss”, “Hippocrates Lyre”, “Carpathian Springs”, etc.

S. Gorbenko's textbook "History of Humanization of Musical Education of School-Age Children" (Kamyanetskyi-Podilskyi, publisher P. P. Zvoleyko D.G., 2007. 348 p.) turned out to be especially relevant and timely; second edition, supplemented. (Zhytomyr, V. B. Kotvytsky, 2008, 416 p.), built on a modular-rating system of training. In it, the author considers the most significant features of the development of general musical education of a humanistic orientation in the historical aspect. The text covers the period from Antiquity to the present, is based on methodological, culturological and purely historical concepts. The researcher has attempted a new approach to determining the structure and building the content of the educational material, which provides for its division into mini-modules, various forms of independent work of students, tasks for checking the quality of knowledge, etc.

The main content of the methodology of music education in the context of personally oriented learning and upbringing is highlighted in the teaching and methodological manual "Fundamentals of the methodology of music education: personal discourse" (Kyiv, M. P. Dragomanov UDA, 2024. 206 p.).

The scientist considers the pedagogical essence of humanistically oriented art education, methodological, activity and retrospective vectors of the educational discipline. The musical-cognitive, musical-creative and musical-performing types of students' activities, which form the basis of the modern musical-educational process, are scientifically substantiated and characterized. For the first time, the humanistically oriented ideas of Ukrainian teachers regarding the musical education of students of secondary education institutions are revealed.

Professor S. S. Gorbenko is the author of 6 monographs, including one – a solo one – "Development of ideas of humanistic education of students through music / XX – early XXI century". (Kyiv, department, 2015. 407 p.).



*Presentation of the achievements  
of domestic scientists*

It reveals the methodological, scientific-theoretical and methodological foundations of the development of ideas of domestic teachers of the XX – early XXI century, which relate to the humanistic education of students of younger and adolescent age through music. The periodization is substantiated, the clas-



sification of ideas is made, their main determinants and substantive features are characterized, a logical-structural model of the development of ideas of humanistic education is developed and methods of their implementation are proposed.

Among the scientific publications of Professor S. S. Gorbenko we find methodological recommendations, curricula, numerous scientific articles in Ukrainian professional and foreign publications. He is the author of the historical and informational guide “Educational activities of the art department: from the origins to the present day” dedicated to the 50th anniversary of the Department of Theory and Methods of Music Education, Choral Singing and Conducting (1962–2012, 190 p.), as well as co-author of the historical and informational guide to the 60th anniversary of the Faculty of Arts of the M. P. Dragomanov USU (1962–2022, 272 p.). In total, about 200 publications.

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## **LIFE DEDICATED TO HER FAVORITE PROFESSION**

Natalia Pavlovna Guralnyk (nee Tymoshenko) was born on November 25, 1949 in the city of Kyiv in a family of employees. Father, Tymoshenko Pavlo Mykytovych, passed on to his daughter a love of music, instrumental performance (he played the violin); mother, Tymoshenko Maria Nikolaevna, had a wonderful voice, a soprano, sang in the choir. After graduating from the Music School named after R. M. Glier (1967-1971 with honors) she entered the Kyiv State Conservatory named after P. I. Tchaikovsky, which she graduated in 1976 in the piano class and received the qualification of teacher, concertmaster, soloist of a chamber ensemble. From 1988 to 1990, Natalia Pavlovna underwent a two-year internship at the Ukrainian Research Institute of Pedagogy (UNIEP) in Kyiv.

Kyiv, where she worked on writing a candidate's thesis, which she defended in 1992 on the topic “Formation of pedagogical skills and



*Professor N. P. Guralnik*

abilities in students of music and pedagogical faculties” in the specialty 13.00.01 – “Theory and history of pedagogy” under the supervision of the candidate of pedagogical sciences, senior researcher, head of the laboratory of aesthetic education of the Scientific Research Institute of Pedagogy of Ukraine Lyudmila Oleksandrivna Khlebnikova and received the scientific degree of candidate of pedagogical sciences in 1992. Two years later she received the title of associate professor and worked at the department of playing musical instruments as an associate professor of the department of the Kyiv State Pedagogical Institute named after M. P. Dragomanov (the name of the institution at that time).

During this period, Natalia Pavlovna worked fruitfully in her specialty, taught piano to students, shared her knowledge and practical experience, improved her own musical and creative experience, giving her students the opportunity to master masterpieces of piano music of various styles and genres, played piano concerts with them, and participated in open class concerts. The students' repertoire always includes piano works by outstanding world-famous composers, music by J. S. Bach, G. F. Handel, L. van Beethoven, W. A. Mozart, F. Chopin, F. Schubert, F. Liszt, F. Mendelssohn, C. Debussy, M. Ravel, E. Grieg, I. Albéniz, M. de Falla, J. Gershwin, as well as piano works by domestic composers, classics of Ukrainian music and contemporary composers, including music by M. Lysenko, L. Revutsky, V. Kosenko, V. Barvinsky, B. Filts, I. Shamo, A. Kos-Anatolsky, I. Berkovych, M. Skoryk, V. Podvala, V. Sylvestrov and many others.

The desire for constant self-improvement, improvement of her own musical and pedagogical skills, and acquisition of scientific and theoretical perfection determined Natalia Pavlovna's decision to further improve her professional level. In 2004, she entered the doctoral program at the National Pedagogical University (NPU) named after M. P. Dragomanov. During her doctoral studies, N. P. Guralnyk carefully studied the historiography of piano culture in Ukraine, archival sources, and the activities of prominent figures who created the original, distinctive, and unique Ukrainian piano school. She presented the discovered historical facts, forgotten names, and methodological achievements of its founders in many articles; she prepared

her first monograph “The Ukrainian Piano School of the 20th Century in the Context of Musical Pedagogy,” which was published in 2007.

After completing her doctoral studies (2008), under the guidance of her highly respected consultants: Doctor of Pedagogical Sciences, Professor, Academician of the Academy of Sciences of Ukraine M. D. Yarmachenko and Doctor of Art History, Professor of the National Academy of Culture and Art Management, Head of the Department of Musicology V. D. Shulgina, Natalia Pavlivna defended her doctoral dissertation on the topic “Ukrainian Piano School of the 20th Century in the Context of the Development of the Theory and Practice of Music Education” in 2009 in the specialty 13.00.01 – “General Pedagogy and Theory of Pedagogy” and received the scientific degree of Doctor of Pedagogical Sciences.

This dissertation research was a continuation of the main life trajectory, which was directed towards the continuation of dedicated work in the field of musical pedagogy, the disclosure of new areas of theoretical problems related to the education and upbringing of students of the Music and Pedagogical Faculty and the improvement of their scientific, theoretical and methodological level in the history and theory of piano teaching and performance. At the same time, N. P. Guralnyk continued her practical educational work. In different years, according to different curricula of the Music Faculty of the NPU named after M. P. Dragomanov, she taught piano to students who were learning to play this instrument, teaching piano from all areas of the functioning of this academic discipline (main musical instrument, special musical instrument, additional instrument, concertmaster class). Later, mastering the piano became a professional discipline for bachelors and a special one for master's students who received diplomas of the first and second educational levels in musical art from various musical and pedagogical specialties.

In 2011, N. P. Guralnyk received the academic title of professor and the position of professor of the Department of Art Pedagogy and Piano Performance of the NPU named after M. P. Dragomanov, where she works to this day.

In 2004, Nataliya Pavlivna responded to the proposal of her colleagues to head the expert commission on disciplines of the artistic and aesthetic cycle of the Scientific and Methodological Council on Education of the Ministry of Education and Science of Ukraine, in whose work she actively participates and remains the head of this commission to this day (Order of the Ministry of Education and Science of Ukraine dated 11/21/2011, 01/22/2021); was elected as the head of the jury of the All-Ukrainian competition for the best Teacher of the Year (2009) in the Music nomination (Order No. 143 of 20.2009); participant in expert discussions of



*Ministry of Education and Science, expert committee meeting*

the draft State Standard of Basic Secondary Education (February 24, Kyiv, 2020).

This activity is directly related to the improvement of the content of special methodological and educational literature on the subjects of the aesthetic cycle of general secondary education institutions (ZZSO), “Musical Art”, “Fine Arts”, the integrated

course “Art”, which is a necessary and useful methodological material for teachers of these subjects in ZZSO, it continues in the structure of the State Scientific Institution “Institute for the Modernization of the Content of Education”.

Active involvement in public educational and professional activities in the circle of their like-minded people, well-known teachers of the subjects “Music” and the integrated course “Art” in ZZSO in the aesthetic commission oriented and confirmed its views regarding the ways of further development and improvement of the musical and aesthetic education of youth, the content of schoolchildren's education, their involvement in practical creative artistic activities; directed the process of training future teachers of music in higher educational institutions taking into account modern social needs, by stimulating their motivation for conscious teaching activities, activating their general cultural and artistic communication with school youth.

For active scientific and practical activities in the musical and pedagogical field, N. P. Guralnyk was awarded the distinction of Excellent Education (Certificate No. 64, Order 54-K dated 02/27/2015); Certificate of the Ministry of Education and Science of Ukraine of the Institute of Innovative Technologies and Educational Content for a significant contribution to the scientific and methodological support of the educational process of artistic and aesthetic education in Ukraine (Order of 18.12.2009 No. 290) and Gratitude of the Ministry of Education and Science of Ukraine of the State Scientific Institution “Institute for Modernization of Educational Content” for many years of fruitful work of the scientific and



*hD thesis defense*

methodological commission on disciplines of the artistic and aesthetic cycle of the Scientific and Methodological Council on Education of the Ministry of Education and Science of Ukraine (2019); at different times she was appointed head of the accreditation commission at universities of Ukraine (Chernihiv, 2018; Mukacheve, 2018; Kirovograd, 2016; Pereyaslav, 2015); in 2021 she was nominated for the title of “Honored Worker of Education of Ukraine”.

For many years, the professor has been actively engaged in research, scientific and professional activities, continuing as a member of the specialized academic council of the NPU named after M. P. Dragomanov for the defense of candidate and doctoral theses in the specialty 13.00.02 – “Theory and methodology of musical education” D 26.053.08, as well as one-time special councils on pedagogy and methodology of musical and Defense of candidate dissertation professional education. Natalia Pavlivna has repeatedly been invited to act as an opponent during the defense of candidate and doctoral theses in various specialized academic councils in the cities of Kropyvnytskyi, Sumy, Odessa, Drohobych, Luhansk, Kyiv.

For many years and to this day, N. P. Guralnyk heads the Scientific and Methodological Council of the Anatoly Avdievsky Faculty of Arts, in which he assists young authors in achieving excellence in creating modern original scientific and methodological works (monographs, scientific and methodological manuals, textbooks, methodological recommendations, etc.) and is a member of the Scientific and Methodological Council of the Mykhailo Dragomanov USU.

Professor N. P. Guralnyk actively trains young scientific and scientific-pedagogical personnel in the field of “Culture and Art”. Under her leadership, 21 dissertations have been defended, including by foreign students.

These scientific studies develop necessary and useful problems of the formation of the personality of a musician-teacher, her professional achievements, theoretical and practical problems of the development of musical culture, the art-historical value of piano music and professional achievements of its performance. 20 candidates of pedagogical sciences –

K. Zavalko "Methodological principles of self-improvement of future music teachers in the process of teaching violin" (2006), Yu. Naida "Formation of their own style of teaching music in students of higher pedagogical institutions" (2012), Qu Xiao Yu "Methodology of self-improvement of future music teachers in the process of professional training" (2013), O. Barytska "Methodology of forming professional competence of a future music teacher using multimedia technologies" (2014), V. Naida "Development of music education in Podillia (late 19th – early 20th century)" (2014); Li Zhaofen "Formation of cognitive interest in Ukrainian song folklore in future music teachers of China" (2015), T. Latysheva "Formation of creative activity of students of grades 5-7 in music lessons" (2015), Zhang Jiannan "Formation of readiness of a future teacher for musical and instrumental polylogue in the process of teaching saxophone" (2015), Li Xiyun "Methodology of self-organization of adolescents in the process of piano training" (2016), Zhu Junqiao "Formation of vocal culture of future music teachers in the process of professional training" (2016); Liu Keshuang "Formation of skills in creating musical and figurative dramaturgy of a work in future music teachers in the process of teaching piano" (2017), A. Polyakova "Methodology of forming the foundations of musical and rhythmic culture of younger schoolchildren in musical art lessons" (2017); Tan Siyao "Formation of cognitive and emotional perception of musical works of Viennese classics by future teachers in the process of piano teaching" (2018), Yao Yamin "Methodology of self-organization of the educational space of future teachers-musicians in pedagogical universities of Ukraine" (2018), Xia Jing "Methodology of developing the singing voice of students of pedagogical faculties using visual modeling" (2019); A. Kleshch "Methodology for forming the dominant attention of a future music teacher in the process of ensemble and instrumental training" (2021), Ma Xinyuan "Formation of an emotional and stylistic sense of the music of romantic composers in higher education students in the process of piano training" (2023), Y. Bydna "Methodology for pedagogical correction of attention of primary school children with special needs in the process of music education" (2023), Shi Yue "Pedagogical conditions for the formation of performing competence of cellist and violinist students in the process of musical and communicative activity" (2024) and Doctor of Pedagogical Sciences K. Zavalko "Formation of readiness of a future music teacher for innovative activity" (2013). Among the postgraduate students who became candidates of pedagogical sciences and doctors of philosophy (PhD), 11 people are representatives of foreign countries. Recently, he has been supervising the dissertations (PhD) of postgraduate students of the Mykhailo Dragomanov



Ukrainian State University: M. Kyrlovets, M. Kisyuk, N. Korniyak and O. Lysych.



*Professor N. P. Guralnyk with students and pupils of a comprehensive school*

Professor N. P. Guralnyk is a permanent member of the editorial boards of various domestic and international scientific publications, among which in different years were the following: the editorial group of the international Internet publication “Recenzia”, Spain (“Revista Internacional de Ciencias Humanas y Critica de Libros”) [https:// revastarecension.com](https://revastarecension.com), the

Scientific Journal of the Mykhailo Dragomanov Ukrainian State University (UDU) (Series 14 Theory and Methodology of Art Education), the Scientific Bulletin of the Odessa National Academy of Music named after A. V. Nezhdanova “Musical Art and Culture”, Scientific Almanac (scientific publication) “ART-PLATFORMA”, collection of scientific student works “Problems of Contemporary Art Education” of the Mykhailo Dragomanov USU and others.

Over a long period of more than 47 years of scientific, pedagogical and musical and educational activity, first at the Kyiv Secondary Specialized Music School named after M. Lysenko (1976-1978), and then in a higher educational institution since 1978, Natalia Pavlivna worked as an accompanist, teacher, senior teacher, associate professor, professor of the Anatoly Avdievsky Faculty of Arts of the Mykhailo Dragomanov USU (modern name). The professor's students (and there are several hundred of them) work in Ukraine in higher education institutions, art schools, music academies, Palaces of Children and Youth, preschool educational institutions and extracurricular institutions as associate professors, teachers of piano, theoretical and conducting and choral disciplines, and accompanists; hold the positions of heads of special departments and deputy heads of various art educational institutions (Kyiv, Pereyaslav, Khmelnytskyi, Ukrainka, etc.). The professor's graduates work not only in Ukraine, but also in different countries of the world (Poland, Spain, Canada, China, Syria, Turkey, Jordan, etc.).

Outlining the range of scientific interests of N. P. Guralnyk, we will note those that cover the cultural and historical achievements of the founders of the Ukrainian Piano School and musical and pedagogical education in Ukraine and the world. She defends the pedagogical prospects of the educational significance of the traditional achievements of outstanding personalities of musical art from different regions of Ukraine, who are distinguished by their geo-social characteristics and personal, professional and creative uniqueness, scientific and theoretical ideas on psychological and pedagogical problems of musical development and training, pedagogical concepts and methodological and technological achievements of outstanding teachers-musicians. They are deepened by revealing the scientific potential of the developed theoretical ideas and their practical implementation in the creative research, pedagogical and performing activities of the successors of outstanding teachers-pianists, young scientists and teachers-practitioners. These areas of activity have become the content of the scientific and practical activities of the professor and her numerous followers.



*Scientific and practical conference  
at the Borys Grinchenko Kyiv  
Metropolitan University*

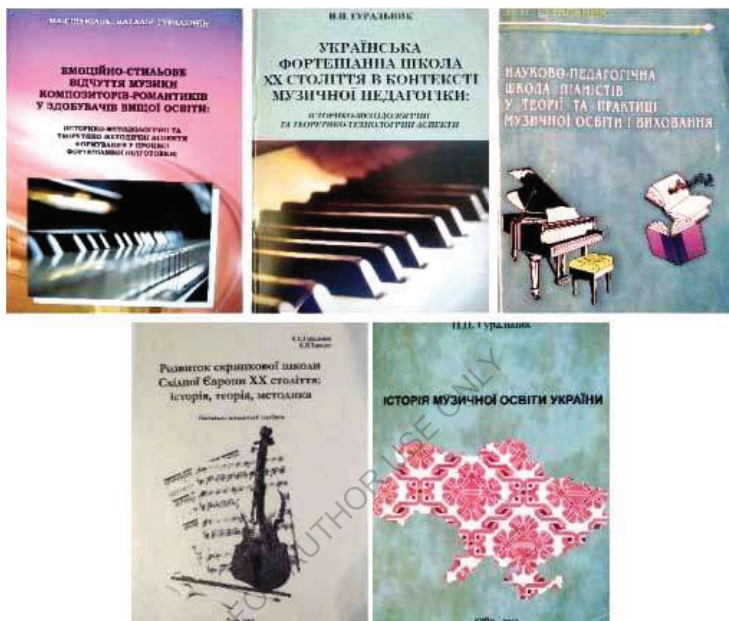
The professor always pays significant scientific attention to students, bachelors and masters, helping them overcome the first steps in complex research activities, helps them in writing scientific articles that are published in special issues of scientific articles of the Anatoly Avdievsky Faculty of Arts. In 2024, her 1st year master's student, Wei Shan, became the winner of the 1st prize of the International

Competition of Student Scientific Works and Creative Projects, which was held in Turkey. Natalia Pavlovna teaches not only individual piano disciplines, but also has theoretical courses that are designed for teaching master's and postgraduate students. These are the following special theoretical courses: "History of Music Education in Ukraine", "Ukrainian Piano School of the 20th Century", "World Scientific and Pedagogical Schools (Musical Art)". Professor N. P. Guralnyk is a member of the European Pianist Teachers Association (EPTA).

Students who study piano in her class at different times became laureates of various professional music and performance competitions of the all-Ukrainian and international levels (Ukraine, Italy, Germany, Turkey, etc.). N. P. Guralnyk's musical and professional interests are manifested in her keen activity in piano pedagogy, piano teaching methods; bachelors, masters and postgraduates of her class trained by her became laureates of performance competitions, including international ones. In recent years, they have become: Elizaveta Ivanova (laureate, Art-Klavier, Ukraine, Kyiv, 2014 and diploma holder of Art-Klavier, 2016); Pavlina Tsiko (Laureate of the Third Prize of the International ArtKlavier Competition, 2021, Ukraine, Kyiv); Ma Xinyuan (Winner of 1st Prize, XXIX International Competition "Prize of Lanchiano", Italy, Lanchiano, 2019 and Diploma of the participant of the International Competition ArtKlavier, 2021); Natalia Pavlynska-Kleymyonova (Diploma of the International Competition ArtKlavier, 2021); Wei Shan) Winner of 1st Prize at the XIV International Festival-Competition "Snowdrop" in the nomination "Teacher piano", 2024, Ukraine, Kyiv); Wei Shan (1st Prize Winner at the 13th International Music Competition, Turkey, 2023); Wei Shan (1st Prize Winner at the 7th International Music Competition "World Talents" in Germany, 2023) and 1st Prize Winner at the International Competition "Art-Klavier", Ukraine, 2024).

Natalia Pavlovna's students always participate in music and performance competitions and festivals held among students of higher education institutions in different cities of Ukraine. Let's name some of them in which they participated: Akcha Elizaveta (master's student, Grand Prix, Pereyaslavskyi Divograi), 2016; Tan Siyao (postgraduate student, Grand Prix, Pereyaslavskyi Divograi), Ukraine, Pereyaslav, 2018; Tsiko Oksana, 1st Prize Winner of the XIV International Art Competition "Transcarpathian Edelweiss-2019"), Uzhgorod, Ukraine; and 2nd Prize Winner of International Competitions, Kyiv and Uzhgorod; 2020-2021; 2nd Prize Winner of the VI International Polycultural Festival-Competition "Pereyaslavsky Divograi", Pereyaslav-Khmelnyskyi, 2019; Tsiko Pavlina, 1st Prize Winner of International Competitions, Kyiv; Ma Xinyuan, Grand Prix of the Chubynsky Festival-Competition "Sunflower", Kyiv; Pavlynska-Kleymionova Natalia – Grand Prix of the Chubynsky Festival-Competition "Sunflower", Kyiv; Vasilisa Balchos, 1st Prize Winner of the VI International Student Youth Competition, Kyiv. Koropivnytskyi, 2022; Sofia Kovalenko, laureate of the 2nd prize of the 6th International Student Youth Competition, Kropyvnytskyi, 2022; Yan Zhengqi, laureate of the 3rd prize of the 6th International Student Youth Competition, Kropyvnytskyi, 2022; Zhang Yin, laureate of the 1st prize of the 7th International

Competition, Kropyvnytskyi, 2024; Archpriest Antonina, laureate of the 2nd prize of the 7th International Competition, Kropyvnytskyi, 2024; Fei Yue, laureate of the 3rd prize of the 7th International Competition, Kropyvnytskyi, 2024.



### *Scientific works of Professor N. P. Guralnyk*

Professor N. P. Guralnyk is the author of many articles in collections of scientific works, which are included in the list of professional publications of Ukraine and foreign journals, methodological recommendations, diaries on production practice of various directions, lecture texts, piano training programs and educational and professional programs in musical art and musical and instrumental performance. Natalia Pavlivna reports on her scientific ideas and professional position during the work of international and all-Ukrainian conferences, round tables, etc., takes an active part in public discussions of professional and pedagogical problems of art education in Ukraine.

N. P. Guralnyk's scientific achievements are set out in over 120 scientific works. Here are the main ones: monographs “Ukrainian Piano School of the 20th Century in the Context of Musical Pedagogy” (2007,

2021) and, in co-authorship with his graduate student Ma Xinyuan, the monograph "Emotional and Stylistic Sensation of Music by Romantic Composers in Higher Education Students: Aspects of Formation in the Process of Piano Training" (2023); educational and methodological manual for higher educational institutions "Scientific and Pedagogical School of Pianists in the Theory and Practice of Musical Education and Training" (2011); a section of the collective monograph "Synergetic Paradigm of the Space of Culture" (2014), a course of lectures for students of musical specialties of the Higher Educational Institution of the Arts "History of Musical Education in Ukraine" (2015).

#### **Articles included in scientometric publications:**

Theoretical Aspects of Forming the Individual Style of a Teacher-Pianist Activities // Ред.кол.: В. Ф. Черкасов, В. В. Радул, Н. С. Савченко та ін. Вип. 152. Серія: Пед. науки. Кропивницький: РВВ КДПУ ім. В. Винниченка, 2017. С. 14–18.

Польсько-український історичний контекст музичної освіти: Наукові записки /Ред.кол. В. Ф. Черкасов, В. В. Радул, Н. С. Савченко та ін. Вип. 161. Серія: Педагогічні науки. Кропивницький: РВВ КДПУ ім. В. Винниченка, 2018. С. 171–175.

Tradition as a Factor in Modern School Formation in Ukrainian Piano Pedagogy. /Journal of History Culture and Art Research, ISSN: 2147- 0626. Verb of science), 2019. № 8 (1) [Інтернет видання]. С. 212–222.

Guralnyk, N. (у співавторстві.). The Training of Music Teachers According to Humanistic Oriented Artistic Paradigm. Journal of History Culture and Art Research. Verb of science. [Інтернет видання]. 2020. № 9 (1). С. 249–257.

Guralnyk, N. (у співавторстві.) Practical Application of Exat Techniques in Training Process of Would-be Music Art Teachers. / Journal of Management (IJM). Volume 12, Issue 1, Jan. 2021. Pp. 243–253.

#### **Scopus Indexed. [Online edition].**

Nataliia Huralnyk (у співавторстві) (2023). "Self-Development of the Future Music Teachers under Wartime Conditions in Ukraine". Youth Voice Journal Editorial. Special Issue. Scopus Indexed. p. 21–31.

N. P. Guralnyk successfully works at the Anatoly Avdiievsky Faculty of Arts as a professor of the Department of Art Pedagogy and Piano Performance, teaches theoretical courses, has spent many years working in a problem group with graduate students on the problems of the development of piano art, studying the history of the activities of the founders of the piano school and its outstanding personalities, manages the scientific activities of graduate students, and conducts individual classes with students and undergraduates in special piano, has laureates of various professional

performing musical and instrumental competitions of the all-Ukrainian and international levels.

The professor pays a lot of attention to professional orientation activities, involves her students, undergraduates and graduate students in cooperation with art educational institutions. Such events are master classes (Mukachevo), performances of her students with the participation of Natalia Pavlovna herself before students of art schools in Kyiv, P. Senytsia Music School, Pereyaslav-Khmelnytskyi, Ukrainka Art School, Myronivka Secondary School of Music, Kyiv Region, etc. Professor N. P. Guralnyk takes an active part in solving many educational and educational problems in the professional development of students of the faculty and in carrying out various public assignments (at various times she performed the duties of the secretary of the department, secretary of the scientific and methodological council of the faculty), enjoys the well-deserved respect of her colleagues and her students, is tolerant in communicating with all members of the team, treats colleagues of any age, education and origin with respect and attention.

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**ALLA VOLODYMYRIVNA KOZYP –  
REPRESENTATIVE  
OF THE SCIENTIFIC ELITE OF UKRAINE**

Alla Volodymyrivna Kozyr – choral conductor, scientist, teacher, Doctor of Pedagogical Sciences (2009), Professor (2011), Head of the Department of Choral Conducting and Theory and Methods of Music Education of the Anatoly Avdievsky Faculty of Arts of the Mykhailo Dragomanov Ukrainian State University (since 2016). Head of the Specialized Academic Council D 26.053.08 of the M. P. Dragomanov National University (2014-2019, 2022-2024), Honored Scholar of Education of Ukraine (Certificate No. 49575, Order No. 723-p) of October



17, 2000. Since 2014, Professor of the Department of Theory and History of Musical Performance of the P. I. Tchaikovsky National Academy of Music of Ukraine.

*Kozyr Alla Volodymyrivna – Doctor of Pedagogical Sciences, Professor, Head of the Department of Choral Conducting and Theory and Methods of Music Education, Anatoly Avdiievsky Faculty of Arts, Mykhailo Dragomanov Ukrainian State University*



Kozyr Alla Volodymyrivna was born in Kyiv, graduated with honors from the R. M. Glier Kyiv State Music College (1975) in the choral conducting class of N. Yu. Khoroshun and the P. I. Tchaikovsky Kyiv State Conservatory (1981), diploma with honors G-II No. 046762) in the specialty of choir conductor, teacher of conducting and choral disciplines (class of Professor V. A. Dzhenkov). After graduating from the P. I. Tchaikovsky Conservatory, from 01.08.1981 she worked at the Department of Methods of Music Education, Singing and Choral Conducting of the O. M. Gorky Kyiv State Pedagogical Institute. From 1983 to 1986 she studied full-time postgraduate studies at the O. M. Gorky, in 1987 she defended her candidate's thesis on the topic: "Formation of the style of pedagogical leadership of a choral collective (based on the material of the music and pedagogical faculties of pedagogical institutes)" in the specialty 13.00.01 – theory and history of pedagogy (scientific supervisor – Prof. B. S. Kobzar) diploma PD No. 009455 dated 07/22/1987. In 1991 she was awarded the academic title of associate professor of the department of methods of musical education, singing and choral conducting (certificate of the DC No. 000045 dated 05/30/1991), diploma Ph.D (Doktor of Philosophy) PD No. 009455 dated 12/13/2006.

From 2003 to 2006 A. V. Kozyr studied at the doctoral program of the National Pedagogical University named after M. P. Dragomanov in the specialty 13.00.02 – theory and methods of music education. On September 9, 2009, she defended her doctoral dissertation on the topic: "Theory and practice of forming professional skills of music teachers in the system of multi-level education" in the specialties: 13.00.02 – theory and methods of music education; 13.00.04 – theory and methods of professional education (scientific consultant – Doctor of Pedagogical Sciences, Professor

G. M. Padalka), diploma DD No. 007849 dated December 16, 2009. In 2011, he was awarded the academic title of Professor of the Department of Methods of Music Education, Singing and Choral Conducting, certificate 12PR No. 006446 dated 01/20/2011. A. V. Kozyr is the secretary of the Academic Council of the Institute of Arts of the M. P. Dragomanov National Pedagogical University (until 2014), academic secretary of the specialized academic council D 26.053.08 of the M. P. Dragomanov National Pedagogical University (2006-2014). Chairman of the specialized academic council D 26.053.08 of the M. P. Dragomanov National Pedagogical University (2014-2019, 2022-2024).

The teaching load consists of a course of lectures for master's students on acmeology of art education, methods of music education for students of faculties of arts and special courses for master's students, as well as choral conducting, supervision of postgraduate students, doctoral students. Master's students under the guidance of A. V. Kozyr win awards at prestigious competitions: Wei Limin – Grand Prix at the Anatoly Avdievskyi Choral Conductors' Competition, NPU named after M. P. Dragomanov, 2017. Hu Manli – Laureate of the 1st Prize of the International Competition-Festival “Golden Stars of Autumn”. Kyiv, 2017. Wang Xia – Laureate of the VIVALDI International Competition (Great Britain) 2022.

In the scientific work of A. V. Kozyr has published more than 180 scientific and methodological works on the theory, history and methods of training future teachers of art disciplines for productive work with students. Among them is the monograph: “Professional skills of music teachers: theory and practice of formation in the system of multi-level education” (K.: Publishing house of the National Polytechnic University named after M. Dragomanov, 2008. 378 p.), chapters in seven collective monographs, teaching aids, articles in leading professional scientific publications of Ukraine, articles in international collections of scientific works, in foreign publications, articles in Scopus collections, as well as articles in collections of international and all-Ukrainian conferences, methodological recommendations and curricula.

In particular, articles Scopus co-authored:

Methodological Aspects of Modernization of Professional Training of Future Music Teachers. *Utopia y Praxis Latinoamericana. Revista Internacional de Filosofia y Teoria Social /Universidad del Zulia-Venezuela*. Vol. 25. 2020. Pp. 370–377.

Analysis and Interpretation of Yuri Chugunov's Suite of Moods for Saxophone and Piano. *OPUS. ANPPOM's Eletronic Journal*. Vol 26, 2020. No 1. DOI: <http://dx.doi.org/10.20504/opus2020a2605>.

The competence approach as a methodological tool for shaping the professional competence of future music teachers. Компетентнісний підхід як методологічний інструмент формування професійної компетентності майбутніх учителів музичного мистецтва. *Journal of Higher Education Theory and Practice*. 2021. ISSN 21583595. P. 67–73. <https://www.scopus.com/authid/detail.uri?authorId=5721687720>.

Integration Aspect of Training Teachers of Art Disciplines in Pedagogical Universities. *Journal of Higher Education Theory and Practice* Vol. 22(6) 2022. P. 138–147.

General problems of higher music education, Загальні проблеми вищої мистецької освіти. Ways of modernizing education and improving the research skills of young people, *Youth Voice Journal* Vol. II, 2023, pp. 59–70. ISBN (ONLINE): 978-1-911634-96-6, e-mail: YVJ@rj4allpublications.com. DOI: 10.13140/RG.2.2.18140.97925.

Web of Science:

#### AN INNOVATIVE APPROACH TO TRAINING ART STUDENTS

IN PEDAGOGICAL UNIVERSITIES, submitted by the authors has been accepted for publication on the Journal online de Política e Gestão Educacional. Now that your manuscript has been accepted for publication it will proceed to copyediting, production and will be published on september/october 2021. ISSN 1519-9029. P. 30–39;

Людкевич і Землінський: типологічне порівняння учителя і учня. Міждисциплінарні дослідження складних систем: зб.наук. праць. Номер 19. К.: Вид-во НПУ імені М. П. Драгоманова, 2021. С. 160–166. <http://webcacht.googleusercontent.com/search?g=cache:jxtUmKyvdXIJ:iscsjournal.npu.edu.ua/article/view/248602/245914+&cd=1&hl=ru&ct=cink&gl=ua>).

Textbooks and chapters of monographs (Theory and methodology of art education. Scientific school of G. M. Padalka: collective monograph, edited by A. V. Kozyr. First edition 2010, second edition. Kyiv: NPU named after M. P. Dragomanov, 2011. 402 p.

Artistic and educational horizons of Anatoly Avdievsky's work: Educational and methodical manual. Sheet music reader, edited by S. Korobetskaya, A. Kozyr. Kyiv: Publishing house of NPU named after M. P. Dragomanov, 2017. 187 p.

Methodological aspect of training future teachers of musical art for practical work in school. Actual problems of organizing education in higher and secondary schools: Monograph [edited by prof. O. V. Mykhailichenko LAP LAMBERT Academic Publishing, 2018. P. 124–133.

Acmeological principles of forming professional mastery of teachers of art disciplines. Theory and methods of professional and pedagogical

training of educational personnel: acmeological aspects: collective monograph: project manager Guziy N. V. K.: NPU named after M. P. Dragomanov, 2018. P. 359–399.

The meaning of the conscious and subconscious in the artistic and creative performing activity of choral conductors. Actual issues of artistic education and upbringing: collective monograph [ed. by prof. O. Mikhailichenko. Germany: LAP LAMBERT, 2019. 237 p. P. 12–32.

Acmeological development of choral conductors in the process of performing activity. Actual issues of modern art history: collective monograph [ed. by ed. Prof. AT. We are Khailichenko. LAP LAMBERT: Academic Publishing, 2019. C. 25–40. Saarbrücken 2019 Deutschland.

Features of the Formation of an Officer of the Armed Forces as the Sole Leader (Manager) of a Military Organization. International Journal of Recent Technology and Engineering (IJRTE). Vol.8#4, November, 2019. PP. 9626–9630.

Projective modeling of multiprofessional approaches to the training of future music teachers. Modern science. Modtrni veda. No. 5-2020. Ceska republika, Nemoros. Praha. P. 104–112.

Professional skill of a musician-performer: tradition and modernity. Questions of musicology and teaching of musical art: a collective monograph [according to general ed. Prof. AT. We are Khailichenko. LAP LAMBERT: Academic Publishing, 2021. C. 28–45. Saarbrücken 2021 Deutschland.

Ethnocultural construct in the preparation of future teachers of art disciplines for creative and practical activities with students. Integral system of art education: ethnocultural direction of development of creative personality abilities: collective monograph. Head of the author. project Ph.D., prof. V. I. Fedoryshyn. Kyiv: NPU named after M. P. Dragomanov, 2021. 366 p. P. 11–47. URI: <http://enpuir.npu.edu.ua/handle/123456789/38338>.

Choral and instrumental repertoire in art education (integrated approach). A. V. Kozyr, V. I. Stepurko, V. I. Fedoryshyn et al., 2021. <http://enpuir.npu.edu.ua/handle/123456789/37365>.

Integrative features of the content of art education. P. 23–50. K., 2021. Transdisciplinary dimension of training of specialists in the arts: collective monograph, ed. A. Kozyr. Part I. K.: NPU named after M. P. Dragomanov, 2022. 377 p. P. 23–50. URI: <http://enpuir.npu.edu.ua/handle/123456789/42516>.

Transdisciplinary dimension of training of specialists in the arts: collective monograph, part II, ed. A. Kozyr, V. Fedoryshyn. K. : UDU

named after Mykhailo Dragomanov, 2023. 376 p. URI: <http://enpuir.npu.edu.ua/handle/123456789/42517>.

Serhiy Magera: Ukrainian soul in opera portraits. A. V. Kozyr, S. Yu. Korobetskaya, V. I. Fedoryshyn – and others. Teaching and methodical manual. K., 2023. URI: <http://enpuir.npu.edu.ua/handle/123456789/38263>.

Under the supervision of A. Kozyr, 6 doctoral and 41 candidate dissertations were defended.

#### **Doctoral theses:**

**Fedoryshyn V. I.** Theory and methodology of professional training of future music teachers on acmeological principles: 13.00.02. K.: NPU, 2014.

**Labunets V. M.** Methodological system of instrumental and performing training of future music teachers: 13.00.02. K.: NPU, 2015.  
Provorova E. M. Theory and practice of methodological training of future music teachers on the basis of the praxeological approach: 13.00.02. K.: NPU, 2018.

**Kuznetsova O. A.** Theory and practice of methodological training of future music teachers for educational work with schoolchildren 13.00.02. Sumy, 2020.

**Yunyk I. D.** Theoretical and methodological principles of forming the brand of a scientific and pedagogical employee of a higher education institution. 13.00.04 – theory and methodology of professional education. Kyiv, National Academy of Sciences of Ukraine, 2023.

**Wei Limin.** Theory and practice of forming the ability to creative self-realization of master's students of musical art in the process of vocal and choral training. 13.00.02. Kyiv: UDU, 2024.

#### **Candidate dissertations:**

**Topchieva I. O.** Training future music teachers to lead children's choirs using heuristic teaching methods (2013).

**Li Chunpeng.** Methodology for forming vocal competence of future music teachers (2013).

**Bondarenko A. V.** Formation of cognitive independence of future music teachers using multimedia technologies (2013).

**Bai Shaojun.** Formation of self-control of creative interpretative activity of future music teachers in the process of vocal and choral training: 13.00.02. K.: NPU, 2014.

**Mishchanchuk V. M.** Methodology of using suggestive technologies in musical and performing training of future music teachers: 13.00.02. K.: NPU, 2015.

**Jiang Libin.** Formation of subjective and creative activity of future music teachers in the process of professional training: 13.00.02. K.: NPU, 2015.

**Gavran I. A.** Formation of pedagogical empathy of future music teachers in the process of conducting and choral training: 13.00.02. K.: NPU, 2015.

**Xi Daofen.** Methodology of using innovative technologies in training future music teachers for singing activities: 13.00.02. Kyiv: NPU, 2015.

**Romanchuk Ya. M.** Methodology of training future music teachers for leading collective music making of schoolchildren: 13.00.02. Kyiv: NPU, 2015.

**Ha Tu.** Methodology of forming the ability to self-regulate future music teachers in the process of vocal training: 13.00.02. Kyiv: NPU, 2015.

**Bondarenko D. V.** Formation of adaptive readiness of future music teachers for conducting and choral activities: 13.00.02. Kyiv: NPU, 2015.

**Khomych I. M.** Formation of readiness of future music teachers for pedagogical interaction with a choral group: 13.00.02. K.: NPU, 2018.

**Gusachenko O. P.** Methodology for the formation of the musical and creative potential of adolescents in extracurricular singing activities: 13.00.02. K.: NPU, 2019.

**Yan Jun.** Formation of the information culture of a future music teacher in the process of professional training: 13.00.02. K.: NPU, 2019.  
Chincheva L. V. Methodology for the formation of conducting and choral competence of a future music teacher in the conditions of pedagogical practice: 13.00.02. K.: NPU, 2019.

**Golubytska N. O.** Formation of the ethno-pedagogical culture of a future music teacher in the process of vocal and choral training. K.: NPU, 2019.

**Dubovy Z. S.** Formation of the independence of future music teachers in the process of distance learning. K. : NPU, 2019.

**Zhang Chun.** Methodology for the formation of acmeological culture of future music teachers in the process of vocal and choral training. Dissertation for the degree of higher education of Doctor of Philosophy in the field of knowledge 01 Education in the specialty 014 Secondary education (musical art). K. : NPU, 01.10.2021.

**Wang Hailong.** Methodology for the formation of readiness of future teachers of musical art for creative and interpretative work with school choral groups. Dissertation for the degree of higher education of Doctor of Philosophy in the field of knowledge 01 Education in the specialty 014 Secondary education (musical art). K. : NPU, 31.01. 2022.

**Zhang Yi.** Formation of performing skills of master students of musical art in the process of singing training. Dissertation for the degree of Doctor of Philosophy in the field of knowledge 01 Education in a specialty 014 Secondary education (musical art). K.: УДУ, 14.11.23. Рада ДФ 23.



**Xie Xiaolu.** Methodology for the formation of interpretive skills of students of faculties of arts in the process of vocal and choral training. Dissertation for the degree of Doctor of Philosophy in the field of knowledge 01 Education in a specialty. 014 Secondary education (musical art). K.: UDU, 14.11.23. Council of the Faculty of Arts.

**Li Xu.** Methodology of formation of auditory attention of students of faculties of arts in the process of musical and performing activities. Dissertation for obtaining the scientific degree of higher education Doctor of Philosophy in the field of knowledge 01 Education in specialty 014 Secondary education (musical art). K.: UDU, 28.02.24. Council of DF 52.

**Maltseva N. V.** Methodology of conducting and choral training of students of faculties of arts based on the traditions of the Kyiv Choral School. Dissertation for obtaining the scientific degree of higher education Doctor of Philosophy in the field of knowledge 01 Education in specialty 014 Secondary education (musical art). K.: UDU, 9.08.24. Council of DF 75 and others.

Professor A. V. Kozyr participated in the International Project: “Ukraine in the European space education and art” as part of a delegation of teachers and students of the M. P. Dragomanov National Music Academy on May 3-11, 2018 (Prague, Namur, Brussels, Paris, Vienna, Krakow). Certificate dated 06.05. 2018 “Trends in Ukrainian education in the context of European integration” Institute of Music and Pedagogy in Namur. Certificate dated 06.05. 2018. She served as a member of the Scientific Expert Council of the Ministry of Education and Science of Ukraine. Section 21. “Literature, Linguistics and Art Studies” (2019-2021).

She was the head of the state commission at the P. I. Tchaikovsky National Music Academy of Ukraine from 12.12. 2022. on 12/21/2022 and from 12/8/2023 to 12/15/2023.

Alla Volodymyrivna is a member of the editorial board of a number of collections, including:

Scientific Journal of the National Pedagogical University named after M. P. Dragomanov: Series 14. Theory and Methods of Art Education: Collection of Scientific Works. Issue 24 (29). K: NPU named after M. P. Dragomanov, 2016-2019. 2022-2023, 2024.

Art in Contemporary Culture: Theory and Practice of Teaching. Vinnytsia State Pedagogical University named after M. Kotsiubynsky, 2023-2024.

Professionalism of the teacher: Theoretical and methodological aspects: collection of scientific works. State Higher Educational Institution “DDPU” Slaviansk: DDPU (2015-2020).

Current issues of the humanities: interuniversity collection of scientific works of young scientists of the Ivan Franko Drohobych State University. Drohobych: DDPU (2016-2021).

Valorificarea strategiilor inovationale de dezvoltare a invatamantului artistic contemporan /coord: Tetiana Bularga. Balti. S.n., 2017, 2020-2021.

Collection of scientific works of students of the Faculty of Arts: NPU named after M. P. Dragomanov "Problems of modern artistic education" (2017-2024).

A. V. Kozyr pays a lot of attention to the evaluation of dissertations, she acted as an official opponent at the defense of:

**Ustymenko-Kosorich O. A.** The formation and development of the Serbian accordion-accordion school, submitted for the degree of Doctor of Pedagogical Sciences in the specialty: 13.00.01. Lugansk, 2014.

**Anishchenko G. V.** Training future educators to develop the musicality of preschool children: 13.00.04. Lugansk, 2014.

**Zhou Li.** Formation of interpretive competence of future singers from the PRC in the process of professional training in higher pedagogical educational institutions of Ukraine: 13.00.04. Kyiv, 2016.

**Moiseeva L. A.** Formation of the creative potential of future concertmasters in the process of studying at a higher musical educational institution: 13.00.04. Chernihiv, 2016.

**Soldatenko O. I.** Formation of readiness of future teachers for the development of musical abilities of students of aesthetic education schools: 13.00.04. Chernihiv, 2016.

**Ovcharenko N. A.** Theoretical and methodological principles of professional training of future teachers of musical art for vocal and pedagogical activity, submitted for the degree of Doctor of Pedagogical Sciences in the specialty: 13.00.04. K., 2016.

**Gabor Balog.** Formation of readiness of instrumental musicians in higher educational institutions for stage activity: 13.00.02 K., 2017.

**Zhang Xianyun.** Formation of artistic and performing skills of future pianists from the PRC in the process of professional training in higher pedagogical educational institutions of Ukraine: 13.00.02. Sumy, 2017.

**Li An'an.** Preparation of future music teachers for musical education of high school students based on the application of innovative technologies: 13.00.04. Odesa, 2019.

**Lui Jing.** Formation of concert and performing competence of foreign master's students in the process of professional (piano) training: 13.00.04. Sumy, 2019.

**Magda P. M.** "Formation of professional and value orientations of future teachers of music in the process of studying subjects of the social and

humanitarian cycle”, submitted for the degree of Doctor of Philosophy in the specialty 015 – Professional Education (by specialization), Slovyansk. 11/13/2020.

**Orekhova V. V.** “Formation of transmedia competence of future teachers of music in primary school”, submitted for the degree of Doctor of Philosophy in the specialty 013 – Primary Education, Slovyansk. 11/13/2020.

**Moroz M. O.** “Theoretical and methodological foundations of the formation of professional competence of future teachers of music in the process of professional training in a pedagogical college”, submitted for the degree of Doctor of Pedagogical Sciences in the specialty: 13.00.04. Zhytomyr, 01/28/2021.

**Lupak N. M.** Theory and practice of forming communicative competence of future teachers of art specialties on the basis of intermedia technology, submitted for the degree of Doctor of Pedagogical Sciences in the specialty: 13.00.04. Ternopil, 03/19/2021.

Polychronidi A. G. Preparation of future teachers of musical art for professional activity in inclusive education, submitted for the degree of Candidate of Pedagogical Sciences in the specialty: 13.00.04. – Odesa, 04/27/21.

**Wang Boyuan.** Organizational and pedagogical principles of training pianists-performers in art institutions of higher education in China and Ukraine”, Sumy, 06/25/2021.

**Zhang Lianghun.** Organizational and pedagogical principles of professional training of vocalists in the system of higher musical education of China and Ukraine”, submitted for the degree of Doctor of Philosophy in the specialty 011 – Educational, pedagogical sciences. Sumy, 06/25/2021, etc.

She is the head of one-time specialized academic councils at the Mykhailo Dragomanov USU (P. V. Kaurov DF 69, Kuan Yuan DF 40, O. V. Yarmolyuk DF 72 and many others).

Professor A. V. Kozyr is the chairman and member of the jury of prestigious competitions, namely: chairman of the jury of the All-Ukrainian Competition of Choral Conductors named after Levko Revutsky: Kropyvnytskyi, 2017.

Member of the jury of the International Vocal and Choral Competition “Let the Song Call Friends” (Chernivtsi: Yuriy Fedkovych Chernivtsi National University), 2018.

Member of the jury of the All-Ukrainian Competition of Choral Conductors in Memory of Borys Lyatoshynskyi: Kropyvnytskyi, 2018.

Member of the organizing committee and jury of the III International Choral Competition in Memory of Anatoly Avdievsky: K.: M. P. National University Dragomanova, 2019. Chairman of the Jury of the All-Ukrainian Student Olympiad in the specialty "Musical Art" II stage: Volodymyr Vynychenko Central Ukrainian State Pedagogical University, 2019 (April 17-19).

Member of the organizing committee and jury of the IV International Choral Competition in Memory of Anatoly Avdievsky: Kyiv: NPU named after M. P. Dragomanova, 2020.

Co-chairman of the jury of the vocal and choral competition "Askold's Voice", XII, 2020.

Member of the organizing committee of the V International Choral Competition in Memory of Anatoly Avdievsky: Kyiv: NPU named after M. P. Dragomanova, 2021.

Chairman of the Jury of the All-Ukrainian Competition of Student Scientific Papers in the Specialty "Musical Art", II Round: Kamianets-Podilskyi Ivan Ohienko National University (03.2021).

Chairman of the Jury of the Choral Conductors Competition Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, 2021 (05.26.21).

Co-Chairman of the Jury of the Vocal and Choral Competition "Askold's Voice", XII, 2021.

Chairman of the Jury of the Choral Conductors Competition dedicated to the creative activity of the composer Ivan Karabyts (Kropyvnytskyi, 05.18.2022). Chairman of the Sectoral Competition Commission of the All-Ukrainian Competition of Student Scientific Papers in the Specialty "Musical Art". Kamianets-Podilskyi, IV–V. 2022.

Member of the Jury of the 1st International Conductors' Competition named after Andriy Kushnirenko (Chernivtsi, 2023).

Certificate of a member of the jury of the 1st International Conductors' Competition named after Andriy Kushnirenko. December 13-15, 2023. Number of hours/ECTS credits 30 hours/1 credit.

Department of Choral Conducting and Theory and Methods of Music Education under the leadership of Professor A. V. Kozyr is the organizer of the choral forum dedicated to the memory of maestro Anatoly Avdievsky, which has been held since 2017. The forum includes the International Scientific and Practical Conference "Modern Problems of Art Education", a competition of choral groups "How to Sing Yourself to the Heart", a competition of choral conductors, and a competition for the best performance of a children's song "Children's Dreams".



*Holding annual readings in memory of Anatoly Avdievsky*

Member of the Organizing Committee of the VI International Scientific and Practical Readings in Memory of Academician Anatoly Avdievsky: K.: NPU named after M. P. Dragomanov, Kyiv, 21-22.04.2022.

Member of the Organizing Committee of the VII International Scientific and Practical Readings in Memory of Academician Anatoly Avdievsky: K.: USU named after M. P. Dragomanov, Kyiv, 04.03.2023.

Member of the Organizing Committee of the VII International Scientific and Practical Readings in Memory of Academician Anatoly Avdievsky: K.: USU named after M. P. Dragomanov, Kyiv, 21-22.03.2024.

In addition, A. V. Kozyr participated as a member of the organizing committee of the IV International Scientific and Practical Internet Conference “Professionalism of a Teacher in the Conditions of Educational Innovations” (12 hours). 7-8.10.2020, Sloviansk.

Member of the organizing committee of the III International Scientific and Practical Conference “Problems of Art and Pedagogical Education: Achievements, Realities and Prospects” (Sumy. 24-25.03.2021).

Member of the organizing committee of the IV International Scientific and Practical Internet Conference “Problems of Art and Pedagogical Education: Achievements, Realities and Prospects” in the amount of 16 hours /0.5 ECTS credit. 18-19 05.2022.

Member of the organizing committee of the 5th International Scientific and Practical Internet Conference “Professionalism of a Teacher in the Conditions of Educational Innovations” (12 hours) 7-8.10.2021, Sloviansk.

A. V. Kozyr was awarded a diploma of the International Competition-Festival Grand Summer Music Fest (9.06.2019) for conducting master classes at the competition, methodological and educational work, for high-quality educational and methodological support for improving the professional competence of pedagogical workers and students.

Golden Stars Of Winter diploma for conducting master classes at the competition, methodological and educational work, for high-quality educational and methodological support for improving the professional competence of pedagogical workers and students (Kyiv, 15-18.12.2019). Certificate Series 001543 (CEFR Standard B2). Registration №2841, XI. 2019.

Awarded with the Honorary Diploma of the Ministry of Education and Science of Ukraine (1998), the Honorary Badge of the Ministry of Education and Science of Ukraine “Sofia Rusova” (2009); the medal “For Scientific Achievements” named after G. Kostyuk: psychological and pedagogical sciences (2012); the medal “Dragomanov Family” (2017); the medal “For Scientific Achievements” named after P. I. Orlyk: humanities (2017); the medal of M. P. Dragomanov for personal significant contribution to the development of the university (2017), the honorary medal “185 years of the National Pedagogical University named after M. P. Dragomanov” (2021), etc..

### **List of sources**

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**SCIENTIFIC AND PROFESSIONAL (PEDAGOGICAL)  
ACTIVITIES OF DOCTOR OF PEDAGOGICAL  
SCIENCES, PROFESSOR, HEAD OF THE  
DEPARTMENT OF ACTING SKILLS OF THE  
ZAPORIZH NATIONAL UNIVERSITY OF  
LOKARYOVA BRANCH OF VASYLIVNA**

Galina Vasylivna Lokaryeva began her career as a singing teacher at a secondary school in Zaporizhzhia and studied at the Zaporizhzhia Pedagogical Institute at the Music and Pedagogical Faculty, where she received the qualification of “music and singing teacher” (1973-1977). After graduating from the institute, she worked at the Lysychansk Pedagogical College as a music teacher in the accordion class. She continued her musical and pedagogical activities by working as the head of the children's sector of the House of Culture in Zaporizhzhia; at the same time, she worked as the head of the children's choir and women's vocal ensemble. In 1980, G. V. Lokaryeva began working as an assistant at the Department of Pedagogy at the Zaporizhzhia State Pedagogical Institute. Further scientific and pedagogical activity took place step by step: lecturer – senior lecturer – associate professor – professor (department of pedagogy and psychology of ZNU) – head of the department (of acting skills of ZNU). During this period, her scientific and pedagogical experience was replenished and deepened.

During 1983-1986, Halyna Vasylivna studied at the Ukrainian Scientific Research Institute of Pedagogy (UNSIPI) in the laboratory of aesthetic education (head L. O. Novak-Khlebnikova). She was passionate about working on her dissertation “Formation of the Aesthetic Ideal of High School Students”, which she defended in 1986 in the specialty 13.00.01 – theory and history of pedagogy (scientific supervisor: Candidate of Pedagogical Sciences, Senior Researcher at the UNIP N. E. Myropolska; opponents: Doctor of Philosophy, Professor of the Department of Ethics, Aesthetics and Culturology of the Taras Shevchenko National University of Kyiv L. T. Levchuk, Candidate of Pedagogical Sciences, Associate Professor of the Rivne State Pedagogical Institute named after Manuilsky

N. A. Kavalerova). The following main theoretical propositions were presented for defense in the dissertation: the formation of the aesthetic ideal of high school students effectively occurs with the purposeful use of artistic and aesthetic material of the category of the sublime and its modifications (sublime-heroic, tragic, lyrical, romantic, comic, “gloomy grandeur”), which cover a wide range of natural and social phenomena with the parallel formation of a critical attitude to manifestations of the low and ugly in the surrounding reality and art; the dominant condition for the formation of the aesthetic ideal during the period of the formation of aesthetic maturity of a high school student is the use of a system of information blocks, which contain a complex of works of the main types of art with mandatory further aesthetic and educational analysis according to the structure developed by the author.

1998 G. V. Lokaryeva received the academic title of Associate Professor of the Department of Pedagogy and Psychology of the Zaporizhzhia State Pedagogical Institute.

The study of the problem of complex and informational approaches to the application of the artistic and aesthetic content of works of art in the educational process was continued in another scientific area – in a dissertation – and included the study of the formation of professional and personal qualities of a future specialist in the social and pedagogical sphere.

Studying in the doctoral program of ZSU from 1997 to 2000 and delving into the social and pedagogical problem through the above-mentioned approaches, G. V. Lokaryeva explores communication as a professional tool, which is one of the dominant structural elements in the following types of professional activity of a teacher: cultural and leisure, consultative, correctional, propaedeutic, preventive, diagnostic, etc. And in every sphere of activity of a social educator, the central place is occupied by a person, an individual with whom it is necessary to establish professional contact, therefore the formation of communicative skills and qualities is a strategic task in the training of a social educator. Based on the fact that the object of his activity is a person (in the spectrum of his individual diversity – behavior, activity, worldview), in order to provide socio-pedagogical assistance, it becomes professionally necessary to master certain communicative skills and qualities: receptivity, sensitivity, social responsiveness, the ability to listen, observe, feel the client's mood, etc.

The effectiveness of the formation of these skills and qualities is closely dependent on the development of the specialist's susceptibility to artistic and aesthetic information of a work of art, which is a systemic phenomenon and contains the following types of information: cognitive, intellectual, artistic, aesthetic, sensory-emotional, moral-ethical,

psychological, psychoenergetic, personal-authorial, pragmatic. The artistic and aesthetic system of a work of art, as the author proves in his study, is one of the effective means of developing professional communication, since it has such characteristics as emotionality, originality, individuality, individually oriented perception, which are presented in a conventionally symbolic form. Adequate perception and understanding of the ideological and emotional content of the work requires the skills of prediction, speculation, intuition, emotional susceptibility, the ability to listen and observe, without which it is impossible to imagine the professional activities of a social educator.

The content and results of the study were presented in the doctoral dissertation “Theoretical and methodological principles of the application of artistic and aesthetic information in the preparation of a social educator for professional communication”, which the researcher defended in 2005 (scientific consultants: Doctor of Pedagogical Sciences, Corresponding Member of the Academy of Pedagogical Sciences of Ukraine, Professor, Head of the Department of Pedagogy of the Taras Shevchenko National University of Kyiv L. G. Koval; Doctor of Pedagogical Sciences, Professor, Head of the Department of Music Theory and Music Education of the Kyiv National University of Culture and Arts O. M. Oleksiuk).

The dissertation was based on the theoretical and methodological principles of philosophy, psychology, and pedagogy, so the doctoral student extrapolated the main provisions of these fields of knowledge in order to solve the research tasks. The interdisciplinary scientific information used in the dissertation made it possible to invite opponents from relevant fields of knowledge, who were: Doctor of Psychological Sciences, Academician of the Academy of Sciences of Ukraine, Director of the Institute of Educational Problems of the Academy of Sciences of Ukraine I. D. Bekh; Doctor of Philosophical Sciences, Professor of the Department of Ethics, Aesthetics and Culturology of the Taras Shevchenko National University of Kyiv L. T. Levchuk; Doctor of Pedagogical Sciences, Professor of the Mykhailo Kotsyubynskyi Vinnytsia State Pedagogical Institute G. S. Tarasenko.

In 2007, G. V. Lokaryeva received the title of professor and was appointed to the position of head of the Department of Acting, which she heads to this day (2024), while also working as a professor at the Department of Pedagogy and Psychology of Educational Activity of the Zaporizhzhia National University.

In parallel with her scientific and pedagogical activities, for 12 years (from 1992 to 1997 and from 2000 to 2007), G. V. Lokaryeva was the director of the Center for Educational Activities of the Faculty of Social

Pedagogy and Psychology of Zaporizhzhia State University (since 2005 – Zaporizhzhia National University). At the Center, university students of any specialty had the opportunity to obtain an additional specialty, namely: psychology, political science, sociology, foreign philology, music therapy, etc. At that time, such a Center was unique in Ukraine, because the concept of a “second (additional) specialty” was modern, and higher education institutions did not have such a practice at that time. Zaporizhzhia State University was the first in Ukraine to receive permission from the Ministry of Education and Science for such a practice, and ZSU was allowed to issue a diploma with two specialties.



*Professor G. IN. Lokarev*

During 2000–2010, Halyna Vasylyvna Lokaryeva was a co-organizer of the Ukrainian-German project “Socio-psychological rehabilitation through music”, which was carried out at the Center for Educational Activities of the Faculty of Social Pedagogy and Psychology. On the German side, the head organizer was Thomas Vosch, an associate professor at the Faculty of Music Therapy of Magdeburg University. The aim of the project was to prepare students of Zaporizhzhia State University to use active music therapy tools in socio-pedagogical and psychological activities. Under the terms of the project, students of social pedagogy and psychology (12 people) received music therapy training

while studying at two-year courses licensed by the Ministry of Education and Science. The content of the training consisted of 5 blocks of disciplines: block 1 – psychological (psychophysiology, music psychology, basics of psychotherapy, psychodiagnostics, contemplative practice); block 2 – socio-pedagogical (forms and methods of socio-pedagogical rehabilitation, social support, pedagogical diagnostics); block 3 – musical and aesthetic (solfeggio, playing a musical instrument, vocals, basics of artistic and aesthetic perception); block 4 – music therapy (introduction to music therapy, musical improvisation, theory and practice of active music therapy, music therapy trainings, contemplative music therapy practice in Magdeburg); block 5 – speech training (German, English). The first, second, third and fifth blocks were taught by teachers of ZSU, the fourth block – by German teacher Thomas Wosch.



*Leading scientists of Ukraine – participants of the scientific and practical conference*

“The influence of musical art on man (based on Ukrainian material)” in a distance format to students of the Faculty of Social Pedagogy of Zaporizhzhia National University and students of Magdeburg University (Germany).

Ukrainian students also had the opportunity to participate in trainings and contemplative practice in Magdeburg. The result of the training was receiving a certificate after passing the final exams. The five best students took part in the selection for studying in Magdeburg at the Faculty of Music Therapy for two semesters. Three psychology students were selected, two of whom were able to continue their bachelor's studies in Norway. Participation in the project also included student exchange, involving them in participating in a joint Summer School (Berdiansk), and scientific conferences. G. V. Lokaryeva was the organizer of two international scientific and practical conferences “Music Therapy as Social and Psychological Rehabilitation: Theory and Practice” (2008, 2009) and the international scientific and practical seminar “Music Therapy as Social and Psychological Technology” (2011), which were attended by specialists from Germany, Norway, and the USA, as well as students of the “music therapy” specialty from the Magdeburg University of Applied Sciences (scientific supervisor – Professor Thomas Vosch) and students of the “psychology” and “social pedagogy” specialties of the ZNU (scientific supervisor – Professor G. V. Lokaryeva).



*Professors O. M. Oleksiuk and  
G. V. Lokaryeva*

Galina Vasylivna's scientific interests are reflected in her numerous publications (monographs, manuals, articles in professional journals, including SCOPUS, Web of Science, etc.), as well as in the PhD theses of her graduate students. The researcher works on the problems of professional training of a future specialist in a higher education institution; the problem of artistic and aesthetic development of the personality; the problems of preparing students for the use of art therapy and music therapy technologies in professional activities. The indicated areas of scientific research in the field of art education have found their embodiment in the theses of graduate students of G. V. Lokaryeva, namely: O. V. Fil

"Preparation of future social educators for the use of fairy tale therapy in professional activities" (2010); L. O. Grin "Pedagogical conditions for the use of vocal art in the professional training of a musical and dramatic theater actor" (2013); K. V. Petrovskaya "Formation of socio-normative behavior of students in creative informal associations" (2013); N. V. Stadnichenko "Organizational and pedagogical conditions for preparing a future actor for professional communication" (2018); A. A. Chumakova "Education of emotional culture of younger schoolchildren through music therapy in extracurricular educational institutions" (2019); O. I. Bobyr "Formation of artistic and aesthetic worldview of future artists in the process of professional training" (2021); V. O. Andreev "Development of professional communication skills of teachers of the art college in the conditions of methodological work" (2023); O. V. Kryvosheeva "Organizational and pedagogical conditions for using game training in the professional training of a future actor" (2024). Scientific research of applicants, supervised by G. V. Lokaryeva, presented a wide range (visual, musical, theatrical), related to other branches of knowledge, namely: higher school pedagogy, professional pedagogy, social pedagogy, aesthetics, methodological work, the phenomenon of creative informal associations, art therapy (music therapy, fairy tale therapy). The



subjects of artistic and aesthetic influence were future artists, future actors, students, teachers of art colleges, and junior high school students.

The scientist has published 11 monographs: individual, collective, and co-authored. These monographs reveal the author's vision of the modern development of artistic and aesthetic ideas and the principles of forming a harmonious, spiritually educated personality. Together with like-minded scientists, the author reveals in the monographs the current problems of professional training of future specialists in the artistic field, offering the latest technologies for applying various types of artistic and aesthetic information in works of art, specific forms and methods of forming and developing professional competencies in a certain artistic field; diagnostic complexes for determining the levels of readiness for professional activity and the ability to implement modern tasks in the field of education and art.



*Participants of the scientific and practical conference*

In the monograph “Artistic and aesthetic information as a pedagogical problem” (2001), a work of art is considered as an artistic and aesthetic information system that can be used in the educational process as a didactic tool in the formation of certain qualities and skills of professional communication of a social educator. A scientific and theoretical review of research in various branches of scientific knowledge devoted to the problem of the essence of information as a general scientific category, as well as the problem of artistic and aesthetic information as a type of social information that has a specific, original form of expression, is presented. The content, functions and characteristics of the main types of artistic and aesthetic information, as well as the mechanism of its perception, are considered. The

reviewers of the monograph were V. I. Dryapyk, Doctor of Pedagogical Sciences, Professor of the Volodymyr Vynnychenko Kirovohrad Pedagogical Institute; M. I. Prykhodko, Doctor of Pedagogical Sciences, Professor of Zaporizhzhia State University; Doctor of Philosophy, Professor of the Department of Ethics, Aesthetics and Culturology of the Taras Shevchenko National University of Kyiv V. I. Panchenko.

The second one-man monograph “Artistic and Aesthetic Information in the Preparation of a Social Educator for Professional Communication: Theory and Practice” (2007) presents two scientific problems, namely: professional communication as the dominant of the professional activity of a social educator and artistic and aesthetic information as a means of developing professional communication of a future specialist. Their consideration in tandem made it possible to identify new approaches to solving the problems of professional training of future specialists. Theoretical and experimental research of these problems and substantiation of the process of using artistic and aesthetic information in the preparation of a social educator for professional communication ensured the formation of students' readiness to perceive artistic and aesthetic information, and subsequently - its use in professional activities, which was presented in the subsection, which reveals the prospects for the application of HEI as a means of social and pedagogical rehabilitation.

The social educator's professional communication matriculation developed by the author directed the formation of social and perceptual skills and qualities, the development of communicative, interactive skills and abilities of future specialists through the means of art.

The information system of a work of art is defined as a “professional tool” of a specialist in the social and pedagogical sphere, which emphasizes the applied significance of the work.

The reviewers of the monograph were Doctor of Pedagogical Sciences, Deputy Director of the State Social Service for Family, Children and Youth G. M. Laktionova; Doctor of Pedagogical Sciences, Professor, Professor of Zaporizhzhia National University L. I. Mishchyk; Doctor of Pedagogical Sciences, Professor, Chief Researcher of the Institute of Educational Problems of the Academy of Sciences of Ukraine N. E. Myropolska.

In 2014, in co-authorship with L. O. Gryn, the monograph “Vocal Art in the Professional Training of a Musical and Dramatic Theater Actor: Theory and Practice” was published, which presents the results of a study of the problem of professional training of a musical and dramatic theater actor using vocal art. The work analyzes the historical and methodological prerequisites and the formation of vocal-pedagogical schools as a cultural phenomenon; the vocal voice and its qualitative characteristics are

considered as a professional “tool” of a musical and dramatic theater actor; the structure, essence and content of the vocal training of a future actor are presented in the system of his professional education. The normative basis of the vocal training of a future musical and dramatic theater actor was determined through a system of principles, namely: the principles of fundamental training of the academic manner of singing, general didactic and principles of development of the vocal voice of a future actor. The scientific and methodological support of vocal training of a future actor of the musical and dramatic theater is made up of a structural and functional model of vocal training, pedagogical conditions for its implementation and a methodology for using vocal art in the professional training of a future actor. An experimental verification of the effectiveness of pedagogical conditions for using vocal art in the professional training of an actor is illustrated.

The formation of normative behavior of students through their artistic and aesthetic activities is revealed in the monograph, co-authored with K. V. Petrovskaya – “Social and normative behavior of students in creative informal associations as a social and pedagogical problem” (2014). The social and pedagogical functionality of creative informal associations allows for the organization of a creative artistic environment as a dominant socializing influence on students. The monograph identifies structural and functional features of the socio-normative behavior of student youth in creative informal associations. The interaction of subjects of socialization influence in the process of stimulating socially directed creative activity of informal youth associations (musical-poetic, acting or theatrical, artistic and sports-choreographic) is aimed at realizing the abilities to discover innovations in the world of music, to reveal feelings, to express attitudes towards events taking place in society, through poetry, etc. It is precisely the consideration of the features of the informal environment, internal and external factors of influence on consciousness that forms the socio-normative behavior of student youth. The monograph emphasizes that in their creativity, participants in informal creative collectives realize everyone’s right to personal choice in development or the search for freedom, as well as to live without pressure. The combination of social pedagogy and art enhances the possibilities of solving socially important tasks of the pedagogical community in educating a spiritual, knowledgeable generation of modern youth.

The problems of fairy tale therapy as a new socio-pedagogical technology are reflected in the monograph by G. V. Lokaryeva, co-authored with O. V. Fil, “Fairy tale therapy in the preparation of social educators for professional activity: theory and practice” (2016). The monograph focuses

on the sanogenic function of beauty. This means that beauty is able to help preserve and maintain the health of a person and society. At the same time, the growing number of people in need of psychological and pedagogical assistance at a high professional level is emphasized, and accordingly, the issue of mastering new non-traditional forms and methods of work by future specialists in the socio-economic sphere becomes relevant.

Using fairy tale therapeutic methods and techniques, a specialist is able to influence the emotional and sensory sphere of the personality, correct ineffective behavioral patterns, awaken the resource capabilities of the individual so that he or she can learn to independently overcome life's adversities, which would contribute to increasing his or her competence. In the monograph, fairy tale therapy is considered as a psychological and pedagogical phenomenon, and the fairy tale is studied in historical and linguistic aspects, and its psychological and pedagogical potential is also revealed. The problem of forming the readiness of future social educators to use fairy tale therapy in professional activities is solved through the developed scientific and methodological support: organizational and pedagogical conditions, diagnostic complex, structural and content model and methodology for using fairy tale therapy.

Artistic education and professional training of a future actor in the context of professional communication is presented by Galina Vasylyvna, co-authored with N. V. Stadnichenko in the monograph "Preparation of a future actor for professional communication: theoretical and practical aspects" (2019). The work raises several scientific and pedagogical issues, namely: the social and public significance of theatrical arts (theater as a means of communication in the formation of social relations, the actor-communicator in the "society-spectator" communication system); the actor's professional communication as a pedagogical problem (the genesis of the actor's communicative and professional qualities, theater schools: origins, formation and development of the future actor's professional training, the actor's professional communication as a leading characteristic of his professional activity: essence, matriculation, structure). Galina Vasylyvna Lokaryeva has scientific publications in foreign collective monographs. The chapters prepared by her highlight both the problems of professional training of future specialists of various professional profiles and the problems of applying art in the educational process of higher education.

In 2018, the monograph "Professional Artistic Education and Culture within Modern Global Transformations Edited" was published in Cambridge, compiled by Doctor of Pedagogical Sciences, Professor O. M. Oleksiuk. Galina Vasylyvna developed the section "The Functional

Capabilities of Artistic and Aesthetic Information in Work of Art”, which has a theoretical and applied focus.

Since 2021, the scientist has published chapters in a series of foreign collective monographs published by Baltija Publishing, Riga (Latvia), in which she is a member of the editorial board.

“Pedagogical and psychological science and education: transformation and development vectors” Collective monograph. Vol. 1, Vol 2 (2021). SECTION 16. “Independent work of tertiary graduates” as a modern phenomenon of the educational paradigm» (Lokarieva H. V., Bazhmina E. A.). Співорганізатори цього наукового видання: Ca’ Foscari University of Venice; Zaporizhzhia National University. “Psychology and pedagogy as sciences for the development of the cultural potential of modern society: Scientific monograph” (2022).

SECTION 20. “Psychological and pedagogical competence of specialty courses teachers in technical colleges of Ukraine: theoretical and diagnostic aspects» (Lokarieva H. V., Sadovenko S. H.). Співорганізатори цього наукового видання: ISMA University of Applied Sciences; Zaporizhzhia National University.

“The history of formation and modern development of pedagogy and psychology: Collective monograph” (2022).

“National value orientations of future specialists in the field of pedagogy: pedagogical conditions as a factor influencing the formation process» (Lokarieva H. V., Chorna H. V.). Співорганізатори цього наукового видання: Cuiavian University in Włocławek; Zaporizhzhia National University.

“Contemporary problems of pedagogy amidst the European integration of educational environment: theory and practice: Scientific monograph” (2023). SECTION 10. Game training in the professional preparation of future actors: a content analysis of the phenomenon (Lokarieva H. V., Kryvosheieva O. V.). Співорганізатори цього наукового видання Polonia University in Częstochowa; Zaporizhzhia National University.

In scientific articles (over a hundred articles), in professional and foreign scientific collections, Professor G. V. Lokaryeva has highlighted current topical problems of professional training of future specialists and education of students; problems of using in the professional activities of a social educator an artistic and aesthetic information system of a work of art, social and psychological rehabilitation by means of music (music therapy), art therapy. The scientist participated and was a speaker in numerous international, republican and regional scientific-theoretical and scientific-practical conferences (more than 120 conferences).

In 2005, the Scientific School on the Problems of Spiritual and Worldview Development of the Personality in the System of Continuous Art Education was founded. Head of the scientific school: Olga Mykolaivna Oleksiuk, Doctor of Pedagogical Sciences, Professor, Head of the Department of Theory and Methods of Musical Art of Borys Grinchenko Kyiv University. The academic secretary of the scientific school on the problems of spirituality in continuous artistic education was Galina Vasylivna Lokaryeva, Doctor of Pedagogical Sciences, Professor, Head of the Department of Acting of Zaporizhzhia National University.

Professor G. V. Lokaryeva, as a member of the specialized councils for the defense of doctoral and candidate dissertations, acted as an expert in dissertation research of Zaporizhzhia National University – D 17.051.09; Classical Private University of Zaporizhzhia – D 17.127.04; Kyiv National University of Culture and Arts – K 26.807.01; Alfred Nobel University of Dnipropetrovsk – K 08.120.02. She has repeatedly acted as an opponent of doctoral and candidate dissertations.

Since 2009, Halyna Vasylivna Lokaryeva has been the editor-in-chief of the professional collection “Pedagogical Sciences: Theory and Practice” (previously called “Bulletin of ZNU: Pedagogical Sciences”). She is also a member of the editorial boards of the following scientific professional collections: Bulletin of the Taras Shevchenko National University of Kyiv, Collection of Scientific Works “Spirituality of the Personality: Methodology, Theory and Practice” (Luhansk).



*Professors O. M. Oleksiuk, G. V. Lokaryeva, O. G. Rebrova*



In her professional and pedagogical activities, Professor Galyna Vasylyvna Lokaryeva also pays a lot of attention to educational and methodological work. She has developed and published over thirty items, namely: manuals (5 of them with the Ministry of Education and Science seal – “Pedagogical Communication”, “Collection of Test Papers in Pedagogy”, “Theory and Methodology of Learning Diagnostics”, “Complex Tasks for Conducting Olympiads and Competitions in Social Pedagogy”, “Technologies of Social and Pedagogical Activity: Teaching Aids for Students of the “Social Pedagogy” Direction /Edited by N. V. Zaveryko in co-authorship), methodological recommendations and instructions, programs, and a dictionary. Under her leadership and scientific editorial office, in 2021, the teachers of the Department of Acting of the Zaporizhzhia National University, which she heads, prepared and published

“Dictionary-reference of the professional thesaurus of the future actor”. The main purpose of the dictionary-reference is to ensure the effectiveness of the teacher’s teaching activities and the student’s educational activities (learning).

The dictionary, as a means of methodological support for the educational process of training a future actor, helps the teacher in determining the interdisciplinary connections of the academic disciplines taught by him, at the level of interdisciplinary definitions, concepts that are used in the process of studying the content of the academic subject. It also helps the teacher in forming general and professional competencies of students.

For students, the dictionary has two purposes: 1) ensuring the theoretical awareness of the higher education student in the main issues of professional activity, which will fill his creative potential, as well as ensure the creativity of his future activity; 2) methodological support for preparation for various forms of knowledge control and forms of final certification.

The dictionary consists of eleven sections, the topics of which correspond to the content of the professional training of the future actor. G. V. Lokaryeva directly developed the preface and three sections:

#### Section

1. The concept of a basic thesaurus; Section 6. Categories and concepts of the psychology of art; Section 11. Socio-pedagogical concepts of theatrical pedagogy. For 10 years, Galina Vasylyvna conducted classes at “School of Pedagogical Mastery” for young teachers of ZNU. She gave lectures on the block “Professional Pedagogical Communication” and conducted trainings on this topic.

Halyna Vasylyivna is the head of the permanent scientific and methodological seminar “Methodological and Practical Problems of Professional Training of Actors and Designers” (2016–2024), the organizer of student scientific and practical conferences “Art Education: Traditions and Development Prospects” (2015–2024) and many all-Ukrainian, regional scientific and practical conferences and seminars, scientific readings, “round tables” held at the Faculty of Social Pedagogy and Psychology of Zaporizhzhia National University.

Professor G. V. Lokaryeva is actively involved in public activities, is the organizer of the annual traditional meeting of students of the specialty “Stage Art” with children with disabilities at the Regional Children's Rehabilitation Center, organizes New Year's holidays for children with disabilities, which are held by student actors on the basis of the “Educational Theater” of the Department of Acting.

Modern theater is a synthetic art form that combines acting, stage speech, vocal art, choreography, scenography. Nowadays, vocal art is a full-fledged component of dramatic action. Therefore, the idea arose to organize and hold the All-Ukrainian Interuniversity Festival-Competition of Actors-Vocalists. The organizers were the head of the Department of Acting G. V. Lokaryeva, Associate Professor of the Department of Acting, Honored Artist L. O. Gryn. The founder and organizer of the festival-competition was the Department of Acting of Zaporizhzhia National University. The co-organizers of the festival-competition were the Institute of Arts of the Ternopil National Pedagogical University named after V. Hnatyuk, the Kyiv National University of Theater, Cinema and Television named after I. Karpenko-Kary, the Kharkiv University of Arts named after I. Kotlyarevsky, the Kharkiv State Academy of Culture. This event was held for the first time in Ukraine in the format of a competition of actors-vocalists (2011, 2012, 2015).

The purpose of the festival-competition is to popularize and preserve the best traditions of vocal and dramatic art, identify young talented performers, improve the professional level of vocal performance among novice actors, increase the professional prestige of vocal teachers, and exchange creative achievements and experience. The competition was held in three nominations:

- nomination academic singing – classical, old romance; aria from opera, operetta; folk songs in arrangements;
- nomination pop singing – aria from musical comedies, songs from films, musicals; folk songs in arrangements; modern songs;
- nomination small forms – duet, trio from opera, operetta, musical, modern songs.

Galina Vasylivna's public activities are diverse: from 2010 to the present day, she is the organizer and chairman of the jury of the "Reading Competition" among students of secondary schools of the city of Zaporizhzhia and the region, which is held by the Department of Acting of the ZNU; deputy chairman of the jury of the regional student Olympiad in pedagogy and psychology; organizer of the participation of students of the theater arts specialty in the social project "We are a city", for which a grant was received for the work "Zaporizhzhya through the eyes of children"; organizer of cooperation between the Department of Acting of the Zaporizhzhia National University with the Scientific and Methodological Center of the Department of Education and Science of the Zaporizhzhia City Council. G. V. Lokaryeva was the co-organizer and chairman of the jury of the II City Fine Arts Competition "Art-colors of Zaporizhzhia", the goal of which was to create a socio-cultural environment for the development of professional and artistic competence of participants in the educational process, to involve gifted students of grades 6–11, students, and talented young teachers in creative activities in the field of art. Also, the I City Competition of School Theater Groups "Melpomene Zaporizhzhia" was held on the basis of Zaporizhzhia National University, the co-organizer of which was Halyna Vasylivna. For five years, the scientist also served as the chairman of the jury of the National Academy of Sciences: nomination – art history; a member of the jury of the II stage of the All-Ukrainian Student Olympiad in the academic discipline "Pedagogy" for students of higher educational institutions of non-pedagogical profile (Lviv).

For her many years of scientific and pedagogical activity, Halyna Vasylivna Lokaryeva has received public recognition – honors and awards. She was awarded certificates of the Ministry of Education and Science of Ukraine for personal contribution to the training of highly qualified specialists, fruitful scientific and pedagogical activity (2008, 2011); an honorary certificate of the Ministry of Culture of Ukraine for personal contribution to the creation of spiritual values and contribution to professional skills (2011, 2013); certificates of the regional state administration of the Zaporizhzhia City Council (1999, 2006, 2014, 2016); she has a Certificate of Gratitude from the National University "Lviv Polytechnic" (1917), Certificate of Gratitude from the Zaporizhzhia Regional Council, and a Certificate of Honor from the Department of Education and Science of the Zaporizhzhia City Council. Awarded the Badge for Scientific and Educational Achievements by the Ministry of Education and Science of Ukraine (2022).

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## **SCIENTIFIC AND PEDAGOGICAL ACTIVITIES OF TETYANA MARTYNYUK IN THE CONTEXT OF THE DEVELOPMENT OF MODERN MUSICAL CULTURE**

Doctor of Art History, Professor, Head of the Department of Musical Art and Teaching Methods of the Grigoriy Skovoroda University in Pereyaslav Tetyana Volodymyrivna Martyniuk was born on August 5, 1964 in Dnipropetrovsk into a family of aerospace industry workers.

During 1979–1983 she studied at the Dnipropetrovsk State Music College named after M. I. Glinka, majoring in “Music Theory” in the class of M. Ya. Tsygutkin. Mykhailo Tsygutkin is a bright teacher-theorist of the Dnipropetrovsk region, he was also known as the artistic director of the vocal ensemble “Gamma”, a popularizer of jazz art in the 1980s of the twentieth century. It was he who influenced the professional development of T. V. Martyniuk and determined her further professional fate.



*Professor T. V. Martyniuk*

In 1983, T. V. Martyniuk entered the Kyiv State Conservatory named after P. I. Tchaikovsky, majoring in Musicology, with a specialization in Music Theory. A happy gift of fate was studying in the class of Doctor of Art History, Professor, Corresponding Member of the Academy of Arts of Ukraine, Head of the Department of Music Theory, N. O. Goryukhina. T. V. Martyniuk became one of Nadiya Oleksandrivna's last students, for many years she had close personal relations with the outstanding teacher, and throughout her further professional life she was aware of the joy of her involvement in the most significant school of theoretical musicology in Ukraine.

Nadiya Oleksandrivna Goryukhina (1918–1998) was a famous scientist, an outstanding personality, a teacher who educated a large number

of students-theorists. The doctrine of musical form, which was thoroughly formed during the scientific life of the coryphaeus of Ukrainian music theory of the 20th century, is an invaluable basis for the professional training of professional musicians.



*Doctor of Art History, Professor,  
Corresponding Member of the  
Academy of Arts of Ukraine*

*N. O. Goryukhina*

A deep methodological resource for the formation of a creative personality in the field of musical analytics is the phenomenon of her individual style of scientific thinking. The time of N. O. Goryukhina's scientific activity coincides with the transitional period in which the types of rationality change, in particular, non-classical to post-non-classical. The post-non-classical type is characterized by vivid connections between science and culture, the development of the humanities and an interdisciplinary approach, and the involvement of a non-scientific context in the study. In the studies of N. O. Goryukhina, signs of a new scientific view of the world are emerging, future methods and techniques of research,

approaches to musical art and musical form are predicted, therefore, features of an epochal style of scientific thinking are being formed.

The center of N. O. Goryukhina's scientific interests were the problems of form and style as the most significant in musical art, the functional principles of the interaction of thematism and structure, the creative method, which allows us to study intonation, the content of musical language and form, the national specificity and folk art, style, creative directions, etc. The categories of the theory of musical form appear as general scientific and interdisciplinary.

Thus, turning over the pages of the monograph "Evolution of Sonata Form", one can plunge not only into a thorough analysis of the origin and development of the form itself, but, first of all, perceive this process as a concretization of the dialectics of musical thinking. In particular, the sonata form incorporates the principles of the laws of motion (contrast, development, reprise). The study of the functional relationships of content and form, thematism and structure based on the historical process of the evolution of phenomena is a study at the level of categories and their elements. Applying it to the evolution of the sonata form, in the course of a

comparative analysis, the scientist managed to find the deep patterns of functional interaction and the nature of this interaction between the categories of thematism and structure.

Thus, T. V. Martyniuk's studies in the class of an outstanding scientist of the 20th century, the head of the scientific school of Ukrainian theoretical musicology, allowed her to delve into the field of analysis of musical forms, which determined her further scientific interests after graduating from the Kyiv State Conservatory named after P. I. Tchaikovsky in 1988. During 1993–1997, she studied at the postgraduate course of the Kyiv State Conservatory named after P. I. Tchaikovsky, which she graduated with a dissertation for defense. The dissertation in the specialty 17.00.03 "Musical Art" on the topic "Transitional Stage as a Historical and Theoretical Problem of Musical Ukrainian Studies" was completed at the Department of Music Theory and defended on 04/27/1997. Based on the materials of the dissertation in 1997, the first monograph by T. V. Martyniuk "Transitional Stages in the History of Ukrainian Musical Culture" was published. The study presented the phenomenon of transitional stages using the example of Ukrainian musical culture of the 17th and 19th centuries.



*Professor I. A. Kotlyarevsky*

In 1999–2003, T. V. Martyniuk studied at the doctoral program of the I. P. Tchaikovsky National Music Academy of Ukraine, which she graduated with a dissertation for defense. Dissertation in specialty 17.00.01 "Theory and History of Culture" on the topic "Historical and Theoretical Aspects of the Relationship between Geographical and Sociocultural The scientist's interest in systems theory and the development of a systematic musicological approach was revealed during his work on his doctoral dissertation "Musical-theoretical systems of European art history" (1983). It

was the deepening, under the guidance of Ivan Arseniyovych, into the systemic perception of the phenomenon of regional musical culture that allowed T. V. Martyniuk in the shortest possible time – 4 years – to cover the two-hundred-year progress of the artistic development of the Northern Azov region and present it as a synergistic system with high artistic potential. The defense of the doctoral dissertation became not only a resonant event for the further development of the direction of Ukrainian musical regional studies, but also a methodological forecast for the



interdisciplinary integration of musicology with philosophy, culturology, history, and geography. Based on the materials of the dissertation in 2003, the monograph “Musical professionalism of the Northern Azov region of the 19th-20th centuries” was published, which presents the specifics of the Azov regional musical culture and its results in the areas of composer and performer creativity, institutions of musical culture and music education, musicology, publishing, etc.

In 2005, T. V. Martyniuk received the academic title of professor of the Department of Music Education and Choreography.

In the same years, T. V. Martyniuk, as a co-author, took part in the publication of the teaching and methodological manuals “From the history of Ukrainian art” (2000) and “From the history of the formation of the philosophy of the Ukrainian national revival” (2001). In 2003, T. V. Martyniuk’s monograph “Mykola Popov” was published. The work was dedicated to the creative activity of the choir conductor, composer, teacher, Honored Artist of Ukraine (1998), member of the National Union of Composers of Ukraine (1992), head of the musical part of the Zaporizhzhia Youth Theater, teacher of the Zaporizhzhia Professional Music College named after P. I. Mayboroda Mykola Inokentiyovych Popov. The mentioned monograph, together with the monograph “Musical Professionalism of the Northern Azov Region of the 19th-20th Centuries”, was transferred to the library of the Ukrainian Free University in Munich at the request of the library director.

During 2019–2020, T. V. Martyniuk studied at the State Higher Educational Institution “Pereyaslav-Khmelnytskyi State Pedagogical University named after Hryhoriy Skovoroda” as a Master's degree holder in the specialty 014 Secondary Education (Language and Literature (English)). She received a diploma “with honors” and the following qualifications: Master of Education. Teacher of English and Foreign Literature. Lecturer of English and Foreign Literature.



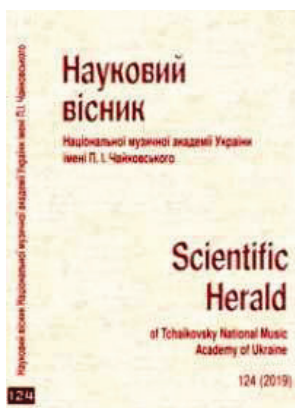
*Triptych “Magic of Jazz Rhythm”*

During 2020–2021, T. V. Martyniuk studied at the Grigoriy Skovoroda University in Pereyaslav as a Master's degree holder in the specialty 014 Secondary Education (Fine Arts). She received a diploma with honors and the qualification: Master of Education, teacher of pedagogy, theory and methods of fine arts. In the process of preparing her master's thesis under the guidance of Candidate of Pedagogical Sciences, Associate Professor Tetyana Borisovna Nosachenko, she worked on the problem of integrative technologies for teaching the course “Art” at the ZZSO, mastered the visualization of works in the fluid art technique with acrylic paints and prepared an author's thematic project – a triptych “Magic of Jazz Rhythm”. During 1988–2012, T. V. Martyniuk worked at the Melitopol State Pedagogical University named after Bohdan Khmelnytsky, successfully combining scientific, educational and methodological and creative directions in his activities. From 1988 to 1991 – lecturer at the Department of Theory and History of Music, from 1991 to 1993 – senior lecturer at the Department of Theory and History of Music, from 1997 to 2000 – associate professor at the Department of Theory and History of Music, from 2003 to 2004 – associate professor at the Department of Music Education, from 2004 to 2005 – head of the Department of Music Education and Choreography, professor, from 2005 to 2012 – professor, head of the Department of Music Education and Choreography.

During his work at the educational institution, the specialty “Choreography” was introduced, specializations for the specialty 014 Secondary Education (Music) “Artistic Culture”, “Direction of Musical and Educational Events” were introduced; the International Festival of Choreographic Art (2009, 2010, 2011), the International Polycultural Festival-Competition “Flowers of Spirituality” (2009, 2010, 2011) were initiated and held in the city of Melitopol.

During 1997–2007, T. V. Martyniuk was the editor-in-chief of the professional collection of articles on art history “Theoretical and Practical Issues of Culturology”. Today, she is the editor-in-chief of the collection “Scientific Bulletin of the National Academy of Music named after P. I. Tchaikovsky” (category B), a member of the editorial board of the collection “Problems of Interaction of Art, Pedagogy and Theory and Practice of Education” (category B).

During her work at the university, a postgraduate course was opened in the



specialty 26.00.01 “Theory and History of Culture” (art history). The defended graduates of the postgraduate course are Candidate of Art History A. A. Chergeev (thesis topic “Temporal Stratification as a Factor in the Development of Choral Art in Crimea in the 19th–21st Centuries”, Kharkiv, 2012), Candidate of Art History S. V. Grushkin (thesis topic “Genre and species specificity of the arts of the Zaporizhzhia Sea of Azov in the cultural space of the region (the last third of the 20th – the beginning of the 21st centuries)”, Kyiv, 2017).

During 2004–2010, T. V. Martynyuk, along with her teaching activities, worked as the artistic director of the Folk Collective Czech Music Ensemble “Bohemia”, which became a repeated diploma winner of festivals in Europe “Roznovsky slavnosti”, “Česky ples”, etc. The scientific result of the study of Czech regional musical folklore was the publication in 2010 of a teaching and methodological manual for students of higher educational institutions “Songs and Dances of Czechs from the Ukrainian Sea of Azov”.

From 2012 to the present day T. V. Martyniuk is the head of the Department of Artistic Disciplines and Teaching Methods (from 01.09.2023 – Musical Art and Teaching Methods) of the Grigoriy Skovoroda University in Pereyaslav. During her work at the educational institution, the specialization “Artistic Culture, Ethics and Aesthetics” was introduced, and the OR “Bachelor”, OR “Master” in the specialties Secondary Education (Musical Art), Secondary Education (Fine Arts) were accredited. She initiated and conducted the All-Ukrainian Methodological Seminar “Current Problems of Teaching Performing Disciplines in a Pedagogical University” (2013–2018).

The department initiated the International Scientific and Practical Conference “Regional Cultural, Artistic and Educational Practices” (2014–2024), which for 10 years has been gathering well-known specialists in music education and musicology in Ukraine and Europe who discuss current scientific problems. In particular, in 2024, the conference discussed the following issues:

- History, theory and practice of modern art-historical and art-pedagogical local history.
- Current problems of art and pedagogy in the context of European integration.
- Theoretical and practical principles of professional training of future art teachers.
- Formation of digital competence of future art teachers in the process of professional training.
- Art and health activities in educational institutions.

Current problems of professional training of future teachers of art schools.



*Vocal Ensemble (Chisinau, Moldova)*



*Folk amateur collective  
"Kobzar" (Uman, Ukraine)*

Every year, scientific collections of abstracts are published based on the materials of the conference. In 2014, the International Polycultural Festival-Competition "Pereyaslavsky Divohrai" was launched, represented by the National All-Ukrainian Music Union, the European Pianist-Teachers Association (EPTA" – London, Brussels, EU), the Federation of UNESCO Associations, Centers and Clubs of the Republic of Moldova (Chisinau, Republic of Moldova), the International Federation of Social Science Organizations (IFSSO) (Quezon City, Philippines), the Foundation for Science and Culture (Istanbul, Turkey) and several foreign higher education institutions.

Over the 10 years of the festival's existence, more than 800 creatively gifted individuals have become its laureates. The goal of the XI International Polycultural Festival-Competition "Pereyaslavsky Divohrai" was to popularize musical, choreographic and visual arts in the youth environment, to aesthetically engage creative youth in world and national values; to identify talented students capable of conducting concert-performing, musical-educational and artistic-creative activities at a high professional level. The creative event was held in the following nominations: Folk singing (solo, duet), Academic vocals (solo, duet), Pop vocals (solo, duet), Vocal ensemble, Conducting and choral performance, Instrumental performance (solo), Instrumental ensembles, Instrumental duet, Composition, Choreographic performance (by type), During 2015–2019, T. V. Martyniuk is a member of the Specialized Academic Council K.27.053.03, 2020–2022 – a member of the Specialized Academic Council D.27.053.03. From 2016 to 2018 – a member of the Scientific and

Methodological Commission of the Higher Education Sector (sub-commissions) on Higher Education.



*Folk Instruments Orchestra  
(Vinnytsia, Ukraine)*

Scientific and Methodological Council of the Ministry of Education and Science of Ukraine No. 3 on Culture and Art. From 02.12.2022 to the present – a member of the Expert Council of the Ministry of Education and Science of Ukraine on Certification of Scientific Personnel in Culturology and Art History.

The scientific interests of T. V. Martyniuk include problems of theory, methodology and practice of art education, art history, music regional studies, music science. The scientist has over 160 scientific publications, including: 3 monographs, 7 teaching and teaching-methodical manuals, 10 collective monographs, articles in professional and foreign publications, including 7 in the scientometric databases Scopus, Web of Science. During 2014–2020, T. V. Martyniuk headed the scientific school “Conceptual Principles of Modern Artistic Local History”.

In 2023, under the scientific supervision of T. V. Martyniuk, she defended her dissertation for the degree of Doctor of Philosophy in the specialty 011 Educational and Pedagogical Sciences (01 Education / Pedagogy) T. M. Molderf. The topic of her research: “Formation of academic vocal and performing culture of future teachers of art schools in professional colleges”.

In 1998, T. V. Martyniuk was awarded the Certificate of Honor of the Ministry of Education of Ukraine, in 2005 – the badge “Excellent Educationist of Ukraine”, in 2008 – the Certificate of the Verkhovna Rada of Ukraine for services to the Ukrainian people, in 2013 – the UNESCO Trophy, in 2015 – the Certificate of Honor of the Mayor of Pereyaslav-Khmelnytskyi, in 2019 – the badge of the Ministry of Education and Science of Ukraine “For Scientific and Educational Achievements”.

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## **SCIENTIFIC SCHOOL OF DOCTOR OF PEDAGOGICAL SCIENCES, PROFESSOR O. V. MYKHAILYCHENKO**

Oleg Volodymyrovych Mykhailychenko was born on May 8, 1952 in Sumy, into a family of workers. In 1969, he graduated from Sumy Secondary School No. 1 and got a job as a fitter-assembler at the Sumy Plant named after M. Frunze. As a child and teenager, he was a participant in amateur art activities at school and in the clubs of the Palace of Culture of the Plant named after M. Frunze. A special milestone is his participation in the amateur children's drama theater, which constantly staged dramatic performances for children. Among them were classic plots of children's fairy tales “Ivasyk-Telesyk”, “Morozko”, “Kingdom of Crooked Mirrors” and on the themes of heroic pages of the history of World War II. In 1969, after graduating from school, O. V. Mykhailychenko got a job at the Sumy Machine-Building Plant named after M. Frunze as a fitter-assembler. Oleg learned to play the accordion on his own, participated in the orchestra of accordion players of the Palace of Culture.

In 1970, he entered the conducting and choral department of the Sumy Music School in the class of teacher N. S. Smyrnova and immediately in the fall of 1970 was drafted into the armed forces. He served in the German Armed Forces. After serving in the armed forces in 1972, as a student of the Sumy Music School, he worked as a music teacher and head of school choirs in secondary schools No. 20, 4, 9 and 25 of Sumy.

In 1975, he entered the Kharkiv Institute of Arts named after I. P. Kotlyarevsky at the conducting and choral faculty in the class of People's Artist of Ukraine V. S. Palkin. During his studies, he worked as an artistic director of amateur activities in the club of the Kharkiv Electrotechnical Plant and as a head of the village choir in the club of the village of Okop Zolochiv district of Kharkiv region. During the summer holidays he worked in the pioneer camps “Chaika” of the Sumy plant named after M. Frunze as a counselor, senior counselor, and musical director.



After graduating from the institute in 1980, he began working as a teacher at the Department of Music and Choral Conducting of the Music and Pedagogical Faculty of the Sumy Pedagogical Institute named after A. S. Makarenko.

In January 1983, he entered the postgraduate studies of the Faculty of Philosophy of the Kyiv National University named after T. G. Shevchenko at the Department of Higher School Pedagogy. His scientific supervisor was Doctor of Pedagogical Sciences, Professor D. L. Sergienko. In March 1985, due to early acceptance to defend his candidate's thesis, he was expelled from graduate school and returned to work at the Sumy State Pedagogical University on the instructions of the Ministry of Education.

In September 1985, he resigned at his own request, due to moving to a permanent place of residence in Kyiv. From September 1985 to March 1986, he worked as a lecturer at the Department of Pedagogy of the Nizhyn State Pedagogical Institute named after M. V. Gogol. In October 1985, he defended his candidate's thesis.

Since March 1986, he began working as a lecturer, senior lecturer, associate professor at the Department of Pedagogy and Psychology of the Kyiv State Institute of Foreign Languages (now Kyiv National Linguistic University). In 1993, he was awarded the academic title of associate professor at the Department of Pedagogy and Psychology. From September 1997 to September 2000, he studied at the doctoral program of the Kyiv National Linguistic University in the specialty 13.00.01 – general pedagogy and history of pedagogy.

In 2003, he was appointed, and in 2005, he was elected to the position of Dean of the Faculty of History of the Sumy State Pedagogical University named after A. S. Makarenko.

In May 2007, he defended his doctoral dissertation in pedagogical sciences. Since September 2007, he has worked as Dean of the Faculty of History, Head of the Department of Methods of Teaching Social Sciences. In October 2008, he was awarded the academic title of Professor of the Department of Methods of Teaching Social Sciences.

Since 1984, O. V. Mykhailychenko is the deputy editor-in-chief of the all-Ukrainian collection of scientific works “Theoretical Issues of Culture, Education and Upbringing”, which was a professional publication on pedagogical, psychological sciences and art studies.

Professor O. V. Mykhailychenko was a member of two Specialized Academic Councils for Awarding Academic Degrees at the Kharkiv National Pedagogical University named after G. S. Skovoroda and the Sumy State Pedagogical University named after A. S. Makarenko.



*Professor V. F. Orlov, Professor  
N. E. Myropolska, Professor  
O. V. Mykhailychenko*



*Members of the Specialized  
Academic Council  
of the KhNPU named after  
G. S. Skovoroda*

O. V. Mykhailychenko is the author of five individual monographs, two textbooks with the seal of the Ministry of Education and Science, more than 200 scientific works in the field of theory and history of pedagogy, art history in professional domestic and foreign publications. More than fifty collective monographs edited by O. V. Mykhailychenko have been published in European publishing houses, including in all European languages.

O. V. Mykhailychenko was awarded the Certificate of Honor of the Ministry of Education and Science of Ukraine (2006), the Badge of the Ministry of Education and Science of Ukraine “Anton Makarenko” (2008), the Badge of the Ministry of Education and Science of Ukraine “Excellent Education Worker of Ukraine” (2009), the Badge of the Sumy City Council “60 Years of Liberation of the City of Sumy from the Fascist Invaders” (2008). Honorary diplomas of the Sumy Regional State Administration, the Sumy City Mayor.

The main scientific and methodological achievements of O. V. Mykhailychenko were scientific and theoretical developments in the history and theory of general music pedagogy, and methods of teaching social disciplines, which are based on modern principles of pedagogical theory, set out in theoretical works of historical and theoretical research from ancient times to the present day in scientific research by world scientists and pedagogical figures.

The main scientific and theoretical achievements and developments of O. V. Mykhailychenko consist in substantiating the theoretical foundations of general music pedagogy on the basis of basic provisions based on world definitions of pedagogical science. These provisions are set forth by him in a number of scientific and pedagogical works of professional publications of Ukrainian and foreign publications and in popular scientific and public

publications of encyclopedic and Wikipedia public means of social communication sources.



*Conference in Lublin (Poland)  
2008*



*Professors O. V. Mykhailychenko and  
M. B. Yevtukh*



*Meeting of the specialized  
academic council in Sumy*

In the works of O. V. Mykhailichenko, the themes and problems of the development of the world history of the development of science and technology, the general principles of the methodology of teaching socio-political disciplines for students of socio-political and humanitarian specialties are noted.

The main theoretical conclusions based on the laws of general pedagogical science O. V. Mykhailichenko developed in the modern theory of musical pedagogy, which he set forth in his main scientific and methodological works and in the Wikipedia mass media.

The foundations of musical pedagogy are set forth in the main theoretical concepts, which are set forth below based on the works of O. V. Mykhailichenko.

Musical pedagogy is a branch of pedagogical science (general pedagogy) that studies the features of education, training and upbringing of the individual through the means of musical art. Musical pedagogy should

be distinguished from individual methods of musical training and upbringing, since it is a general science, the content of which is aimed not at the development of individual musical qualities of a person, but at the formation of personality.

The object of musical pedagogy – the process of musical education and upbringing of the personality.

The subject of musical pedagogy should be considered a set of forms of organization, methods, means and other material and immaterial attributes of musical training and upbringing, which constitute a holistic process of professional training and formation of the personality of a musician. This process has a specifically historical character and occurs in accordance with the laws and patterns of development of general pedagogy.

The sources of studying the subject of musical pedagogy should be considered:

1. Musical and pedagogical experience of the past. These are institutions for the creation, accumulation and preservation of samples of musical phenomena in the history of the development of artistic culture. This should include the creative heritage of composers, musicians, and figures of musical culture, which represents the best examples of musical works, performing skills, and the results of public, educational and musical and pedagogical activities.

2. Modern musical and pedagogical phenomena and research. This is primarily the experience of practical activities of music educational institutions in the education and training of professional musicians, individual creative schools and private methods of music education and upbringing.

3. Advanced scientific music and pedagogical experience. This refers to the study and generalization of the results of scientific and experimental work of researchers in search of the most effective technologies and optimization of music education and upbringing. This is a study of research institutes, laboratories, scientists working on improving and improving the solution of problems of music education and upbringing.

Music pedagogy, as a branch of pedagogical science, has its main theoretical concepts – categories. These categories, as well as general pedagogical ones, constitute its theoretical basis, taking into account the specifics of the music industry.

The main theoretical categories of music pedagogy:

Musical education is the process and result of mastering musical knowledge, skills and abilities, which indicates the appropriate level of mastery of musical phenomena in analytical-theoretical or practically performing aspects. Musical education functions in the dialectical

interaction of institutions for the creation and accumulation of musical experience of society with the processes of transmission and assimilation of this experience by future musical specialists. Musical education is regulated by relevant legislative acts of the state, which determine its content and basic principles.

Regularities of musical education are objective reasons that characterize the essential connection between social and musical phenomena or processes, without which effective implementation of musical education and upbringing is impossible. These include:

- compliance of the content of musical education and upbringing with the level of development of musical culture of modern society;
- dependence of the process of musical education and upbringing on the economic conditions of ensuring the development of the national musical industry;
- orientation of the content of musical education and upbringing on the national musical tradition.

The principles of musical education in Ukraine are understood as the main theoretical ideas or requirements on which the musical educational and educational process is based. These include:

- Accessibility of musical education and upbringing to everyone, regardless of gender, nationality and religion.
- Equality of conditions for each person for the full realization of their musical abilities, comprehensive development.
- Humanism, priority in musical education of universal spiritual values.
- Connection with national and world artistic culture.
- Interconnection with the experience of musical education of other countries.
- Democracy – freedom of forms of organization, methods, means of musical education and upbringing.
- Scientificity – music education should be organized on the basis of advanced scientific and methodological achievements of music theoretical thought and practical performing activities.
- Graduality and continuity – ensuring conditions for elementary, secondary and higher music education.
- Creativity – creating conditions for musical creativity.

The driving forces of music education are a set of motivations and contradictions, the satisfaction and resolution of which ensures the effectiveness, improvement and efficiency of musical education and upbringing.

Motivation is a set of motives or incentives that encourage a person to a certain activity. Motives can be material, social and moral-psychological.

The first can be attributed to a person's efforts to obtain material benefits from receiving musical education.

The second is the desire to become a musically educated person, to have a prestigious profession. The third is to obtain moral satisfaction from musical education and professional musical and aesthetic activity. The second group of driving forces is contradictions. These are, first of all, contradictions between musical knowledge, skills and abilities, the resolution of which ensures the effectiveness of musical education and upbringing. In the logic of organizing the educational process, these contradictions arise, for example, between understanding and misunderstanding, knowledge and ignorance, skills and inabilities, etc. The gradual mastery of the next level of knowledge, skills and abilities of the content of musical education and upbringing creates the prospect of a driving force for improving and improving the effectiveness of musical education as a whole.

Musical education is the process of transferring and mastering musical knowledge, skills and abilities provided for by the curriculum. Music education aims to master such knowledge, skills and abilities of practical musical and aesthetic activity that would correspond to a certain level of musical education.

Music education is carried out by both state institutions and non-state or private institutions, individuals. Accordingly, music education is divided into amateur (amateur) and professional.

Music education is the process of transferring and mastering musical knowledge, skills and abilities aimed at the development and formation of musical inclinations, abilities, taste, ideals, inspiring a person to practical musical and aesthetic activity.

Music education in a general pedagogical context belongs to the system of mandatory educational work of a modern Ukrainian secondary school. According to the legislative acts on education in Ukraine, musical education of students is implemented at school in music lessons and is included in the state (invariant) component of the content of general secondary education.

Forms of organization of musical education and upbringing are external characteristics of the musical educational process, which are determined by the types and nature of the musical and aesthetic activity of its participants. These are practical classes (lessons), concerts, lectures, festivals, competitions, excursions, etc.

General methods of musical teaching and education – interaction between participants in the musical educational process, during which the transfer and assimilation of musical knowledge, skills, and practical musical



activity skills and the development of personal musical and aesthetic qualities take place.

It is characteristic that in classical pedagogical science the categories of education and upbringing have their own characteristics. Therefore, the definition of methods of musical education and upbringing has its own specificity, due to the complex creative nature of the educational process.

#### MUSIC EDUCATION

General methods of musical education:

- a) methods of forming musical and aesthetic consciousness;
- b) methods of organizing musical and aesthetic activity and forming the experience of practical musical creativity;
- c) methods of stimulating practical musical activity;
- d) methods of musical self-education.

In the practice of implementing work on musical education, specific methods of forming musical and aesthetic consciousness can be distinguished – musical and emotional influence and conviction.

Musical-emotional influence – a specially created, expedient organization of the life activities of participants in the educational process, associated with the use of samples of musical creativity that affect the emotional-imaginary sphere of thinking of the individual. This includes – demonstrations and illustrations of certain musical works (samples), accompanied by bright expressive and pictorial elements that cause a corresponding positive emotional reaction (experience). Musical-emotional influence can be direct and indirect. It can be aimed at awakening and stimulating the internal and external activity of students.

Conviction – the teacher's actions aimed at forming the students' personal attitude to musical art, according to which a specific attitude to a musical work (sample) arises, which is chosen by them as the only one possible in the given conditions. These include – encouragement, suggestion, clarification, explanation, comparison, etc.

The methods of organizing musical and aesthetic activity and forming the experience of practical musical creativity include: training; exercises; pedagogical requirement.

Training is the interaction between participants in the musical and educational process, during which students are instilled with the skills of practical musical and creative activity. From the first experience of communicating with musical art, teachers accustom students to the practical performance of musical works, participation in amateur musical creativity, and collective musical events. In the process of professional musical education, the training method is implemented in the daily participation of students (pupils) in the musical life of the educational institution - attending

and participating in concerts, lectures, and other events aimed at the dissemination and promotion of musical art.

Exercises are repeated repetition of certain musical and creative actions (tasks), the purpose of which is to consolidate and improve practical skills of musical performance. In the practice of music education, the performance of exercises is more often used in musical training and is one of the decisive conditions for the technical training of a musician. Therefore, in music education, this method becomes effective in combination with another method of education – persuasion.

Pedagogical requirement – a pedagogically appropriate, planned or improvised act of a teacher aimed at changing the personal behavior of a student or his attitude to his activity. In the practice of professional music training, a pedagogical requirement is one of the main factors in determining and forming the nature of the creative activity of a future musician. Pedagogical requirements can be associated with both educational and educational work and everyday life. For example, during independent studies on the program in the specialty, teachers require future instrumental performers to play not with exercises and scales, but with excerpts from the works being studied; vocalists are prohibited from participating in extracurricular and amateur creativity, etc.

The formation of the experience of practical musical creativity of the future musician is closely connected with the public. Therefore, in his musical education, a significant role is played by public musical opinion – the state of mass attitude of different groups of people to events and facts of musical reality. More often, it performs an advisory and control function, becoming a kind of expert on the level of practical perfection of the musician.

Public musical opinion is the views and judgments of teachers, colleagues, comrades, acquaintances and other people regarding the practical musical and creative activity of a student (pupil), which positively or negatively affects the process of forming his musical and practical experience. Therefore, public musical opinion should be distinguished into a specific method of forming the experience of musical and creative activity of a future musician, which is characterized by an objective manifestation independent of the nature and content of musical and educational work.

#### MUSIC TEACHING

General methods of musical education:

- a) methods of teaching the theory and history of music;
- b) methods of teaching playing musical instruments, singing and conducting;
- c) methods of teaching and developing musical qualities.

Methods of teaching the theory and history of music can be conditionally divided into verbal-informational, verbal-visual, and verbal-practical. We justify the division into such subgroups by the binary discussed above.

The subgroup of verbal-informational methods includes actions related to verbal (speech) activity, during which information is transmitted and the content of certain topics is learned.

These are lectures, stories, conversations, the topic of which is the history and theory of musical art.

During the implementation of such teaching methods, the perception of the material is almost always carried out reproductively, that is, without analysis and critical reflection. This may, for example, be a lecture on the history of music, the topic of which contains material about the life and creative path of any composer, on the theory of music – “Intervals and their construction”, on harmony – “Modulations in different degrees of relationship”, etc.

Verbal-visual methods involve actions during which verbal explanations are supplemented with elements of illustrations and demonstrations. In practice, this is the use of diagrams, tables, phonograph records, and the teacher's performance of fragments of musical material on an instrument.

Verbal-practical methods are characterized by actions that provide for the practical activity of students during training – performing written exercises, solving problems, practical playing of musical structures, themes, fragments that make up the content of the material being studied.

Verbal-practical methods also include independent work with a book.

Methods of teaching playing musical instruments, singing, and conducting can be conditionally divided into visual-informational, practical-search, practical-heuristic, and complex.

Visual-informational methods of teaching playing, singing, and conducting include actions that contribute to students' awareness of the general content and essence of a musical work, and the features of its performance.

These include – demonstrative performance of a musical work by a teacher, oral music-theoretical analysis of the work, identification of technical difficulties, features of texture, fingering, tessitura, semiotics of the conductor's gesture, etc.

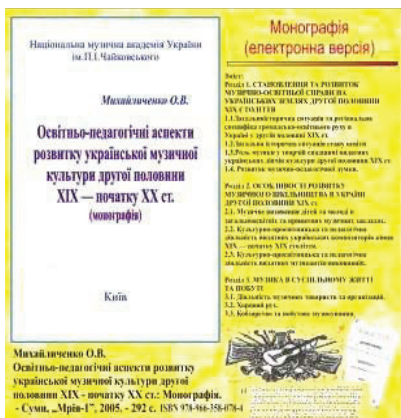
Practical-search teaching methods involve actions related to the practical practice and mastery of technical and artistic skills during the performance of a musical work.

These include reading from a sheet of a new work, multiple playback, singing individual parts, metro-rhythmic practice (tapping with palms, pencil, etc.). One of the most important practical-search methods is independent work on a musical work at home.

Practical-heuristic teaching methods involve actions, the final result of which should be certain creative discoveries. This is especially characteristic at the final stages of training, when in each lesson or during each practical performance, work on a musical work is accompanied by the invention of new artistic features, the creation of unique images of an individual character, and the use of unusual technical techniques of performance.



Textbooks by O. V. Mykhailichenko



In practice, this is an individual interpretation of a musical work, the performance of its individual fragments. The use (testing) of non-traditional performance techniques, etc.

Complex methods of teaching playing, singing and conducting are characterized by the use of verbal, visual and practical actions at the same time. They can be defined by the formula: showing (demonstration) – telling (explanation) – training.

In the practice of individual and group musical training, the complex method is the basis of professional musical training.

Methods of teaching and developing musical qualities can be conditionally divided into two subgroups – methods of developing musical abilities and methods of teaching musical qualities.

Methods of developing musical abilities are interactions, the purpose of which is to develop skills in analytical perception of musical material. These skills form the basis of personal musical qualities and include:

- skills of pitch analytical perception (musical ear);
- skills of metro-rhythmic analytical perception (sense of tempo and rhythm);
- skills of timbre-dynamic analytical perception.

To develop the skills of musical hearing, rhythm, timbre, dynamics, practical-analytical methods based on the techniques of analysis and comparison are used. These include, for example, analysis and construction of chords, their listening and analytical comparison; selection of musical fragments by ear; improvisation on a musical instrument, written and oral musical-aural quizzes, dictations, etc.

Methods of teaching arbitrary musical reproduction are actions related to instilling the skills of arbitrary practical musical performance, which does not require careful analytical comprehension of musical material.

In practice, learning involves acting out (performing scales, technical exercises, vocalizations), memorizing solfeggio exercises and solfeggio from a sheet of paper, “singing along”, “playing along”, collective music-making by ear, “tapping along” at the same time, etc.

These methods are not always part of the organized process of musical education, but their presence is obvious, and this contributes to the development of the personal musical qualities of the future musician.

Musical education in Ukraine is not mandatory.

Musical education in Ukraine is divided into elementary (music lessons in a comprehensive school, private lessons), secondary (children's music school or studio), higher (school, institute, conservatory, academy).

Higher musical education can be profiled for pedagogical activity (musical and pedagogical education).

***Scientific works of Professor O. V. Mykhailichenko***

**His historical and theoretical work is presented in his monographs based on his doctoral research:**

1. Михайличенко О. В. Музично-естетичне виховання дітей та молоді в Україні (друга половина XIX – початок XX ст.): Монографія. К. : Видавничий центр КДЛУ, 2000. 340 с.
2. Михайличенко О. В. Освітньо-педагогічні аспекти розвитку української музичної культури другої половини XIX – початку XX ст.: Монографія. Суми, «Мрія-1», 2005. 292 с.
3. Михайличенко О. В. Музично-естетичне виховання дітей та молоді в Україні (ретроспективно-теоретичний аспект): Монографія. Вид. 2-ге, перероб. і доповнене. Суми: вид-во «Козацький вал», 2007. 356 с.

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4. Mykhailichenko O. Ukrainische Ethnologie: Essays über die Ukraine und Ukrainer / *Übersetzung* aus dem Ukrainischen: *Übersetzerin* – Oksana Brokert. – Saarbrücken, Deutschland / Germany: AV Akademikerverlag, 2016. 112 p.
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10. Михайличенко О. В. Історія науки і техніки: Навчальний посібник для студентів педагогічних спеціальностей / Михайличенко О. В. [Текст з іл.] Суми: СумДПУ, 2013. 346 с.
11. Михайличенко О. В. Основы загальної та музичної педагогіки: теорія та історія: Навчальний посібник. / Вид. друге. доп. та



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## **OLENA OTYCH – RESEARCHER OF ARTISTIC SUBDISCIPLINES OF PEDAGOGY**



*Professor O. M. Otych*

Olena Mykolaivna Otych – Doctor of Pedagogical Sciences, Professor, Chief Researcher of the Institute of Higher Education of the National Academy of Sciences of Ukraine – Ukrainian scientist in the field of art pedagogy. She substantiated the feasibility of studying art pedagogy, art pedagogy and art pedagogy as independent pedagogical subdisciplines that have distinct methodological, theoretical and methodological foundations.

Professor O. M. Otych is the author of over 500 scientific works and publications, including 16 monographs, a textbook, 18 educational and teaching aids, a teaching and methodical complex (in 3 parts), and articles in the “Encyclopedia of Modern Ukraine”.

O. M. Otych began her career in 1984 as a piano teacher at the Poltava Evening Music School, where she was a member of the Women's Academic Bandura Rudnytska as a researcher (1998), senior researcher (2001), deputy head of the department (1999-2001), and after the death of O. P. Rudnytska – head of the department of art education (2002-2004, 2007-2014).

Professor O. M. Otych is the scientific leader of the research topics of the department of art education/pedagogical aesthetics and ethics of the Institute of Pedagogical Education and Adult Education of the National Academy of Sciences of Ukraine, namely: “Artistic and aesthetic development of the personality in the system of vocational education” (2002-2004); “Aesthetic and ethical principles of the personal development of a teacher”.

“Professional self-development of teachers of artistic disciplines at the Center for Pedagogical Mastery” (2014-2018) (Order of the Ministry of Education and Science of Ukraine dated 11/14/2014 No.1324) and “Pedagogical mastery of a teacher as a factor of professional self-

determination of students of the innovative educational institution “School – College” (2014-2018) – (Order of the Ministry of Education and Science of Ukraine dated 04/24/2014 No. 512). In addition, O. M. Otych founded the scientific school “Aesthetic and ethical principles of the development of pedagogical mastery of specialists in the educational field”, awarded with Diplomas of the National Academy of Education of Ukraine (2017, 2019), which has trained 1 doctor and 14 candidates of pedagogical sciences.



*Meeting of the National Academy of Pedagogical Sciences of Ukraine*

Professor O. M. Otych Laureate of the national competitions “Outstanding Scientific Achievements – 2013” and “National Recognition of Scientific Achievements – 2019” and winner of scientific paper competitions among scientists of the National Academy of Sciences of Ukraine in 2006, 2009 and 2012. Professor O. M. Otych is the initiator and organizer of thirteen international artistic and pedagogical readings in memory of Professor O. P. Rudnytska, two international summer schools of pedagogical skills, two international and all-Ukrainian competitions of scientific and methodological papers on the problems of pedagogical and artistic education, four presentations of scientific and methodological literature on the problems of pedagogical and artistic education. As a result of these activities, ten issues of collections of materials from the Rudnytsky Readings were published: “Theoretical and Methodological Principles of Continuous Art Education” and “Pedagogical Mastery as a System of Professional and Artistic Competencies” (2005-2014).



*Olena Mykolaivna is the chairman, deputy chairman, executive secretary and member of the editorial boards of sixteen collections of scientific works, two of which were initiated by her personally ("Aesthetics and Ethics of Pedagogical Action" (2011), collections of materials from the Rudnysky Readings).*

*Participants of the IX International Exhibition of Educational Institution*

## **MAIN SCIENTIFIC IDEAS OF O. M. OTYCH**

### **Artistic subdisciplines of pedagogy**

Based on the understanding of pedagogy as a set of theoretical and applied sciences about teaching, upbringing and development of the personality (M. Fitsula) [4], we consider it appropriate to distinguish in its general structure as independent subdisciplines of artistic pedagogy, art pedagogy and art pedagogy, correlating the first with artistic education, the second with the pedagogical function of art, and the third with the provision of psychological and art-therapeutic support of the pedagogical process.

### **Artistic pedagogy**

Generalization of the set of existing definitions of artistic pedagogy allows us to classify it as:

- 1) the science of artistic education;
- 2) the theory and practice of teaching art, artistic and aesthetic education and artistic and aesthetic development of the personality;

3) an independent branch of professional pedagogy that studies the problems of professional training of specialists in the field of art and includes the following components such as: musical, artistic, theatrical, choreographic, museum and other pedagogies of an artistic profile.

Since modern science has sufficiently well researched the essence, content and methodological principles of artistic pedagogy, we will not dwell on their analysis, but will immediately proceed to the characteristics of art pedagogy.



*With my Teacher – Director of the Institute of Pedagogical Education and Adult Education of the National Academy of Sciences of Ukraine during the General Meeting of the National Academy of Sciences of Ukraine (2013)*

### **Art pedagogy**

The isolation of this pedagogical subdiscipline acquires particular relevance primarily due to the fact that it is often identified with art pedagogy, since outside of art education, the meaning of art has unfortunately not been deeply understood. In particular, in professional non-artistic education, it is not paid attention to at all, since it is not thought of by teachers and scientists as an effective pedagogical tool or component of the content of education. And although the idea of theater pedagogy has been applied in pedagogical education, nevertheless, art pedagogy in its entirety is not considered by pedagogical workers and therefore is almost not used. Most often, art is given the status of only a means of educational work, as a result of which its pedagogical possibilities are not fully revealed (although, for the sake of

justice, it is worth noting that today the trend of “Education through Art” (“Education through Art”) is becoming increasingly widespread in world and domestic educational practice).

For the first time in Ukrainian pedagogy, the need to separate art pedagogy into an independent field was stated by O. P. Rudnytska: “Given the special role of art in the development of a person’s ability to make broad creative generalizations of feelings and thoughts, we can argue about the need to single out a new branch of pedagogical knowledge and introduce into scientific circulation the corresponding concept – “pedagogy of art”, which is characterized by specific means of implementing the goals of teaching and upbringing in the modern humanitarian paradigm” [3].

Art pedagogy focuses on the aesthetic, culturological and axiological principles of pedagogy, contributing to the sensitization, aestheticization, humanization and ensuring the creative orientation of pedagogical theory and practice. Therefore, we consider art pedagogy as: 1) the science of using the pedagogical potential of art in education, as well as practical pedagogical and artistic activity; 2) a subdiscipline of pedagogy that develops aesthetic, ethical, culturological, acmeological and axiological principles of personality formation, its general, professional and creative development through the means of art; 3) an independent branch of pedagogical science that studies the problems of learning, upbringing and personality development through the means of art.

Since art pedagogy is considered by us as a sub-discipline of pedagogy, we believe that its *structure* should be adequate to the general structure of pedagogy. Therefore, just as general pedagogy consists of separate relatively independent parts, among which the main ones are the theory and history of pedagogy, didactics, theory of upbringing and management of education, art pedagogy as its components should, in our opinion, include: 1) the theory and history of art pedagogy and education “through art”; 2) didactics of art and artistic creativity; 3) the theory of education and development of the personality “through art” (i.e., by means of art); 4) the theory of management of the pedagogical and artistic component of the educational process in educational institutions.

Together with the director of the Institute of Educational Problems, We consider the main functions of art pedagogy to be:

- scientific and theoretical (description, explanation, systematization and generalization of scientific facts related to the use of the pedagogical potential of art in education; analysis and forecasting of changes in the functioning of art in the education system and its implementation of the function of humanizing education and forming a holistic – scientific and artistic picture of the world in the individual);



– constructive and technical (determination of the goals of pedagogical and artistic activity and optimal conditions for its organization and implementation).



*Together with the director of the Institute of Educational Problems, Academician I. D. Bekh, at the opening of the Rudnytsky Readings (2014)*

The general scientific methodology is the culturological, axiological and creative approaches, as well as the principles of art pedagogy: reliance on the artistic image; polyartism; integration of artistic and general educational/professional components of the content of education; unity of rational-logical, emotional-sensual and creative; cultural correspondence; systematic use of art in education; pedagogical harmony; artistic and pedagogical creativity; pedagogical kalokagatiya; beauty of pedagogical action (pedagogical aesthetics), major tone and syntonycity of communication; aestheticization of the educational environment; poetization (Sh. Amonashvili) and romanticization (M. Chemberzhi) educational process and pedagogical activity; pedagogical and creative orientation of students' interaction with art; pedagogical expressiveness; imagery of presentation of educational material, “experiencing experiences” (I. Bekh), etc.

The specific scientific methodology of art pedagogy is a set of principles, research methods and procedures used in a specific artistic field, that is, the basic principles of using a specific variety of it: music, theater, fine arts, etc.

***The main provisions*** on which art pedagogy is based:

1. Art has a powerful pedagogical potential due to its functions: didactic, educational, developmental, socializing, professionalizing. In addition, each of its other functions can be used for pedagogical purposes, provided that teachers methodically use artistic means and works of art in the educational process.

2. Art can be considered as a determinant of national and socio-cultural identification and individualization of the individual, a component of the content of general and professional education, a factor in its humanization, a means of forming and developing the individual throughout life, a didactic material that is more effective than logical constructs, due to the imagery and felt integrity of its perception, etc.

3. Substantiation and theoretical systematization of scientific and pedagogical knowledge about the use of the pedagogical potential of art in education, research and improvement of practical pedagogical activity regarding the organization of pedagogical work in educational institutions using art means should be taken care of by an independent pedagogical branch – art pedagogy, based on the artistic image, artistic picture of the world, artistic concept of man, artistic and creative activity.

The ***tasks*** of art pedagogy:

- harmonization of the personality, balancing its intellectual and emotional-sensual spheres; artistic and logical, divergent and convergent thinking in order to maximally involve both hemispheres of the brain in the work and ensure the integrity of the perception of information and the development of the personality and the “awakening” of creative individuality;

- ensuring the harmonious and creative development of all essential forces and potentials of the personality on the basis of the dominant type of art chosen by it;

- the formation of an artistic picture of the world in the individual, which, complementing the scientific one (which is mainly formed in modern schools of all educational levels), restores the integrity of the general picture of the world.

Among the ***methods*** of art pedagogy: artistic-didactic (Ya. Mamontov), pedagogical drawing (K. Ushinsky), pedagogical dramatization (S. Feyginov), pedagogical visualization (Yu. Azarov), pedagogical improvisation (verbal, musical, rhythmic, etc.) (B. Yavorsky), pedagogical intonation (A. Makarenko, D. Vagapova), creative projects and tasks on artistic material (L. Petrushevskaya), etc.

The most productive forms of pedagogical and artistic activity are: collective creative work; work in small groups; socio-game complex classes; pedagogical projects, etc.

***The main directions*** of implementation of the content and ideas of art pedagogy are:

1) cultural, which involves the introduction of various types of art into the practice of general, professional and special education;

2) socially oriented, which is implemented in a socio-pedagogical context;

3) professionalizing, according to which the use of art is subordinated to the goal of promoting professional self-determination of pupils and students and their acquisition of professionally significant qualities;

4) creative and developmental;

5) individualizing (art is able to simultaneously ensure both the identification of an individual with a certain social group and its individualization, gaining autonomy in this group).

***The significance of art pedagogy*** is that it is not based on forcing students to assimilate educational or educational information, the meaning and personal significance of which escapes their consciousness and is alien to their feelings, but, directly influencing these feelings through an artistic image, promotes the use of meanings; their experience, comprehension and evaluation, and in this way – the internalization of socially significant values and the rejection of socially condemned qualities as those that are ugly or comical (satirical, humorous) from an aesthetic point of view. Art pedagogy introduces new shades into the relationship between teacher and students, lecturer and students and, leading to the gradual disappearance of the authoritarianism of teachers and the alienation and anxiety of students, establishes mutual trust, openness and mutual respect between them. This is the pedagogy of creativity, joy and health, since positive emotions and feelings not only bring joy, but also have a healing effect on the human body, inspiring it to create good and increase joy in the world.

We see the socio-cultural mission of art pedagogy in the fact that it promotes the transition from the pedagogy of knowledge and the pedagogy of requirements to the pedagogy of freedom, the pedagogy of creativity and the pedagogy of cooperation.

### **Art pedagogy**

Art pedagogy arose on the basis of art therapy and is aimed at solving socio-pedagogical, psychotherapeutic and psycho-correctional tasks. Scientists define art pedagogy as: a corrective direction of the artistic development of children with special needs in the process of getting acquainted with the basics of artistic culture and artistic and creative activity (O. Medvedev); a new, pedagogical direction of art therapy; innovative technology of personally oriented education and upbringing of children and

youth, the purpose of which is to harmonize their personal development in the process of perceiving existing or creating their own works of art (O. Derkach) [2]; technologies for creating and using various works of art in order to convey feelings, emotions, and other manifestations of the human psyche; a tool for researching and harmonizing those aspects of their inner world that words are not suitable for expressing (O. Voznesenska) [1].

Unlike art therapy, art pedagogy involves working with a healthy, not a sick, personality and is based on the method of organizing constructive interaction and cooperation between this personality and the art teacher in life-creating and culture-creating artistic spaces. Art pedagogy differs from art pedagogy in that it is spontaneous, not planned and organized, does not focus on a given pattern, does not require special artistic training, the presence of artistic abilities, there is no point assessment of the results of the artistic and creative activity of students, criticism and punishment are prohibited, etc. During art pedagogy classes, what is important is not the results of the artistic and creative activity of students, but the creative act itself and the features of changes in the inner world of the creator that are revealed as a result of its implementation [2].

***The main principles*** of art pedagogy are: tolerant perception of pupils; positive thinking about each of them; reliance on recognition of the uniqueness of each; safety and confidentiality; spontaneity of creativity; improvisation, etc [1]. Thus, in art pedagogy the influence of psychology is very noticeable, in connection with which it can be rightfully called the psychopedagogy of art. And this is the main difference between art pedagogy and art pedagogy, which, although they take into account the theoretical achievements and provisions of psychology, do not make them the main components of their content, remaining in the traditional realm of purely pedagogical subdisciplines.

***The main tasks*** of art pedagogy are: harmonization of the pupil's personality by means of involving him in joint artistic activity, in which he imitates the teacher and spontaneously and freely expresses himself; development of the emotional-volitional sphere and creativity of the individual; care for his emotional and mental state-reduction of internal anxiety and aggression, mastering the skills of emotional self-regulation by means of artistic and creative activity (psychohygiene); formation of a positive "I-concept" based on self-knowledge and self-acceptance; ensuring socio-cultural adaptation, etc.

At the same time, the student himself chooses the types and content of work, materials and his own pace of its implementation that he wants; he can refuse to perform some tasks, verbalize his feelings and experiences, collective discussion and only observe the work of the group.

According to the concept of art pedagogy, the lesson should become a significant event for each of its participants. It should turn into a joint empathy, a fragment of a happy life lived by the students together with the teacher. In such activities, educational, developmental, diagnostic, therapeutic and correctional processes are combined, emotional, trusting communicative contacts are established between the teacher and the pupil, the pupil and the pupil, the pupil and the team; the laws of effective social interaction are learned. In this regard, scientists call the main functions of art pedagogy educational, developmental, diagnostic, correctional, socializing and psycho-hygienic.

*The use* of art pedagogy in the educational process of various educational institutions will allow the teacher to obtain data on the mental and emotional state of the pupil, his needs and interests; to determine the peculiarities of interpersonal relationships in the team and his place in it; to identify the favorability of the immediate social environment, etc.

Thus, the artistic subdisciplines of pedagogy realize various potentials of art: psychotherapeutic, psychocorrectional, socio-pedagogical (art pedagogy); artistic-aesthetic, artistic-creative, professionalizing art (art pedagogy); general cultural, didactic, educational and developmental (art pedagogy). By holistically and harmoniously realizing all these potentials, the artistic subdisciplines of pedagogy articulate the multifaceted and multi-vector impact of art on the individual and the pedagogical processes in which it is involved, and also emphasize the ability of art to transform the individual into a responsible subject of his own life creation, a person of Culture.

### **Art as a means of transforming education into spiritual transformation of the individual.**

The socialization of the individual is the assimilation of social and cultural experience by him in order to enter a certain socio-cultural community, identify with it and successfully function in society. Since not only positively directed social experience (helping one's neighbor, generosity, openness, sincerity, self-sacrifice for the sake of one's neighbor, etc.) helps an individual to adapt to society, but also negative ones (indifference to one's neighbor, economical stinginess in order to preserve the necessary resources, closedness, untruthfulness, using others for one's own purposes, etc.), a gap arises between the individual's recognition of the justice of society's demands on himself and his willingness to give up certain benefits for the sake of fulfilling these demands. In overcoming this gap, the moral imperative and education as positive socialization play a positively stimulating role.

Education is, in its essence, a specially organized, purposeful influence of the educator on the pupil with the aim of forming in him a system of

knowledge about norms and socially approved models of behavior, awareness of such behavior as its own value, and development of skills and habits to implement it in practice as a norm.

At the same time, the analysis of the effectiveness of educational activities of educational institutions and other social institutions shows a gap between the cognitive and behavioral components of education, which is mediated by the gap between the pupil's knowledge of the behavioral norm and his values, needs, interests, desire to fulfill this norm. This leads to the conclusion that education will only achieve results when it is able to actualize all positive qualities in the individual and at the same time get rid of negative, socially condemned qualities. This process has gained understanding and definition in theology as the transformation of the individual – its radical irreversible positive change, rebirth as a result of catharsis, spiritual purification and elevation.

The stages of the spiritual transformation of the individual are:

- self-reflection – identifying and evaluating one's negative qualities;
- self-condemnation – awareness of the need to get rid of these qualities (metanoia);
- repentance (repentance + renunciation of negative qualities);
- self-change, as a result of which an irreversible change in the personality for the better occurs, which makes it qualitatively different in the spiritual sense and is manifested in all its subsequent actions and deeds.

The most powerful factors that cause the spiritual transformation of the personality are either “Rubicon” events in a person's life, which push him beyond the boundaries of everyday life into a situation of extreme existence, or works of art, which allow him to emotionally experience such situations, having meaningfully comprehended these situations themselves, and through the prism of the behavior of the heroes of works of art – to rethink himself, his life and his values.

Effective management of this process requires the teacher to:

- first, take into account the selectivity of perception and the subjectivity of reactions of different people to the same work of art, since in art the reflection of reality occurs as a “gluing” of the subjective and objective, when any reproduction of events or states of nature and social life is superimposed by a person on his own experience and is subjected to subjective assessment and reflection. Therefore, for one person, an encounter with a work of art will turn his whole life upside down, while for another person it will not make an impression at all;

- secondly, understanding the nature of the insight caused by a work of art (its immediacy and generality), since in the act of perceiving art, aesthetic experience suddenly “illuminates” the truth that was not seen until then, and



allows a person to grasp it as a gestalt, as a result of which a veil falls from his eyes and the picture of the world and the self-concept radically change. Thus, the artistic and aesthetic nature of art encourages a person to “perceive, experience” (aisthetikos) and rethink known truths and himself in the world, correlating these truths, his whole life, and himself with aesthetic ideals. In this way, new meanings are opened to a person and life prospects are expanded due to the change of the pragmatic value of the Useful to the aesthetic values of the Beautiful, the High (Sublime) and the Good. And this, in fact, is the main goal of education.

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### **SMYRNOVA TETYANA ANATOLIEVNA: SCIENTIST, CONDUCTOR, EDUCATOR, MANAGER**

Tetyana Anatoliyivna Smyrnova was born in Kharkiv into a family of teachers. Her parents, Anatoly Mykhailovych Naumenko and Klara Mykhailovych Naumenko, came from Ukrainian families that knew and respected culture and art. In the families of her great-grandfather and

grandfather, children played folk musical instruments, studied musical notation, and sang Ukrainian songs in several voices. These same traditions were supported by her parents; almost every day at home, ensemble singing accompanied by a guitar sounded. From the age of seven, Tetyana, studying at Secondary School No. 4 in Kharkiv, attended singing lessons with Lydia Borisovna Shapiro, a talented musician who passionately loved music and choral singing, and was able to pass this love on to almost all her students. L. B. Shapiro was distinguished by an extremely high level of musical and spiritual culture, the ability to communicate tolerantly and with a respectful attitude, love for all her students. Tanya Naumenko was fortunate to participate in the formation of the choir group "Skvorushka", which later became famous in Kharkiv. Singing in such a famous group determined the further fate of T. A. Smyrnova's professional path. She remembered for her whole life the numerous choir concerts in different cities of Ukraine and Europe, magical collective birthdays, choral assemblies, communication with other choral groups, participation in the L. B. Shapiro state exam. Singing in the choir contributed to the improvement of musical ear and vocal abilities, developed the ability to hold a part in complex polyphonic works, and contributed to the formation of musical and choral culture. It was in the choir group under the leadership of Lydia Shapiro that the love for joint action and musical creativity was laid. I remained grateful to the outstanding teacher for his love for each singer, his ability to understand, support and lead him into adulthood spiritually and musically filled. It was quite natural for T. A. Smyrnova (Naumenko) to follow the professional path of Lydia Borisovna and enter the choral department of the B. M. Lyatoshinsky Kharkiv Music School.

She studied at the music school in the 70s of the last century. At that time, a cohort of strong professionals-theorists (G. A. Smaglyi, G. O. Bortnovskaya, I. L. Glauberman), famous conductors-choirmasters (Yu. I. Kulik, K. I. Zorich, G. S. Semenenko, I. T. Bagatova, L. B. Frantskevich, S. M. Ilyina, Z. M. Artyukhova) worked there. The school management created all the conditions for the education of students' musical culture: in particular, meetings were repeatedly organized with outstanding composers of Ukraine, students of B. Lyatoshynsky (I. Shamo, M. Skoryk), composers of the Kharkiv region, who represented various branches of composer creativity (V. Bibik, M. Karminsky, A. Gaidenko, G. Tsitsalyuk, D. Klebanov), and attendance at philharmonic concerts was stimulated. The choral group of the music school under the direction of Yuriy Kulik participated in all concerts of the city, performed at the National Philharmonic of Ukraine, at choral festivals of the Baltic republics.

As a result of artistic influences, unique conditions were created for the formation and development of talented musicians, who later became the pride of the Kharkiv music school. Graduation with honors from the Kharkiv Music School named after B. M. Lyatoshynskyi with a degree in “choirmaster”, “music school teacher” caused T. A. Smyrnova’s desire to obtain higher education at the I. P. Kotlyarevsky Kharkiv Institute of Arts (1976-1981).

The years of study at the leading art university of Ukraine (founded in 1917) were marked by new musical values, professional knowledge, skills, experience, and mastery of a wide range of highly artistic works of the cantata-oratorio genre. It should be noted the high level of pedagogical skill of the head of the department of choral conducting, Honored Artist of Ukraine, Prof. Yu. I. Kulik, Honored Artist of Ukraine A. A. Myroshnikova, Associate Professor Z. V. Yakovleva, Lecturer S. M. Prokopov, etc. Along with the core disciplines, philosophical disciplines, in particular aesthetics, which were taught by the famous scientist at that time, Doctor of Philosophy, Vice-Rector of the Institute of Arts N. L. Ocheretovska (later the founder of musical education in Ukraine), aroused considerable interest. The performing and choral culture of the teachers, the active performing practice of the choir members, the high level of professionalism and pedagogical skill of the department's teaching staff, the desire to master the highly artistic and complex repertoire contributed to the achievement of positive results by T. A. Smyrnova in conducting and choral education. The natural result of dedicated work was a diploma with honors and the right to continue working as a conductor of a choir and a teacher of choral disciplines.

The next period of mastering the profession is associated with work in the Kharkiv Regional Branch of the Musical Society of Ukraine as a methodologist-consultant. Years of work in the society under the leadership of its chairman Yu. I. Kulik made it possible to master the experience of organizing musical conferences, concerts, competitions, and communicating with leading musicians of the city and region.

The offer to work as a music teacher at secondary school No. 45 (1977-1982) was interesting and unexpected. It should be noted that the work of a teacher became a new challenge on the professional path of T. A. Smyrnova, because she had no experience in pedagogical education. The complex and difficult tasks were mastering the program of general music education for students from the first to the seventh grades, leading the school choir, and holding school holidays. In a short period of time, I had to not only master the school repertoire for listening to music, but also prepare

a system of vocal and choral exercises, generalize the sequence of accumulation of musical knowledge and skills, cultivate and maintain students' love and interest in musical art lessons. I had to defend professionalism at open lessons for directors and head teachers of the city of Kharkiv and the region, speak at methodological associations of music teachers, and participate in all-Ukrainian seminars of music teachers. The students were most pleased with the lessons according to the system of D. B. Kabalevsky, which was introduced at a teachers' conference in Sumy in 1981. At that time, the system of musical education created by the composer took into account various vectors of development of musical art, provided the logic of acquaintance with the musical culture of mankind, and fostered a love for Music and the Universe.

Positive experience with various programs of general music education in Ukraine led to accepting the offer of the rector of the Kharkiv State Pedagogical University named after G. Skovoroda, Professor I. F. Proko-penko, to work as a teacher of choral disciplines at the pedagogical faculty (in 1982, the specialty "primary school and music teacher" was opened). Years of work at the pedagogical faculty as a teacher of choral conducting, methods of music education, head of the choir class, and pedagogical practice were remembered for communication with outstanding representatives of pedagogical education in Kharkiv and Ukraine. Doctor of Philological Sciences, Professor A. P. Yareshchenko (dean of the faculty), Candidate of Pedagogical Sciences, Professor O. Ya. Bodanska (head of the department, wife of the famous representative of developmental pedagogy F. Bodansky), outstanding linguist, Doctor of Philological Sciences, Professor S. I. Doroshenko, a talented teacher, candidate of pedagogical sciences P. G. Moskalenko. Later, the music section was separated into the Department of Music, Aesthetics and Fine Arts (headed by O. A. Kuz-netsova).

This stage of professional life (1982-1994) is associated with the first professional achievements, challenges and expected successes in teaching activities. The year 1985 was productive, as it was possible to prepare a powerful program with the female choir of the pedagogical faculty. The performance at the city competition Student Spring was successful, where it was possible to get first place among the well-known and strong student choirs of Kharkiv (the choir of students of the law institute took second place). The following years of leadership of the women's choir were marked by active participation in institute and city concerts, preparation for annual report concerts (in two departments), performances at the Kharkiv assemblies (1992-1993), organized by the future rector of the

I. P. Kotlyarevsky KHI, T. B. Verkina. The conductor and participants of the women's choir remembered the performance in the concert hall of the I. P. Kotlyarevsky KHI. The Kharkiv department of the Musical Society of Ukraine organized a concert of choral music, in which the choir of the pedagogical faculty of the G. S. Skovoroda KhDPI (the first department sang) and the newly organized chamber choir of the Kharkiv Musical Society under the direction of the well-known choirmaster Associate Professor V. S. Palkin.



*Concert of the choir of the pedagogical faculty of the Kharkiv State Pedagogical University named after G. Skovoroda, dedicated to the choral work of Mark Karminsky. Artistic director and conductor T. A. Smyrnova*

The performance of the female choir of the pedagogical faculty (artistic director T. A. Smyrnova, choirmaster A. V. Sokolova) at the Kharkiv Assemblies in 1992 was successful and significant, in which the works of the famous Kharkiv composer Mark Karminsky were performed. The audience greeted the concert program of twenty-two choirs of the famous author with applause. Considerable efforts were made to prepare the student choir for the state exam in choral conducting, in which 25 graduates were examined (over thirty choirs of foreign and Ukrainian choral classics were performed). Among the talented students and participants of the choir were future colleagues – Doctor of Pedagogical Sciences, Professor V. V. Tusheva, Candidates of Pedagogical Sciences, Associate Professors L. V. Bezemchuk, O. M. Lukyanchenko.



*Specialized Academic Council K.64.053.06. KhNPU named after G. S. Skovoroda. In the center are sitting: Chairman A. V. Trotsko, Deputy Chairman V. I. Lozova, second from the right V. M. Grynyova, second row third from the left T. A. Smyrnova*

The next stage of T. A. Smyrnova's professional activity is connected with scientific work, preparation of a candidate's thesis at the Department of Pedagogy of Kharkiv State University named after G. S. Skovoroda (head of the department is Doctor of Pedagogical Sciences, Professor V. I. Lozova). Years of work on the thesis were marked by a thorough study of scientific literature on pedagogical issues, passing candidate's exams, and preparation of the dissertation text. We would like to note the important role in choosing the topic and writing the dissertation text of the scientific supervisor, Candidate of Pedagogical Sciences, Associate Professor of the Department, Valentina Mykolaivna Grineva. V. M. Grineva's school is widely known, she is a well-known scientist who has educated over 70 candidates and doctors of pedagogical sciences. Preparation of the dissertation text (it was ready in almost eight months) took place against the background of a two-year pedagogical experiment in schools in Kharkiv and the region. The dissertation concerned an interesting and unbiased topic: "A system of cognitive tasks for the formation of aesthetic evaluative judgments of adolescents" specialty 13.00.01 – "History and theory of pedagogy" (1997). The problem of developing adolescents' emotional and value attitude towards music, forming the ability to think creatively and express emotionally colored judgments was posed and solved on the basis of a systemic approach, the theory of developmental pedagogy, the theory and practice of aesthetic education, the use of productive, reconstructive-variative and creative tasks. After successfully defending her candidate's dissertation, T. A. Smyrnova returned to teaching at the Music and



Pedagogical Faculty founded in 1995 (deans O. A. Kuznetsova, V. E. Polyakov), and took the position of associate professor of the Department of Vocal and Choral Training. In 1997, he received a diploma of Candidate of Pedagogical Sciences, Associate Professor of the Department of Vocal and Choral Teacher Training.

The desire to continue the professional activity of the choir conductor was supported by the rector of the university, academician I. F. Prokopenko. On his initiative, in September 1997, the Chamber Choir "Svyato" began its active activity, which included talented singers, students of the vocal faculty of the Kharkiv Institute of Arts O. Starikova (later Honored Artist of Ukraine, soloist of KHATOB), P. Morozova (later soloist of Helikon-Opera), L. Sidenko, M. Goncharova, R. Tansky, N. Larkina (later Honored Artist of Ukraine, soloist of Kharkov Musical Comedy), opera soloist I. Kornatovsky, leading singers of the KHATOB Opera Choir, etc. Over the years of the existence of the Chamber Choir "Svyato" 57 choral works were performed on various stages, among them cantatas by A. Vivaldi "GLORIA", S. Rachmaninov's "Spring", J. S. Bach's "Magnificat", L. Beethoven's "Kyrie eleison", "Fantasy" for choir and piano, V. Alekseenko's "Satiratoria"; choral concerts by D. Bortnyansky "Let God Rise", "Sing to the Lord" No. 1, A. Vedel's "I Magnify You", P. Chesnokov's "Let My Prayer Be Corrected", "The Angel Who Cried", "The Eternal Council", Yu. Alzhnev's "Shchedrivka", choral miniatures by M. Leontovich, K. Stetsenko, A. Shtogarenko, M. Kolessa, M. Stetsyun, A. Gaidenko, I. Gaidenko.

Since 1999, on the advice of V. M. Grynyova, T. A. Smirnov. continues her scientific activity and enters doctoral studies at the Institute of Pedagogy and Psychology of Professional Education of the Academy of Pedagogical Sciences of Ukraine (director: Academician Ivan Andriyovych Zyazyun). A well-known scientist, head of the Department of Art Education, Doctor of Pedagogical Sciences, Professor Oksana Petrovna Rudnytska was recommended as a scientific consultant. Subsequently, after the untimely departure of the talented scientist (2002), scientific consulting was continued by Academician I. A. Zyazyun. The years of doctoral studies gave an extraordinary surge in the scientific and professional development of T. A. Smyrnova.

This was facilitated by the unique scientific atmosphere, pedagogy of goodness and beauty, communication with the founders of the Institute of Pedagogy and Psychology of Professional Education, Academician I. A. Zyazyun, corresponding member of the Academy of Pedagogical Sciences of Ukraine, S. U. Goncharenko, Academician-Secretary of the

Department of Pedagogy and Psychology of Professional Education of the Academy of Pedagogical Sciences of Ukraine N. G. Nychkalo, the talented head of the department, Doctor of Pedagogical Sciences, Professor S. O. Sysoeva. Thanks to thoughtful, personality-oriented consulting, a unique topic was chosen that constituted the essence of the doctoral student's professional activity "Theoretical and Methodological Principles of Conducting and Choral Education in Higher Educational Institutions" in the specialty 13.00.04 – "Theory and Methodology of Professional Education". Historical, theoretical and methodological aspects of the training of choir conductors were analyzed, a pedagogical experiment was conducted at the University of Arts, the Academy of Culture, and the Pedagogical University.

The concept of higher conducting and choral education focused on pedagogical support for each student, providing variable organizational forms, methods and content of education as preparation for creative self-expression, pedagogical communication and management. The successful defense of the doctoral dissertation took place at a meeting of the Academic Council of the Institute of Pedagogy and Psychology of Professional Education on March 20, 2024. The official opponents were Doctor of Pedagogical Sciences, Professor G. M. Padalka, Doctor of Pedagogical Sciences, Professor G. P. Shevchenko, Doctor of Pedagogical Sciences, Professor O. Ya. Rostovsky. Based on the results of the doctoral research, a monograph ("Conducting and Choral Education in Ukraine: Past and Present" Konstanta, 2002. 256 p.), textbooks ("Chorology: History, Theory, Methodology") and over 30 articles in scientific professional collections of Ukraine were published. It should be noted that the comments and wishes expressed in the reviews of esteemed opponents were received with gratitude. In the future, they were taken into account in the scientific and professional activities of the young Doctor of Pedagogical Sciences. After completing his doctoral studies, T. A. Smyrnova returned to work at the G. S. Skovoroda Kharkiv National Pedagogical University in 2002 as a professor of the Department of Vocal and Choral Training of the Faculty of Music and Pedagogy (head: Associate Professor V. I. Polyakov). Since 2005, by order of the rector, academician I. F. Prokopenko, T. A. Smyrnova has been appointed dean of the music and pedagogical faculty of the university, later elected by competition for five years (2005-2010). Since 2008, T. A. Smyrnova has combined the positions of dean and head of the department of art education. Since 2010, she has been appointed head of the department of art education and conducting and choral teacher training, where she worked until 2019.

The period from 2005 to 2019 is marked by significant creative initiatives, ups and downs and achievements. After all, the main aspiration of Tatyana Anatolyivna is a creative partnership of the heads of the faculty with the teams of professors, teachers, students, and employees.

During this period, the faculty launched the International Scientific and Practical Conference “Time of Art Education” (since 2013), which is still active today. The conference works in the following areas:

1. Theoretical and methodological foundations of art education.
2. Formation and development of art education in Ukraine and abroad.
3. Training of future specialists in art disciplines in the context of modern innovative technologies.
4. Directions for developing artistic talent of education seekers.
5. Performing skills of a future teacher of art disciplines.



*Defense of the doctoral dissertation of T. A. Smyrnova at the Institute of Pedagogy and Psychology of Professional Education of the National Academy of Sciences of Ukraine.*

*Speech by the official opponent of the Doctor of Pedagogical Sciences, Professor G. M. Padalka. The head of the specialized academic council is Academician I. A. Zyazyun, the deputy is Academician N. G. Nychkalo, the second from the left is Corresponding Member of the Academy of Sciences of Ukraine S. O. Sysoeva*

Each scientific report was recorded in the annual collections of scientific works “Time of Art Education” (for students and teachers of art disciplines) and “Professional Art Education” (for scientists). In 2008, the

second monograph “Theory and Methods of Conducting and Choral Education in Higher Educational Institutions: Psychological and Pedagogical Aspect” was published (2008, 456 p.), and the manual by T. A. Smyrnova “Chorology: History, Theory, Methods” was republished, which is used by teachers of various art education institutions in Ukraine.

To activate the creative activity of teachers and students, stimulate career guidance work for admission to the music and pedagogical faculty, an international competition-festival “ART-DOMINANTA” was launched (from 2013 to the present). The purpose of the competition was to involve students of music schools, art colleges, secondary and higher art education institutions in musical creativity.

It is worth noting another meaningful direction of T. A. Smyrnova's scientific activity – work as a member of Specialized Academic Councils for the defense of candidate dissertations (Kharkiv, KhNPU named after G. Skovoroda, Kharkiv, KhNU named after V. Karazin, Melitopol, MSPU). An important direction of organizational and methodological work was the activity as the head of the expert commission (2008-2018) on licensing and accreditation of bachelor's and master's training in higher pedagogical education institutions of the Ministry of Education and Science of Ukraine (NPU named after M. P. Dragomanov, Kyiv University named after B. Grinchenko, Chernihiv State Pedagogical University, T. G. Shevchenko Humanitarian and Pedagogical Academy in Kremenets, Berdyansk Pedagogical University, Sumy State Pedagogical University named after A. S. Makarenko, Poltava State Pedagogical University named after V. Korolenko, Pereyaslav-Khmelnytskyi State Pedagogical University named after H. Skovoroda). The experience of chairing the Educational and Methodological Commission for Higher Education of the Ministry of Education and Science of Ukraine in the specialty Education. Secondary Education was productive. Art (01014) (2016-2018).

An important, generalizing direction of T. A. Smyrnova's work in the period 2010-2019 was the training of postgraduate students and researchers. In particular, under the leadership of T. A. Smyrnova, candidate dissertations were prepared and defended in 2015 by A. A. Radievskaya “Development of creative abilities of students of junior grades of art schools” (13.00.07), M. O. Tkachenko “Formation of artistic technique of future teachers of musical art” (13.00.04), N. S. Barsukova “Formation of performing skills of future teachers of musical art” (13.00.04), E. V. Baklazhenko “Preparation of future teachers of musical art for cooperation with students” (13.00.04). In general, it should be recognized that work at the Kharkiv National Pedagogical University allowed T. A. Smyrnova to discover different areas of her professional activity.



*Members of the Department of Vocal and Choral Training of the Music and Pedagogical Faculty of the KhNPU named after G. S. Skovoroda.*

*First row: from the left A. V. Sokolova, third T. V. Tkachenko, T. A. Smyrnova, dean, last – associate professor V. V. Tusheva.*

A new stage in the professional development of Doctor of Pedagogical Sciences, Professor Tatyana Anatolyivna Smyrnova was marked by an invitation to work at the Kharkiv National University of Arts named after I. P. Kotlyarevsky, which came from the rector, People's Artist of Ukraine, Professor Tatyana Borisovna Verkina (Department of Choral Conducting). The head of the department, Honored Artist of Ukraine, Professor S. M. Prokopov, was entrusted with teaching choral conducting, choral arranging, and supervising the master's and bachelor's theses of future choir conductors. Since September 2019, T. A. Smyrnova, after being elected through a competition, has been working as a professor at the newly established Department of Art Education of the Kharkiv National University of Arts named after I. P. Kotlyarevsky, which with its staff (three doctors of pedagogical sciences work) ensured the opening of a master's degree and creative postgraduate studies in the specialty 02 Culture and Art, Musical Art 025 (head of the department is Doctor of Pedagogical Sciences, Professor I. I. Poluboyaryna).

During the period from 2019-2024, the range of professional responsibilities expanded. Thus, the number of students for whom lectures and seminars were held increased significantly (more than a hundred students studied in each course, including master's students from the PRC). A complex

professional task was the preparation of a significant number of new academic disciplines (with full educational and methodological support). Over five years, the textbooks “Musical Pedagogy and Psychology of Higher School” were compiled and published, “Leader” Publishing House. 2020. 181 p.; “Theoretical and methodological foundations of musical pedagogy”, 2021 256 p. 7 chapters in international collective monographs have been published by foreign publishing houses, including: “Individual Spirituality in Post-nonclassical Arts Education”, 2019; “Topical issues of general and musical pedagogy: History, Theory, practice” 2020, (2021);

“The technology of creative development of the personality of the choir conductor” (2020); “The essence of the concept of judgment in artistic creativity” (2023). Based on the results of scientific and pedagogical work, five scientific articles have been prepared in the WOS database.

For students of the Kharkiv University of Arts named after I. P. Kotlyarevsky developed six new courses in elective disciplines: “Pedagogical Technologies in Art Education” (2019-2021), “History of Music Education” (2021), “Age and Pedagogical Psychology” (2022), “Theatre Pedagogy and Psychology of Higher Education” (2023), “Source Studies” (2022), “Philosophy of Art Education” (2022-2024). For graduate students, an author’s course “Modern Paradigms of Art Education” (2020-2024) was presented. During the period of work, more than 70 articles in collections of scientific works and individual teaching and methodological manuals in various areas of music pedagogy were published.

The challenges of martial law led to the emergence of a new job as a professor of the Department of Musical Art of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council (Uzhgorod, February 2024). The educational environment of the Academy impresses with creative initiatives, the desire to overcome educational and artistic peaks, thoughtful work with students, and a respectful attitude towards professors and talented teachers. It should be recognized that the effectiveness of the work of the “Academy of Culture and Arts” is determined by the leadership qualities and strategic thinking of its rector, Doctor of Pedagogical Sciences, Professor Natalia Sheteli, the soft leadership of the vice-rectors (Ya. Yu. Agii, F. V. Apshay, O. A. Telep), and cooperation with regional institutions of culture and art.



***CHERKASOV Volodymyr Fedorovich,***

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**LEADING VECTORS OF SCIENTIFIC,  
ARTISTIC AND PEDAGOGICAL ACTIVITIES  
OF INNA STASHEVSKAYA**

Inna Olehivna Stashevska – violinist, scientist, teacher. Honored Artist of Ukraine (2015); Doctor of Pedagogical Sciences (2011); Professor (2012); Head of the Department of Theory, History of Music and Instrumental Training (2011-2014) and Director (2014-2018) of the Institute of Culture and Arts of Luhansk Taras Shevchenko National University; Vice-Rector for Academic Affairs of the Kharkiv State Academy of Culture (since 2019); Member of the National Music Union (since 2005); Excellent Education (2018).

Inna Olehivna Stashevska (born 6.11.1971 in the city of Horlivka, Donetsk region) received her primary musical education at the Horlivka Music School No. 1 in the violin class (class of teacher N. V. Skyrskaya). Graduated from the Artemivsk Music School with a degree in “Orchestra String Instruments, Violin” (class of prof. T. M. Shibaeva, 1990); Donetsk State Conservatory named after S. S. Prokofiev with a degree in “Orchestra String Instruments, Violin” (class of associate professors S. A. Yevdokimov and A. M. Karavatsky, 1995), receiving the qualifications: orchestra artist, chamber ensemble artist, teacher; assistantship-internship at the National Music Academy of Ukraine named after P. I. Tchaikovsky (class of prof. I. M. Andrievsky, 2005), where she received the qualifications: concert performer, teacher at a higher education institution of arts of the III-



*Professor I. A.  
Stashevska*

IV level of accreditation; doctoral studies at Taras Shevchenko Luhansk National University in the specialty “General Pedagogy and History of Pedagogy” (scientific supervisor – Prof. L. Ts. Vakhovsky, 2011).

The educational field in the life of I. O. Stashevska was not limited only to musical institutions and specialties: for several years (from 1996 to 1999) she studied at the Gottfried Leibniz University of Hanover in Germany, specializing in “History, Philosophy”, and in 2019 she graduated from the master's degree at Taras Shevchenko Luhansk National University in the specialty “German Philology” and received the qualifications: Master of Philology, Philologist, Teacher, Translator (German language).



*Chamber music concert by Honored Artists of Ukraine Inna Stashevska (violin) and Andriy Stashevskiy (bayan) at the opening of the All-Polish Bayan and Accordion Competition in Solec-Zdrój (Poland, 2016)*

*Musical creativity.* Inna Stashevska is a laureate of the international competition “Golden accordion” (New York, USA, 2002, 3rd prize in the nomination “chamber ensemble” in a duet with bass player Andriy Stashevsky). In 2000, at the beginning of her work at the Institute of Culture and Arts of the Taras Shevchenko National University of Luhansk, I. Stashevska organized the student chamber ensemble “Renaissance”, which existed under her leadership as an educational and concert group for 15 years (until the evacuation of the university from Luhansk in 2014). The ensemble

was awarded the 1st prize at the International Competition of Musicians-Performers “Crimean Spring” (Yalta, 2010). Active concert and performing activities of I. Stashevskaya as a member of an instrumental duet (with bass player A. Stashevskaya) and a soloist-ensemble player and artistic director of the chamber ensemble



*Violin music concert in the class of Professor Inna Stashevskaya (Kharkiv, Concert Hall of the Kharkiv State Academy of Culture, 2019)*

*In the photo: Inna Stashevskaya – Vice-Rector of KhDAK, Professor of the Department of Orchestral Instruments of KhDAK, Professor of the Department of Musical Art and Choreography of Taras Shevchenko National University of Lviv, students of Prof. Inna Stashevskaya’s class, laureates of international competitions – Tetyana Selemeneva, Anastasia Filipenko, Oksana Yakivchenko, Yulia Sysenko, Natalia Lytaeva, Karolina Bozhych, Olena Steblyi, Lidia Shkarovska, concertmasters Iryna Kozenyasheva and Tetyana Goleha, “Renaissance” falls on the period of the late 1990s – mid-2010s and includes concert performances mainly in the cities of eastern Ukraine, as well as in Germany and Poland. The concert repertoire of the ensemble “Renaissance” and the Stashevskaya duo includes a large number of works of world classics (from Baroque music to avant-garde works), bright examples of salon and pop-jazz music*

*Pedagogical activity.* As a result of many years of pedagogical activity in various educational institutions, based on the synthesis of the best domestic and foreign methods of teaching performing arts, as well as her own developments and achievements in the field of teaching violin, Inna Stashevskaya created an author's school of violin performance. The result of the implementation of creative ideas and technologies of this performing school was the indicators of the level of artistic skill of I. Stashevskaya’s students, which was manifested in their obtaining a large number of laureate

titles at international and all-Ukrainian competitions (more than 20 laureates and diploma holders of performing competitions were prepared), the implementation of a significant number of concert programs by the students of her class, their active further creative activity in the professional artistic field, etc. Pupils of I. Stashevskaya's violin class today work in symphony and chamber orchestras of regional philharmonics, theaters, teach in music schools, colleges, and art institutions of higher education in Ukraine and abroad. Among the best representatives of Inna Stashevskaya's performing school: Natalia Bezrukova – laureate of the International Competition, teacher of the Institute of Music and Drama of the Taras Shevchenko Lviv National University; Duško Nikolić (Serbia) – laureate of 1st prizes of two international competitions; Roberto Ratz (Hungary) – winner of the Grand Prix of the International Competition "Fortisimo", artist of the Sichuan Symphony Orchestra (China); Li Xu (China) – diploma winner of the International Competition "Crimean Spring"; Lidia Shkarovska – laureate of 1st prizes of two international competitions, artistic director and concertmaster of the D. Akhsharumov Chamber Orchestra of the Poltava Regional Philharmonic; Yulia Sysenko – winner of 1st prizes of two international competitions, artist of the Poltava Academic Symphony Orchestra; Olena Steblyi – winner of 1st prizes of three international competitions, artist of the D. Akhsharumov Chamber Orchestra of the Poltava Regional Philharmonic; Oksana Bonyar – winner of the International Competition, artist of the Academic Symphony Orchestra of the Luhansk Regional Philharmonic; Hanna Korochanska – winner of the International Competition, artist of the Harbin Concert Center (China); Vitaly Leiko – winner of the International Competition in Bern (Switzerland); Natalia Koptenkova – president of the Ukrainian branch of the European Association of Violinists and Teachers, chairman of the board of the Ukrainian National Suzuki Association (UNSA); Olga Skuridina – head of the Suzuki Violin School center in Szczecin (Poland), etc.

The wide recognition of I. Stashevskaya's pedagogical results and the creative achievements of her students became the key to the creation and further functioning of the "Artistic School of Violin Performance of Professor Inna Stashevskaya", which was registered within the walls of the Kharkiv State Academy of Culture and approved by the academic council of this educational institution.



*After the concert of the D. Akhsharumov Chamber Orchestra of the Poltava Regional Philharmonic (Poltava, Art Gallery, 2019)*  
*In the photo: Inna Stashevskaya and graduates of her class, currently artists of the Chamber Orchestra of the Poltava Regional Philharmonic: Lidia Singina, Lidia Shkarovska (artistic director of the orchestra), Olena Steblii*



*Master class by Professor Inna Stashevskaya at the Beijing College of Arts (PRC, 2018)*

I. Stashevskaya regularly gives lectures and master classes in various musical education institutions in Ukraine, as well as in Serbia (music schools in Šabac and Lazarevci); Bosnia and Herzegovina (Music Academy of the University of East Sarajevo), China (Beijing College of Arts), etc.

Since 2023, I. Stashevskaya has been an expert on accreditation of educational programs of the National Agency for Quality Assurance in Higher Education of Ukraine.

Scientific and scientific-methodological activities. In 2004, I. Stashevskaya defended her candidate's thesis in pedagogical sciences (specialization "General pedagogy and history of pedagogy") at the Luhansk National University named after Tras Shevchenko on the topic:

"Musical education of preschool children in Germany", receiving the scientific degree of candidate of pedagogical sciences; in 2011, she defended her doctoral thesis on the topic: "Development of musical pedagogy in Germany (20th century)" and received the scientific degree of doctor of pedagogical sciences. Scientific interests of I. Stashevskaya covers the problems of modern art pedagogy of Ukraine, the theory and history of music pedagogy in Germany, music and pedagogical comparatives, the theory and methods of violin performance, the history of violin art, etc. Professor I. Stashevskaya is also the author of the methodological concept of scientific research in the field of music and pedagogical comparatives.



*Inna Stashevskaya's master class "Secrets of my mastery" for teachers of stringed instruments of art schools of Kharkiv region, organized by the Regional Educational and Methodological Center for Advanced Training of Employees of Cultural and Educational Institutions (Kharkiv, 2020)*



I. Stashevska is a member of the jury of various international and all-Ukrainian performing competitions, including: “Fortisimo” (Kharkiv), “Silver Note” (Odesa), “Crimean Spring” (Yalta), “Polish Vernissage” (Nizhyn-Semenivka), named after Anatoly Onufrienko (Drohobych), “Let’s Play Together” (Severodonetsk); “Let the Song Call Friends” (Lugansk, Chernivtsi), etc. As the head of the examination commission, she participated in the final certification of graduates of the Kharkiv National University of Arts named after I. Kotlyarevsky, Luhansk National University named after Taras Shevchenko, Bakhmut College of Arts named after I. Karabyts, Torets Music College, etc.

Today, scientist I. Stashevska is the author of over 100 scientific and scientific and methodological publications in professional scientific periodicals and collections of conference materials in Ukraine and abroad, articles indexed by the Web of Science scientometric database, as well as: 2 individual monographs, 5 collective monographs, a textbook with the seal of the Ministry of Education and Science of Ukraine. Among them are individual monographs:

“Musical Education of Preschool Children in Germany” (2006), “Musical Pedagogy of Germany: History, Theory, Practice” (2010); textbook “Musical Education of Preschool Children by Means of Teaching Violin Playing” (2006); chapters in collective monographs: “Methodological Principles of Pedagogical Research” (2013), “Comparative Pedagogy: Methodological Guidelines of Ukrainian Comparativists: Anthology” (2015); “Methodological Culture of an Educator: History and Modernity” (2019); “Pedagogical Science in the XXI Century: State and Development Trends” (2019); “Development Priorities of Pedagogical Sciences in the XXI Century” (2019).

I. Stashevska is a regular participant in various scientific events (conferences, symposia, round tables) in Ukraine and abroad. At different times, she was also the organizer of scientific events of various levels, in particular, international scientific and practical conferences “Art Education in the Context of Globalization and Multiculturalism” (Lugansk 2012, 2013; Poltava 2017); all-Ukrainian and interregional scientific and practical conferences “Art Education and Aesthetic Education of Youth” (Lugansk 2011-2014, Starobilsk 2015, Poltava 2016-2018); head of the complex scientific and research topic “Formation of Professional Competence of Students of Music Majors in Higher Educational Institutions” (Taras Shevchenko National University of Lviv, state registration number 0112 U 002730).

I. Stashevska also supervises the scientific research of postgraduate and undergraduate students, acts as an opponent at dissertation defenses, a

reviewer and expert of dissertation works, a reviewer of scientific, methodological, educational and methodological works and materials, educational programs, etc. Under the scientific supervision of Professor I. Stashevskaya, the dissertation of O. Sbitneva ("Aesthetic Education of Junior Schoolchildren in the Process of Choral Activity", 2018, Starobilsk) was defended. Among the candidate and doctoral dissertations she defended are the works of N. Vashchenko ("The Creative Heritage of Oleksandr Myshuga in the Context of the Development of Ukrainian Artistic Pedagogy", 2015), M. Lebedynska ("Byzantine Traditions of Musical Education in the Church Ritual of Kyivan Rus", 2019), A. Kovalenko ("Trends in the development of domestic instrumental guitar education in the second half of the 20th century", 2019), I. Mygovich ("The process of internationalization and its impact on the transformation of national higher education systems of Eastern European countries in the late 20th and early 21st centuries", 2020), L. Yaremenko ("The Pedagogical Heritage of Antonio Salieri in the Context of the Formation of European Art Education (Late 18th – First Half of the 19th Century)", 2023), etc. For many years, the scientist was a member of specialized councils for the defense of dissertations (specialized academic councils of the Taras Shevchenko Luhansk National University D29.053.01 and D29.053.03 in the specialties 13.00.01 "General Pedagogy and History of Pedagogy" and 13.00.04 "Theory and Methods of Vocational Education"), including the deputy chairman of one of these councils.

A separate direction of I. O. Stashevskaya's scientific activity should be highlighted as editorial work: for some time she was the responsible editor of the series "Art Education: History, Theory, Practice" of the scientific collection "Bulletin of the Taras Shevchenko Luhansk National University", editor-in-chief of the collection of young scientists based on the materials of the All-Ukrainian conference "Art Education and Aesthetic Education of Youth", and today she performs the duties of a member of the editorial boards of scientific publications: "Actual Issues of the Humanities" (Drohobych), "Ukrainian Culture: Past, Present, Path of Development" (Rivne).

The general scientific achievements of Professor I. Stashevskaya became the basis for her election first as a corresponding member (2009), and later as an academician (2011) of the Ukrainian branch of the International Academy of Sciences of Pedagogical Education.

During 2016-2019, Professor I. Stashevskaya was a member of the scientific and methodological commission of the higher education sector of the Scientific and Methodological Council of the Ministry of Education and Science of Ukraine.

Fundamental scientific works. The monograph “Musical Education of Preschool Children in Germany” (2006) is devoted to the study of the problem of musical education of preschool children in Germany. Based on the analysis of numerous sources on the history, theory and practice of musical pedagogy, the work examines the musical educational system of Germany; identifies the main development trends and reveals the evolutionary essence of German preschool musical education; summarizes the theoretical and practical achievements of German preschool musical pedagogy; introduces previously unknown theoretical provisions on the musical education of preschool children in modern Germany into the domestic scientific space; reveals the most promising forms and methods of German musical education of preschool children that can be used in domestic musical educational practice.

The first section of the work – “Musical education of children in Germany as a psychological and pedagogical problem” – reveals the peculiarities of the evolution of ideas about the psychological and pedagogical foundations of musical education of children in Germany in the context of the historical transformation of views on the child and childhood as a specific phase of human development, as well as the essence of the musical educational system and the specifics of preschool musical education in Germany in the second half of the 20th century. The content of the second section of the work – “Musical activity as a means of general and musical development of preschool children in Germany in the second half of the 20th century” – highlights the specifics of organizing musical education of preschool children by means of teaching them to play a musical instrument, presents promising opportunities for implementing progressive German experience in this area into domestic musical educational practice.

The monograph “Musical Pedagogy in Germany: History, Theory, Practice” (2010) is a fundamental scientific work with a volume of over 32 printed sheets. The monograph presents the results of a study of the theoretical and practical aspects of the development of musical pedagogy in the context of the evolution of German society. The work identifies the essence, functions, stages, leading trends and patterns of the development of musical pedagogy in Germany as a science and humanistically oriented practice; reveals the characteristic features and significance of leading musical and pedagogical concepts, as well as the features of the organization of the musical educational process in the German environment in historical retrospect and at the present stage.

The first section of the work – “Musical Pedagogy in Germany as a Socio-Cultural Phenomenon” – reveals the essential characteristics and

structure of musical pedagogy in Germany, as well as the prerequisites for the formation and development of musical pedagogy as a science and humanistically oriented practice in the German lands from the Middle Ages to the 19th century. The second monographic section – “Theory and Practice of Musical Pedagogy in the Context of Socio-Cultural Changes in Germany in the First Third of the 20th Century and During the Third Reich” – is devoted to the study of the problems of the transformation of German musical and pedagogical thought on the basis of the ideals of reformist pedagogy and its development in a scientific direction in 1900–1933, changes in musical and pedagogical practice in the light of state musical and educational policy and the activity of the youth movement in Germany in 1900–1945.

The content of the third section of the monograph – “Transformations of musical and pedagogical paradigms in the German lands (after the Second World War and before the unification of Germany)” – covers the issues of the restoration and development of the musical and educational sector in West Germany in 1945–1980s, the organization of the musical education system as a means of forming a socialist personality in the German Democratic Republic, and the formation of leading German musical and didactic concepts in the 1960s–1980s. The last section of the work – “Musical Education as a Factor in the Socio-Cultural Development of German Society at the Turn of the Millennium” – reveals the theoretical aspects of the development of musical pedagogy and the peculiarities of the organization of musical education at various levels of the educational system in Germany in the 1990s and early 2000s, and also presents the prognostic significance of the experience of German musical pedagogy for the improvement of the musical and pedagogical field in Ukraine.

The textbook “Musical Education of Preschool Children by Means of Teaching Violin Playing” (2006) was published under the seal of the Ministry of Education and Science of Ukraine and is recommended for applicants to higher education institutions for the course “Methodology of Playing a Special Instrument”. In addition, this textbook has been widely distributed among violin teachers in art schools in Ukraine. The manual reveals the specifics of musical and educational work with preschoolers in the violin class, highlights the theoretical and methodological aspects of initial violin playing. The author's methodology for experimental teaching of violin playing to preschool children presented in the manual is based on a combination of innovative and traditional pedagogical technologies, which involve the use of game and experimental forms of mastering the basics of violin performance, combining individual and group classes, using different types of art and different types of musical activity of the child, mastering

elementary violin playing skills through determining their natural origin in the process of game experimental activity.

The textbook consists of five main sections: “The origin and development of ideas about the musical and instrumental education of a child in the context of the evolution of European musical and pedagogical thought”; “A review of modern concepts of musical and instrumental education of preschoolers”; “Features of the psychophysiological and musical development of a preschool child in view of his readiness for musical and instrumental activity”; “Didactic foundations of teaching preschool children to play the violin”; “Methodology of experimental teaching of preschool children to play the violin”. The textbook is also significantly enriched with additional material, which includes: preparatory exercises; examples of didactic games for group classes; a musical collection of plays for toddlers; examples of graphic scores and individual elements of graphic notation; a dictionary of expressive characteristics of sound and music; a short terminological dictionary; collection of folklore and literary texts.

*Administrative and organizational and public activities.*

I. Stashevskaya demonstrated her leadership abilities at the very beginning of her professional career at the Taras Shevchenko National University of Lviv, when in 2000 she was assigned to organize and head a special music school at the university. After defending her doctoral dissertation in 2011, I. Stashevskaya was appointed head of the Department of Theory, History of Music and Instrumental Training. Under the leadership of I. Stashevskaya, the department's staff organized a number of scientific and artistic events of international, all-Ukrainian and regional scale, in particular, numerous concerts of students, teachers and groups of the department (pop and symphony orchestra, folk instrument orchestra, chamber violin ensemble “Renaissance”, jazz ensemble “Tradition”, ensemble of students from Serbia “Balkan Soul”, ensemble of flutists “Salve flatus”, etc.) both in Luhansk and in other cities of Ukraine and abroad, annual scientific and practical conferences (International scientific and practical conference “Art education in the context of globalization and multiculturalism”, All-Ukrainian scientific and practical conference “Art education and aesthetic education of youth”); Scientific development of complex topics was carried out: “Problems of optimization and development of artistic education and aesthetic education of youth”, “Current problems of instrumental performance and professional musical training” and “Formation of professional competence of students of musical specialties in higher educational institutions”, as well as the annual publication of professional collections of scientific works on the problems of art education; the

participation of students and teachers of the department in joint international projects within the framework of cooperation with the Vienna Academy of Music (Austria), the Eisenstadt Conservatory (Austria), the University of Niš (Serbia), the Academy of Music of the University of East Sarajevo (Bosnia and Herzegovina), etc.; regular exchange of musical, performing and pedagogical experience is organized by inviting leading figures of musical culture of Ukraine and other countries to give lectures, seminars, master classes and concert events, including Yuriy Yanko (Kharkiv), Volodymyr Murza (Odesa), Volodymyr Runchak (Kyiv), Volodymyr Zubyskyi (Ukraine-Italy), Kurt Schmid (Austria), Zoran Rakic (Bosnia and Herzegovina) and others.

In 2014, in difficult times for the whole country, caused by the beginning of the military aggression of the Russian Federation against Ukraine, after the evacuation of the university to the city of Starobilsk due to the occupation by the aggressor country of part of the Luhansk region and in particular Luhansk, I. Stashevskaya was appointed director of the Institute of Culture and Arts.



*Lecture and master class by Austrian conductor, director of the Vienna Music Seminar, honorary professor of Taras Shevchenko Lviv National University Kurt Schmid in the concert hall of the Institute of Culture and Arts of Taras Shevchenko Lviv National University (Luhansk, 2013)*

*In the photo: Roberto Ratz (Hungary) – 1st year student (class of Professor Inna Stashevskaya), laureate of the International Competition; Grigory Tupikov – concertmaster of the Department of Theory, History of Music and Instrumental Training; Kurt Schmid – conductor, director of the Vienna Music Seminar (Austria); Inna Stashevskaya – Doctor of Pedagogical Sciences, professor, head of the Department of Theory, History of Music and Instrumental Training*



The staff of the Institute of Culture and Arts began its activities in the 2014–2015 academic year in the city of Starobilsk, and the following year, on the instructions of the rectorate, I. Stashevskaya organized the relocation of this structural unit to more optimal conditions – to the city of Poltava.

Despite the difficult challenges associated with the staffing of the educational process, the material base, in particular premises and equipment for classes, musical instruments, the settlement of students and teachers in the new city, etc., under the leadership of I. Stashevskaya Institute of Culture and Arts staff continued the traditions started earlier and full-fledged educational, scientific, scientific-methodical, artistic and international activities in 9 specialties: musical art; secondary education (musical art); choreography; cultural studies; audiovisual art and production; fine arts, decorative arts and restoration; secondary education (fine arts); design (hairstyle design and makeup art). The quality of professional training of the new generation of specialists in the field of culture and arts is confirmed by numerous concert events, exhibitions, creative presentations of graduates of the Institute of Culture and Arts, as well as awards they won at various international competitions and festivals in Ukraine and other countries of the world (USA, Poland, Finland, Portugal, Czech Republic, Serbia, Slovenia, Bulgaria, Moldova, etc.).

Being in new non-standard conditions, the Institute of Culture and Arts headed by I. Stashevskaya became a powerful educational, scientific and cultural center in Poltava. During 2015–2018, in addition to traditional concerts and exhibitions within the framework of annual reports of departments and creative groups (with the participation of: small symphony orchestra, chamber orchestra, folk instrument orchestra, mixed choir, wind instrument ensemble, folk instrument ensemble, cellist ensemble, jazz ensemble, ethno-group “Vesnyanka”, folk dance ensemble, modern dance ensemble) of the Institute of Culture and Arts, on the initiative and under the leadership of I. Stashevskaya, various artistic events were held in close cooperation between the institute's staff and various educational and cultural institutions, creative organizations of the Poltava region: concerts of violin, piano, accordion music in the Poltava Regional Library named after I. Kotlyarevsky, choral music concerts at the Poltava Museum of Local Lore named after V. Krychevsky, joint concerts of students and teachers of the institute with the symphony orchestra of the Poltava Theater named after M. Gogol, the Poltava Regional Philharmonic, the Poltava organization of the National Union of Composers, the art project “Poltava through the eyes of IDPs” (which received a grant from the Crimea-SOS

organization), art exhibitions of student works at the Poltava Art Museum named after M. Yaroshenko, etc.

Among the most large-scale projects, one should mention a large concert held on May 17, 2016 as part of the artistic campaign “United Ukraine” aimed at uniting Ukrainian society, with the participation of the symphony orchestra of the Poltava Regional Theater and teachers and students of the Institute of Culture and Arts, which, among other things, presented works by composers from Poltava and Luhansk regions (V. Skakuna, A. Stashevsky, K. Kripak, etc.).

One of the large-scale events, which was traditionally held in Luhansk at the Institute of Culture and Arts, and since 2015 under the leadership of I. O. Stashevskya, was organized in various cities of Luhansk and Poltava regions (Starobilsk, Severodonetsk, Poltava), and also became the All-Ukrainian festival-competition “Gifted Youth” – an art project that annually gathered about 1,000, and in 2016 – a record number (more than 1,400) participants – students of art and general education schools, students of colleges of culture and arts, music and pedagogical schools from various regions of Ukraine (Luhansk, Donetsk, Kharkiv, Poltava, Kyiv, Zaporizhia, Lviv, Volyn, Chernihiv), who presented their talent in such fields of art as “Choreography”, “Musical Art”, “Fine Arts”, “Decorative and Applied Arts”, “Culturology”, “Cinema and Television Art”, “Art of Hairstyle and Make-up”.



*Signing of the Cooperation Agreement between Taras Shevchenko National University of Lviv and Yantai University (Yantai, PRC, 2018)*

Continuing the strategic directions of the international work of the Institute of Culture and Arts in 2017–2018, cooperation agreements were signed and joint events were organized with the Jan Kochanowski University (Kielce, Poland) and a number of higher education institutions of the People's Republic of China.

The administrative experience acquired by I. Stashevskaya while working at the Taras Shevchenko Lviv National University became a solid foundation for her further activities in a managerial position at the Kharkiv State Academy of Culture. Performing the duties of Vice-Rector for Academic Affairs, I. Stashevskaya coordinates and controls the organization of educational activities in all structural divisions of the Academy in 12 specialties and 65 educational programs. In order to ensure the quality of the educational process, on the initiative of I. Stashevskaya, the “Development Strategy of the Kharkiv State Academy of Culture for 2020–2025” was developed, the Center for Education Quality Assurance and Innovative Development, the Education Quality Assurance Committee, and the Scientific and Methodological Council were created, a set of internal regulatory documents of the Kharkiv State Academy of Culture were significantly updated, procedures for the development, approval, monitoring, and periodic review of educational programs, the selection of selective disciplines by education seekers, regular questionnaires of participants in the educational process, recognition of learning outcomes obtained through non-formal and/or informal education, rating evaluation of the National Educational Service, departments, and faculties of the Academy, psychological support for higher education seekers, resolution of conflict situations in the educational process and educational environment, etc. were developed and implemented.

During the introduction of martial law in Ukraine, the Academy ensured the continuity of the educational process and the effectiveness of online communication between participants in the educational process, organized the introduction of a distance learning model using information and communication technologies in synchronous and asynchronous modes. Despite the difficult circumstances caused by the military aggression of the Russian Federation against Ukraine, the staff of the Kharkiv State Academy of Culture continues its fruitful scientific, scientific-methodical, artistic and international activities.



*Anniversary concert dedicated to the 90th anniversary of the Kharkiv State Academy of Cultures*

*In the photo: members of the folk instrument ensemble of the Kharkiv State Academy of Culture “Stozhary”, in the center: Inna Stashevskaya – vice-rector of the Kharkiv State Academy of Culture, Serhiy Chernov – chairman of the Kharkiv Regional Council, Oleksandra Savytka – artistic director of the collective, senior lecturer of the folk instrument department of the Kharkiv State Academy of Culture (Kharkiv, 2019)*

In 2015, for her significant personal contribution to the development of national musical art, I. Stashevskaya was awarded the honorary title “Honored Artist of Ukraine”, and in 2018, for her significant personal contribution to national education and pedagogical science she was awarded the honorary badge “Excellent Education Worker of Ukraine”. In addition, Professor I. Stashevskaya was awarded an honorary diploma of the National Academy of Arts of Ukraine, honorary certificates of various ranks and institutions, in particular: the Ministry of Education and Science of Ukraine, the Department of Education and Science of the Luhansk Regional State Administration, the Department of Culture of the Luhansk Regional State Administration, Luhansk National University named after T. Shevchenko, and the National All-Ukrainian Music Union. In 2015, the artist was among the top-best in the rating “Woman of the Year of Poltava Region”. The artistic figure I. A number of publications in encyclopedic and reference literature, articles in periodicals, etc. are devoted to Stashevskaya and her work.



*“Kharkiv Benefit Concert” (Lucerne, Switzerland, 2023)*

*In the photo: Urban Fry – head of the Ukrainian cultural center “Prostir” (Switzerland), Natalia Govorukhina – rector of the I. Kotlyalervskiy Kharkiv National University of Arts, Inna Stashevskaya – vice-rector of the Kharkiv State Academy of Culture, Oleksandra Wysloukh-Cieszyńska – musician (Poland), Darya Mykolenko – soloist of the Geneva Opera Theater, Jurek Dybal – conductor, director of the Krzysztof Penderecki Festival (Poland), Oleksandr Kharlamov – soloist of the Kyiv Opera Theater, artists of the Slobozhansky Symphony Orchestra (Kharkiv), members of the choir “Prostir” (artistic director – 4th year student of the Kharkiv State Academy of Arts Oleksiy Yatsyuk)*

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**HORIZONS OF CREATIVITY OF THE HONORED  
ARTIST OF UKRAINE ANDRIY STASHEVSKY**



*Professor  
A. Ya. Stashevsky*

Andriy Yakovych Stashevsky – bayan player, composer, scientist, teacher, musical and public figure, Honored Artist of Ukraine (2015); Doctor of Art History (2014); Professor (2015); Head of the Department of Musical Art of the Institute of Culture and Arts of Luhansk National University named after Taras Shevchenko (2014-2018); Head of the Department of Folk Instruments of the Kharkiv State Academy of Culture (since 2018); Head of the Luhansk Regional Organization of the National Music Union (since 2005); Member of the Board of the Association of Bayan Players and Accordionists of Ukraine (since 2009); Member of the National Union of Composers of Ukraine (2008).

Andriy Yakovych Stashevsky (born May 1, 1969 in Rubizhne, Luhansk region) received his primary musical education in the bayan class at the Starobilsk State Music School (class of teachers F. S. Odarchenko, N. P. Bokarya, I. V. Serik). He then graduated from the Severodonetsk Music School named after S. S. Prokofiev, majoring in folk instruments, bayan (class of



teacher A. R. Rudnytsky, 1988); Donetsk State Conservatory named after S. S. Prokofiev, majoring in folk instruments, bayan (class of professor O. I. Shevchenko, 1993, receiving the qualifications: concert performer, teacher) and majoring in composition (class of professor O. V. Skrypyk, 1995, receiving the qualifications: composer, teacher); creative master's degree from the Higher School of Music and Theatre in Hanover, Germany, majoring in "instrumental performance, bayan" (class of Prof. E. Moser, 1998). In 2002-2004, he was a candidate for the degree of Candidate of Sciences at the Department of Composition of the P. I. Tchaikovsky National Music Academy of Ukraine (scientific supervisor – Assoc. Prof. O. I. Kotlyarevsky), and in 2010-2014 – a candidate for the degree of Doctor of Sciences at the Department of Musicology of the M. Rylsky Institute of Art History, Folklore and Ethnology of the NAS of Ukraine (scientific supervisor – Prof. I. M. Yudkin). After completing his studies in Hanover, A. Ya. Stashevsky began his career as an accordion teacher at the private music school "Tchaikovsky Music Institute" in Berlin in 1998. And the following year, in 1999, the musician returned to Ukraine and began his teaching work at the Institute of Culture and Arts of the Taras Shevchenko Luhansk National University (at that time – Luhansk State Pedagogical University) and during 1999-2018 he gradually carried it out in the positions of lecturer, senior lecturer, associate professor, professor, head of the Department of Musical Art (since 2016-the Department of Musical Art and Choreography). From 2018 to the present, A. Ya. Stashevsky has been working at his main job at the Kharkiv State Academy of Culture (as the head of the Department of Folk Instruments) and part-time: at the Institute of Culture and Arts of the Taras Shevchenko Luhansk National University (Poltava, as a professor of the Department of Musical Art and Choreography) and the Kharkiv National University of Arts named after I. P. Kotlyarevsky (in 2018-2020 as a professor at the Department of Folk Instruments of Ukraine).

The many years of professional creative activity of A. Ya. Stashevsky, which turned out to be very large-scale and multi-vector, successfully combines a number of areas, namely: musical creativity (performing and composing), musical pedagogy, scientific and scientific-methodical sphere, organizational-educational and public practice.

A. Ya. Stashevsky is a laureate and diploma winner of a number of performing competitions of the all-Ukrainian and international levels, in particular: the All-Ukrainian Competition of Performers on Folk Instruments (Donetsk, 1991, 1st prize), the International Competition of Accordionists (Kiesslegg, Germany, 1994, Grand Prix), the German Republican Competition of Accordionists (Bensheim, 1996, 2nd prize), the

International Competition “Akkordeon International” (Reinach, Switzerland, 1997, diploma winner), the International Competition “Golden Accordion” (New York, USA, 2002, 2nd prize in solo, 3rd prize in the nomination “chamber ensemble” in a duet with violinist I. O. Stashevskaya). The artist's creative talent was also recognized with awards from composer competitions, including: the All-Ukrainian Competition of Young Composers “Gradus ad Parnassum” (Kyiv, 1993, diploma for Trio for Clarinet, Saxophone and Piano), the International Competition of Young Composers “Gradus ad Parnassum” (Kyiv, 1995, special prize for the work “Monologue” for bayan), the International Composer Competition of Music for Bayan-Accordion (Smederevo, Serbia, 2006, 2nd prize for the suite-workbook “Ancient Kievan Frescoes”).



*“Kyiv-Music-Fest” 2016. After the performance of music by A. Ya. Stashevsky by the Poltava Academic Symphony Orchestra (conductor – People's Artist of Ukraine V. M. Skakun)*

The concert and performing activity of A. Ya. Stashevsky as a soloist-bayanist, which began in his student years, was most actively manifested in the second half of the 1990s – 2000s. At this time, the performing creativity of the Stashevsky family instrumental duet (with his wife, violinist I. O. Stashevsky) was also gaining momentum. The geography of the artist's solo and ensemble concerts at this time is concentrated mostly in the cities of eastern Ukraine, as well as Germany and Poland. The concert repertoire of the bayanist-soloist A. Ya. Stashevsky and the Stashevsky family duet includes a significant number of works of world classics, as well as music in

the musette style, pop and jazz compositions, works based on folk music, etc.



*During the benefit dedicated to the 50th anniversary of composer A. Ya. Stashevsky with the participation of the symphony orchestra of the Kharkiv Regional Philharmonic*

As a composer, A. Ya. Stashevsky is the author of a number of works in the symphonic and chamber instrumental genres, as well as original compositions for the bayan, the bulk of which have entered the repertoire of many famous Ukrainian and foreign bayan performers. Among such performers are the Mykola Rizol Bayan Quartet of the National Philharmonic of Ukraine, leading Ukrainian bayan players: V. Zayets, P. Fenyuk, K. Buryan, K. Zhukov, A. Nyzhnyk, I. Yashchenko, V. Kozytsky, S. Brykaylo, etc. Symphonic and orchestral music by A. Ya. Stashevsky (in particular, his symphonic suite “Ancient Kyiv Frescoes”, Concerto for Bayan and Orchestra, the work “Monologue”, chamber suite “Images”, etc.) have repeatedly been performed by such groups as: Academic Symphony Orchestra of the Luhansk Philharmonic, Academic Symphony Orchestra of the Kharkiv Philharmonic, Poltava Academic Symphony Orchestra, Chamber Orchestra of the Poltava Philharmonic under the baton of famous Ukrainian and foreign conductors: K. Schmidt (Austria), People’s Artists of Ukraine Yu. Yanko and V. Skakun, Honored Artist of Ukraine V. Zhadko, N. Yatskiva, etc. These works have also

been performed in separate, and in thematic concert programs, various festivals, etc. (including in the programs of the widely known festival of Ukrainian contemporary music “Kyiv-Music-Fest” in 2016 and 2018).



*Poster for the concert tour of laureates of international competitions, students of Prof. A. Ya. Stashevsky's class, dedicated to the 20th anniversary of his pedagogical activity*

In December 2019, in the large hall of the Kharkiv Regional Philharmonic with the participation of the Philharmonic Symphony Orchestra under the direction of People's Artist of Ukraine Yuriy Yanko, an author's benefit of Andriy Stashevsky was held, dedicated to the 50th anniversary of the composer, which presented exclusively his symphonic work.

The musical works of the composer A. Stashevsky have repeatedly attracted the attention of domestic musicologists and have become direct material for their scientific research (fragments of dissertations and monographs, scientific articles, master's theses, etc.). Among the authors of such publications are candidates of art history: D. Kuzhlev, I. Yashchenko, A. Nyzhnyk, Yu. Dyachenko, V. Spodarenko, V. Tyshchyk, M. Bulda, etc. The Luhansk publishing house “Poligraphre-source” published three collections of the composer's accordion works.

Over the years of his pedagogical activity in educational art institutions, A. Ya. Stashevsky created an author's art school of accordion and accordion performance, which was registered at the Kharkiv State Academy of Culture and approved by the academic council of the academy. The result of the implementation of creative ideas and performance technologies of this author's school was high indicators of the mastery of A. Ya. Stashevsky's students, which was manifested: in their obtaining a large number of laureate titles at international and all-Ukrainian performance competitions; their active concert activity (over 100 concerts of accordion music on more than 50 stages in different cities and cultural and educational institutions); preparation of a large

number of diverse concert programs based on the best examples of the modern accordion repertoire.

During his twenty-five years of teaching activity in higher educational institutions, A. Ya. Stashevsky has prepared 27 laureates and diploma winners of all-Ukrainian and international performance competitions of accordion players, who have won over 80 different awards in Ukraine, Poland, the USA, Italy, Portugal, Germany, Slovenia, Serbia, Bosnia and Herzegovina, etc. (of which 37 are first prizes and Grand Prix). A. Ya. Stashevsky's graduates work today in philharmonics and other concert organizations, teach in music schools, colleges, and universities.



*With Professor Jerzy Madrawski (Poland) after the performance of his works by students of A. Ya. Stashevsky's class at the 5th All-Ukrainian Festival "Day of the Ukrainian Bayan and Accordion" (Kyiv, 2017).*

*Left – V. Beloglazov; right – V. Semenenko*

Among the best students of Professor Stashevsky's accordion and accordion school: I. Yashchenko – laureate and diploma winner of nine international competitions, including the Grand Prix winner of the international competition "Days of the Accordion" in Smederevo (Serbia), candidate of art history, associate professor of the Institute of Music and Drama of the Taras Shevchenko Lviv National University; O. Reznik – laureate of the All-Ukrainian and International competitions, doctor of philosophy in art history, associate professor of the Ivan Franko Zhytomyr State Pedagogical University; V. Semenenko – laureate of the 1st prizes of three international competitions, teacher of the Institute of Music and



Drama of the Taras Shevchenko Lviv National University; V. Rokosh – laureate of the 1st prize of the International Competition “Crimean Spring”, head of the cyclical commission of folk instruments of the Lutsk Pedagogical College; V. Saveliyev – laureate of the 1st prizes of two All-Ukrainian competitions, teacher of the Nizhyn College of Culture and Arts named after M. Zankovetska; L. Bakanov – laureate of all-Ukrainian competitions, teacher of the Nizhyn College of Culture and Arts named after M. Zankovetska; G. Tsymbal – laureate of all-Ukrainian competitions, senior teacher of Torets and Bakhmut music colleges; A. Babenko – laureate of the International competition, head of the cycle commission of folk instruments of the Kryvyi Rih music college; I. Symonenko – laureate of 1st prizes of four international competitions, soloist of the Crimean Republican Philharmonic, artist of the concert center in Harbin (China); K. Pylypenko – laureate of 1st prizes of three international competitions; Yu. Kharchenko – laureate of all-Ukrainian and international competitions, artist of the Poltava Regional Philharmonic; V. Kashuta – laureate of the international competition “Trophy of the World” (Portugal), artist of the Poltava Regional Philharmonic; V. Beloglazov – laureate and diploma winner of twelve international and all-Ukrainian competitions, concertmaster of the ICM of the Taras Shevchenko National University of Lviv; Serbian accordion players: M. Nikolic – laureate of 1st prizes of three international competitions; M. Stoimenov – winner of the Grand Prix of the International Competition “Perpetuum Mobile”; N. Tsveich and M. Boichich – laureates of international competitions, etc.



*Stashevsky with students of his class after their victory at the 6th International “Competition Perpetuum Mobile” (Drohobych, 2013). From left to right: Yuriy Kharchenko (3rd prize winner); Kateryna Pylypenko (2nd prize winner); Milosh Stoimenov (Grand Prix winner)*



Professor A. Stashevsky regularly gives lectures and master classes at music schools, colleges of arts and culture, universities and academies in Ukraine and abroad (Poland, Serbia, Bosnia and Herzegovina, China).

In 2012, he held a week-long seminar “Winter Bayan-Accordion School” in Šabac for students of music schools and colleges in Serbia. As the head of the state examination commission, the artist was repeatedly invited to various educational institutions to conduct final certification of students, in particular, to the Odessa National Academy of Music named after A. Nezhdanova, the Institute of Culture and Arts of the Taras Shevchenko National University of Lviv, the Severodonetsk Music School named after S. S. Prokofiev, the Torets Music College, etc.



*Master classes by A. Ya. Stashevsky in Solec-Zdrój, Poland, 2017 (left); in Šabac, Serbia, 2012 (right)*

In 2004, A. Ya. Stashevsky defended his candidate's thesis in art history (specialty 17.00.03 “Musical Art”) at the P. I. Tchaikovsky National Academy of Music of Ukraine on the topic: “Bayan Art of Ukraine: Trends in the Development of Original Music and Individual Embodiment of the Genre-Style Aspect in the Creativity of Volodymyr Runchak”; in 2014, he defended his doctoral thesis there on the topic “Specifics of Expressive Means in Ukrainian Music for Bayan (Last Quarter of the 20<sup>th</sup> – First Decade of the 21st Century)” and received the degree of Doctor of Art History. Today, Professor Stashevsky is the author of over 150 scientific and scientific-methodical publications in professional publications (including publications indexed by the Web of Science scientometric database) and collections of conference materials in Ukraine, Poland, Serbia, and Kazakhstan, devoted to the problems of folk instrumental art, accordion and accordion performance and repertoire, as well as a large number of music-critical publications in music and cultural periodicals. In



*Exhibition-presentation of scientific works and musical collections by A. Ya. Stashevsky (2019, Drohobych, I. Franko State Polytechnic University)*

addition, A. Ya. Stashevsky is the author of a number of fundamental works, including three solo monographs: Volodymyr Runchak. “Music about life...” Analytical essays on accordion work” (2004); “Major genres in Ukrainian music for the accordion (development trends in the last quarter of the 20th and at the beginning of the 21st century)” (2007); positional technologies, instrumental style” (2013); co-authored monographs (with O. Reznik): “The Glorious Path of Kremlin Masters. Research of Musical Production in the Kremlin Region” (2010); authored chapters in three collective monographs published in Poland in English: “Culture

and Arts in the Educational Process of Modernity”, “Art Criticism: Challenges of the XXI Century”, “The Role of Culture and Art in Social and Humanitarian Development of Modern Society” (2019-2020); textbooks: “Essays on the History of Ukrainian Music for the Bayan” (under the seal of the Ministry of Education and Science of Ukraine, 2006) and “Musical and Instrumental Expressive Means in Bayan Art” (2015).

The scientific interests of Professor A. Ya. Stashevsky focuses on the following areas: history and theory of folk instrumental (including accordion and accordion) art; genre and style system of modern accordion and accordion music; expressive means and composer technologies; genre transformation in modern musical art; specifics and technologies of musical instrumental performance.

A. Ya. Stashevsky is a regular participant in various scientific events and conferences, supervises the research of graduate and master's students, acts as an opponent at dissertation defenses, and participates in the work of editorial boards of various scientific publications. In addition, the scientist is

the author of a huge number of various reviews and responses to monographs, manuals, dissertations and abstracts, scientific collections and articles, educational and methodological materials, educational programs, sheet music collections, etc. The scientist is also a member of a specialized academic council with the right to award the degree of Doctor of Science (D64.807.01 in specialty 26.00.01 – theory and history of culture in the field of art history). And in 2016-2022, working at the Taras Shevchenko Lviv National University, he led the comprehensive research topic “Modern Musical Art: Historical, Theoretical and Practical Vectors of Research” of the prospective thematic plan of the university's research activities (state registration number: 0119U100598). Back in the 2000s, A. Ya. Stashevsky was the initiator and organizer of a number of specialized scientific and practical conferences (all-Ukrainian and international levels) dedicated specifically to the bayan art: “Actual problems of bayan-accordion performance and pedagogy in art educational institutions” (LNU named after Taras Shevchenko), as well as the compiler and editor-in-chief of a series of collections published based on the materials of these conferences.

The fruitful editorial work of A. Ya. Stashevsky focuses on his membership in the editorial boards of professional scientific publications in art history, in particular: “Culture of Ukraine” (Kharkiv, KhDAK), “Actual issues of the humanities” (Drohobych, I. Franko State Pedagogical University), “Ukrainian culture: past, present, development paths” (Rivne, RDGU). In addition, Professor Stashevsky was for some time a member of the editorial board of the scientific series “Pedagogical sciences. Art Education: History, Theory, Practice” of the collection “Bulletin of Taras Shevchenko Lviv National University”.

Under the scientific supervision of A. Ya. Stashevsky, graduate students of Taras Shevchenko Lviv National University and the Kharkiv State Academy of Culture prepared and successfully defended several dissertations for the degree of Doctor of Philosophy in Art History, which testified to the formation of its scientific school. Among such graduate students: A. S. Churikov (dissertation “Evolution of Performance Technique in the Context of the Development of French Horn Art”); O. S. Reznik (dissertation “Establishment and development of accordion and accordion production in Ukraine in the 20th century (organological aspect)”); Liu Wenshu (dissertation “Chamber and vocal creativity of Volodymyr Runchak: genre and style features”); T. I. Klyuka (dissertation “Genre and style specifics of choral creativity of Yu. Alzhnev and I. Gaidenko at the beginning of the 21st century”).

In addition to scientific supervision, A. Ya. Stashevsky also regularly acts in special councils as an opponent at dissertation defenses. Thus, in

particular, he opposed doctoral dissertations of: I. Yergiev, T. Ivannikov, V. Gromchenko, A. Chernovanenko, O. Kaplienko-Ilyuk; candidate dissertations of: S. Karas, M. Bulda, V. Spodarenko, S. Murza, V. Kleshchukov, S. Bilousova, M. Plushenko, O. Lytvishchenko; scientific substantiation of artistic projects for the degree of "Doctor of Arts": I. Kosynets, L. Babich.

The monograph "Major genres in Ukrainian music for the bayan (development trends in the last quarter of the 20th and early 21st centuries)" is devoted to the study of the development of major genres in Ukrainian music for the bayan and accordion in the period from the second half of the 1970s to the present. According to the "periodization of Ukrainian bayan and accordion music" proposed by the author in his previous scientific works, this time is defined as the modern stage of development of domestic literature for the bayan and accordion, which is characterized by its rapid advance to the qualitative level of the leading instrumental genres of academic chamber and instrumental music.

The work examines the main major genres of bayan and accordion music, which played a major role in the professionalization and academization of this direction of musical art. The research material was works that gained wide recognition and entered the treasury of world accordion literature, as well as lesser-known opuses of composers of Ukraine and the Ukrainian diaspora, written in the genres of concert, sonata, suite and partita.

A separate chapter of the book is devoted to each outlined genre, which identifies the main trends in the evolution of the selected genre model. The following general trends, inherent in all genre types selected for research, are distinguished: symphonization and chamberization; the emergence and development of new genre varieties and directions, also generated by the phenomenon of genre synthesis; expansion of the stylistic palette; significant enrichment of the figurative and emotional sphere; the introduction of new compositional techniques, performance techniques and methods, new means of expression, etc.

Monograph "Volodymyr Runchak. "Music about life..." Analytical essays on accordion creativity" is dedicated to the study of accordion music by the famous Ukrainian composer Volodymyr Runchak, who made a significant contribution to the development of modern domestic literature for this instrument. The work involved the main body of the composer's accordion works for the music-theoretical analysis, in particular: Suite No. 1 "Portraits of composers", Suite No. 2 "Ukrainian", Sonata No. 1 "Passione", Quasi-sonata No. 2 "Music about life, an attempt at self-analysis...", Concerto-piccolo "Messe da Requiem", Symphony for

accordion, reader, rock band, video series and symphony orchestra "Passions according to Vladyslav". The monograph summarizes the features of the composer V.'s creative method. Runchak, identified on the basis of the analysis of his bayan music in the following aspects: figurative sphere, genre prototypes and attributes, style attributes, original bayan technique, compositional attributes, etc. The work proves that thanks to the work of V. Runchak in the context of modern academic musical culture of Ukraine, there is a significant development and elevation of domestic bayan music to the highest level of professional mastery.

The monograph "Modern Ukrainian Music for the Bayan: Expressive Means, Compositional Technologies, Instrumental Style" was written on the basis of the materials of the scientist's doctoral dissertation and is devoted to the study of the specifics of expressive means in modern music for the bayan by Ukrainian composers. The work analyzes the features of the implementation of modern compositional technologies, proposes a systematization of specific instrumental and technical techniques and effects, original texture formations, new forms and methods of notation of musical material. The organological factors and artistic regularities of the formation of a peculiar instrumental style of modern bayan expression are identified and generalized. The monograph includes the following thematic sections: musical expressive means in bayan art (essence and structure); a panorama of modern Ukrainian original music for the bayan in a stylistic projection; specifics of expressive means of bayan music by modern Ukrainian composers; compositional technologies and techniques in modern Ukrainian music for the bayan; typology of original texture formulas; classification of specific instrumental and technical techniques and acoustic effects; features of notation of modern accordion music.

The popular science monograph, created in co-authorship with O. Reznik, "The Glorious Path of Kremin Masters. Research of Musical Production in the Kremin Region" is the first attempt in Ukrainian musicology to comprehensively and fundamentally study the development of musical production in the Kremin Region, which existed there in the 1930s-1990s. The work broadly covers the history of the beginning, formation, flourishing and decline of high-tech production of musical instruments. The features of the technological process of making accordions and the introduction of a production improvement system are revealed. The achievements of the Kremin Accordion Factory and its significance in the development of the country's musical industry are revealed. The work also presents creative portraits and interviews of leading craftsmen and factory workers who played the most important role in the process of establishing the industrial production of musical instruments in Kreminna in the 20th

century. The monograph consists of three main sections that highlight: cultural and historical aspects of the establishment and development of musical instrument production in the Kreminna region; features of the technological process of producing musical instruments at the Kreminna accordion factory; characteristics of the Kreminna accordion factory as a school of civic education.

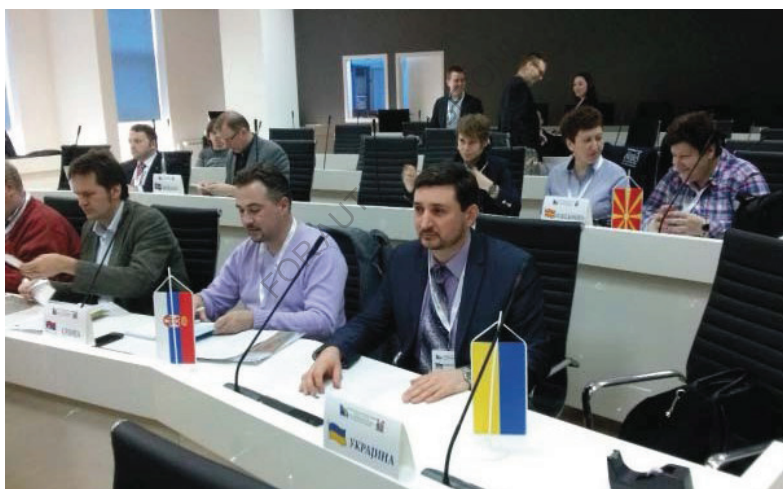
The textbook “Essays on the History of Ukrainian Music for the Bayan” is devoted to the study of the patterns of evolution of domestic bayan music from its inception to the present day. The textbook, for the first time in Ukrainian musicology, highlights the genesis and chronology of the further development of the original repertoire for the bayan created by Ukrainian composers. The work proposes a concept of periodization of the evolutionary development of this direction of musical culture in Ukraine. Analytical essays on the work of leading Ukrainian composers who made the main contribution to the formation and enrichment of professional bayan literature are provided (M. Rizol, V. Podhorny, K. Myaskov, V. Dykusharov, I. Yashkevych, G. Shenderov, V. Vlasov, A. Haydenko, A. Biloshitsky, Yu. Shamo, V. Zubytsky, V. Runchak, etc.). The work consists of three sections that highlight: the prerequisites for the formation of professional music for the bayan in Ukraine; the process of formation and development of professional original repertoire for the bayan created by Ukrainian composers (1940s – first half of the 1970s); highlighting the features of the development of the domestic original repertoire for the bayan at the current stage (second half of the 1970s – present).

The textbook “Musical and instrumental expressive means in bayan art” is dedicated to highlighting the specifics of the system of musical and instrumental expressive means of bayan artistic creativity. The work reveals the essential and structural characteristics of musical expressive means as a category of musicology. The design features and sound-expressive properties of the concert accordion are carefully considered as the basis of its artistic and expressive potential, in particular in such aspects as: the general structure of the instrument and its sound production, the mechanics and structure of the keyboards, timbre production and multi-timbrality, sound loudness and dynamics, the property of sound branching, range, etc. The total artistic and expressive potential of the concert accordion is highlighted as the basis for composer and performer creativity, and its sound-expressive qualities are compared with other academic instruments.

The features are described and practical examples of the artistic use of specific instrumental and technical techniques and sound effects (such as bellows tremolo, ricochets, vibrations and pulsations, timbre and register effects, sound detonation, clusters, sliding glissando) in accordion art are



highlighted on the material of modern composers' work for accordion. The organizational and musical and public activities of A. Ya. Stashevsky are mostly concentrated around the Luhansk regional organization of the National All-Ukrainian Musical Union headed by him. He was the initiator and artistic director of the International Festival “December Evenings of Bayan Music” with the participation of famous performers from Ukraine and abroad (from 2001 to 2010, 6 festivals were held, the concerts of which took place both in Luhansk and in other cities of the region – Severodonetsk, Rubizhne, Starobilsk); the All-Ukrainian and International Youth Festival of Bayanists-Accordionists “Acco-Debut” with the participation of young Ukrainian and foreign bayanists and accordionists (Luhansk, 2008, 2014); other various creative events and concert events in the cities of Luhansk, Poltava, Kharkiv. In 2014, Professor A. Ya. Stashevsky represented Ukraine at the Winter Congress of the World Confederation of Accordionists (East Sarajevo, Bosnia and Herzegovina).



*During the Winter Congress of the World Confederation of Accordionists (2013, East Sarajevo, Bosnia and Herzegovina)*

The artist is a permanent member of the jury of international and all-Ukrainian performing competitions of accordion players, folk instrument performers, vocal and choral art, etc., in particular in Ukraine: “Donbas-2001” (Luhansk), “Fortisimo”, “Slobozhansky Vernissage”, “Art-dominanta” (Kharkiv), “Perpetuum Mobile”, named after A. Onufrienko (Drohobych), “Chords of Lviv” (Lviv), “Bayanne Kolo” (Zaporizhzhya),

“Inter-Svityaz” (Lutsk), Olympiad in Performing Arts (Kropyvnytskyi), “Gifted Youth” (Starobilsk, Severodonetsk, Poltava), “His Majesty, Bayan” (Zhytomyr), “Polish Vernissage” (Nizhyn-Semenivka), “Let the Song Call Friends” (Chernivtsi); in Poland (Solec-Zdrój), Serbia: “Accordion Days” (Smederevo), Serbian Republican Competition (Šabac), in Slovenia: (Beltinci), “PannoniAccordion” (Murska Sobota), Bosnia and Herzegovina: “Accordion-Art” (East Sarajevo). For a whole decade, from 2004 to 2013, the musician was the permanent chairman of the jury in the nomination “Folk Instruments” of the annual International Competition-Festival of Young Performers “Crimean Spring” (Yalta). In 2015, for his significant personal contribution to the development of domestic musical art, A. Ya. Stashevsky was awarded the honorary title “Honored Artist of Ukraine”, and in 2017, he was awarded a scholarship of the President of Ukraine in the field of art. In addition, the artist was awarded honorary diplomas: of the Ministry of Culture of Ukraine; Luhansk Regional State Administration and Luhansk Regional Council; Department of Culture of Luhansk Regional State Administration; Luhansk Taras Shevchenko National University; National All-Ukrainian Musical Union.

A number of publications in encyclopedic and reference literature, articles in periodicals, and master's research have been dedicated to the artistic figure of A. Ya. Stashevsky and his work. And in 2019, in honor of the artist's 50th anniversary, the next International Competition of Accordionists “Perpetuum Mobile” (Drohobych) was dedicated to him, which is currently the largest forum of accordion and bayan performance in Ukraine.

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## **CULTURAL AND EDUCATIONAL ACTIVITIES OF TETIANA VOLODYMYRIVNA TKACHENKO**

Tetyana Volodymyrivna Tkachenko is a laureate of international vocal competitions. After graduating from the Dnipropetrovsk State Theater School, she was invited as a soloist to Uzhgorod at the Transcarpathian Music and Drama Theater, People's Artist of Ukraine Gelis. Her repertoire includes all the vocal parts of the famous classical Ukrainian repertoire: M. Lysenko “Natalka-Poltavka” (Natalka); Hulak-Artemovsky “Zaporozhets za Dunayem” (Oksana); G. Kvitka-Osnov’yanenko “Svatannya na Goncharivka” (Ulyana) and others.

In 1980, T. V. Tkachenko moved to Tashkent and entered the vocal department of the Tashkent Theater and Art Institute named after M. Ostrovsky (class of People's Artist of Uzbekistan Professor



*Professor T. V. Tkachenko*

M. Abdukayumov and Honored Artist of Uzbekistan Professor A. Slonim, vocal class of People's Artist of Russia Professor Yu. Barsov and Associate Professor E. Kachan.

While studying at the institute, she worked as a soloist of the State Tashkent Philharmonic, where she prepared and performed more than thirty concert programs of works by Ukrainian and foreign composers accompanied by piano and organ. In addition, she was actively engaged in concert activities in the National Union of Theater Workers of Uzbekistan, for which she received certificates from the Minister of Culture of Uzbekistan, as well as many thanks and awards from creative organizations.

After graduating from the Tashkent Theater and Art Institute named after M. Ostrovsky, she worked for 10 years as a soloist of the opera studio of the Tashkent State Conservatory named after A. Navoi. She performed the leading parts in the opera performances of "La Traviata" (Violetta), "The Barber of Seville" (Rosina), "Gilda" (Gilda), "The Tsar's Bride" (Marfa).

Returning to Ukraine, T. V. Tkachenko took up teaching at the Kharkiv National Pedagogical University named after G. S. Skovoroda, for many years she headed the Department of Vocal Culture and Stage Mastery of Teachers. She developed programs and lecture courses for academic disciplines, the main of which were determined as: "Voice Performance", "Stage Mastery", "Fundamentals of Pedagogical Mastery", "Rhetoric", "Laws of Psychotechnics of a Future Teacher", "Ethnologue", "Music Therapy – Its Influence on the Vocal Sound Culture of a Future Art Teacher". In 2000, under the guidance of Academician V. Lozova and Professor V. Grynyova, she defended her PhD thesis on the topic "Formation of Professional and Pedagogical Culture of a Future Music Teacher". The dissertation is devoted to the problem of professional and pedagogical culture of students, revealing its essence and content, characteristics of structural and functional components. The dissertation defines and theoretically substantiates the pedagogical conditions for the formation of the professional and pedagogical culture of a future music teacher in the process of voice training.

The pedagogical experiment confirmed the accessibility and effectiveness of the methodology for the formation of the professional and pedagogical culture of a future teacher.

The object of the study was the professional and pedagogical training of a future music teacher. The subject of the study is the formation of the professional and pedagogical culture of a future music teacher as a component of his professional and pedagogical training.

The purpose of the study was to theoretically substantiate the content and essence of the professional and pedagogical culture of a future teacher, to

identify and experimentally verify the pedagogical conditions that ensure its effectiveness.

2010 T. V. Tkachenko defended her doctoral dissertation on the topic “Theoretical and methodological foundations of the formation of vocal and sound culture of a future music teacher in the process of professional training” under the supervision of the rector of the Kyiv National Pedagogical University named after M. Dragomanov, academician of the National Academy of Sciences of Ukraine V. Andrushchenko.

The purpose of this study is to identify the influence of the scientific and methodological system for ensuring the formation of vocal and sound culture of a future music teacher on the quality of his professional training.

In accordance with the purpose of the study, its main tasks were formulated:

1. Based on the study of scientific literature on the problem of formation. culture of a future teacher, methodological principles of research.

2. To analyze the state and reveal the solution to the problem of research in the modern vocal and sound culture of future music teachers, pedagogical theories in the practice of a modern pedagogical university.

3. To investigate the genesis and development of the problem of music education and the formation of vocal and sound culture of future music teachers.

4. Theoretically substantiate the essence of the vocal-sound culture of a future music teacher and characterize its structural components.

5. Develop a system of scientific and methodological support for the formation of the vocal-sound culture of a future music teacher and experimentally verify it.

6. Refine the criteria for monitoring the success of the formation of the vocal-sound culture of a future music teacher.

7. Investigate the influence of music therapy on the vocal-sound culture of a future music teacher.

8. Prepare textbooks, scientific and methodological materials on the research problem for students, masters, and teachers.

The object of this study was the process of professional training of a future music teacher. The subject of the study is scientific and methodological support for the formation of the vocal-sound culture of a future music teacher.

The guiding idea of the research concept was the understanding of the vocal and sound culture of a future music teacher as an integral component of his professional training, as it ensures its high efficiency.

The formation of the vocal and sound culture of a future music teacher ensures a high level of professional and creative self-development and self-realization of a teacher-musician.

The research concept includes three interrelated concepts that contribute to the implementation of the leading idea of the dissertation work:

The methodological concept reflects the relationship and interaction of various approaches of general scientific and specific scientific methodology to the study of the problems of forming a professional culture in general and vocal and sound culture in particular in a future music teacher:

- a humanistic approach, within which a person is considered as a unique value that has inexhaustible opportunities for personal development that can be realized by each individual, provided that he is provided with the necessary psychological, pedagogical and professional support;

- a personal and activity-based approach, which is aimed at achieving the necessary integrity of the image of a modern teacher by involving the student in various types of activity, taking into account the principle of an individual approach;

- culturological approach, which involves creating conditions for self-determination, self-realization of the student's personality in culture; it provides an opportunity to consider the vocal and sound culture of the future music teacher in the context of professional and pedagogical culture;

- systemic approach, which involves the awareness of professional culture.

Music teacher as a certain pedagogical system and allows revealing the natural connections between its individual components, one of which is vocal and sound culture;

- competency approach, which makes it possible to consider the vocal and sound culture of the future music teacher as a set of certain competencies;

- acmeological approach, which involves the orientation of the future music teacher both on personal acme-oriented self-development and on the implementation of acmeological development of students;

- innovative approach, which focuses students' attention on adopting a creative position in professional activity, on the need to introduce the latest pedagogical technologies.

The theoretical concept defines a system of initial parameters, definitions, and assessments, without which it is impossible to understand the essence of vocal-sound culture as a pedagogical phenomenon and its components, which includes the following basic provisions:

- vocal-sound culture is an integral part of the professional training of a future music teacher;



- vocal-sound culture of a future music teacher is a personal formation, an integrated unity of a number of competencies: professional, psychological, didactic, educational, and methodological.

The technological concept involves the development of a scientifically based system for the purposeful formation of the vocal-sound culture of a future music teacher, which ensures the use of all the resource capabilities of the educational process for this.

The general hypothesis of the study is based on the assumption that the effectiveness of the formation of the vocal and sound culture of a future music teacher will significantly increase if an appropriate support system is developed based on methodological and theoretical substantiation of the essence and structure.

The general hypothesis is specified in partial assumptions, according to which the formation of the vocal-sound culture of a future music teacher will be successful if:

- the substantiation of the essence of the vocal-sound culture and the specifics of its formation is based on the basic provisions of general scientific and specific scientific conceptual approaches (humanistic, systemic, personal-activity, competence, acmeological, innovative-research) and reflects the unity of the need-based (motives, goals, value orientations), cognitive-activity (knowledge, skills and abilities), personal (properties, abilities, qualities) components, takes into account the mechanisms of their generalization and manifestation;

- vocal-sound culture is included in the system of requirements that are put forward to the personality of a future music teacher as an integral component of his general and professional-pedagogical culture;

- the system of scientific and methodological support for the formation of the vocal and sound culture of a future music teacher reflects the goal and objectives, principles (systematicity, continuity and continuity of the educational process, interdisciplinarity, integration of psychological and pedagogical and professional knowledge) of the formation of the studied quality, the connection between the structural (motivational, cognitive, activity, personal) components of vocal and sound culture and functional aspects of its formation (implementation of motivational and value, cognitive, activity, analytical and reflective stages) and provides for: the introduction of appropriate means (designing the content of professional and pedagogical training of a future music teacher taking into account the vocal and sound component; forms and methods of organizing classroom and extracurricular activities of students), the creation of necessary pedagogical conditions (ensuring the readiness of subjects of the pedagogical process to form the vocal and sound culture of a future music

teacher; targeted adjustment of curricula and programs, educational work plans; creation of a favorable educational environment in the educational institution); conducting music therapy and continuous pedagogical monitoring of the quality of professional training of future music teachers.

In the study, T. V. Tkachenko reveals the role and importance of music therapy in the formation of vocal and sound culture, presents the results of experimental work on determining the influence of music therapy on voice production and the physical condition of the future teacher. It has been established that today music therapy has spread throughout the world and has been developing as a separate industry since the middle of the twentieth century. Its rapid spread is facilitated by the systemic crisis of medical care and the general negative social background.

The goal and direction of music therapy is to create positive emotions.

These emotions that arise when listening to individual therapeutic musical compositions are able to have a beneficial effect on numerous systems of the human body, they are able to purposefully influence the psyche, increase the activity of the cerebral cortex, improve metabolism, stimulate breathing and blood circulation.

Positive emotions that arise when listening to special musical compositions are also able to enhance attention, strengthen the depth of awareness, tone the central nervous system, provide an inflow of internal energy, the energy of creativity. Music therapy is able not only to harmonize, but also to stimulate certain types of creative activity. It is important that music has a significant impact on the subconscious of the individual. With the help of various forms and methods of music therapy, a teacher can correct behavior, psycho-emotional state, activate intellectual activity, increase attention and generally increase the intellectual potential of students.

Professor T. V. Tkachenko proves that the indicators for conducting music therapy are: difficulties in emotional development, stress, depression, decreased emotional tone, lability, impulsiveness of emotional reactions; increased anxiety, fears, phobic reactions; negative "I-concept", disharmonious, distorted self-esteem, low level of self-perception; emotional deprivation, experiencing emotional rejection, feeling of loneliness; presence of conflicting interpersonal relationships, dissatisfaction with family situations, jealousy; uncoordinated movements; asymmetrical, various speech defects, stuttering. T. V. Tkachenko distinguishes two main forms of music therapy: active and passive. Music therapy is a therapeutic action aimed at active musical activity: reproduction, fantasy, improvisation using the human voice and selected musical instruments.

Receptive music therapy is a therapeutically directed, active musical activity: reproduction, fantasizing, improvisation using the human voice and selected musical instruments. Receptive music therapy involves the process of perceiving music for therapeutic purposes. Receptive therapy exists in three forms: communicative (joint listening to music aimed at maintaining mutual contacts, understanding and trust), reactive – aimed at achieving catharsis; regulatory, which contributes to the elimination of neuropsychic tension. Both forms can be successfully used within the framework of anti-stress programs. Receptive music therapy is most often used.

Professor T. V. Tkachenko identifies four main areas of influence of music therapy on a person:

- emotional activity in the process of verbal therapy;
- development of communicative abilities (interpersonal communication skills);
- regulatory effect on psycho-vegetative processes;
- increasing the level of aesthetic needs.

An effective means of music therapy is vocal therapy, which is a real way to restore vitality, creativity, harmony, mental and physical health. During singing, breathing is adjusted, lung ventilation is improved.

Two aspects can be distinguished in the beneficial effect of singing: the therapeutic and health-improving orientation of singing (V. Shushardzhan, A. Popov, E. Makarov) and the correction of the psycho-emotional state (L. Brusylovsky, V. Petrushyn).

Therefore, singing not only has a therapeutic and health-improving effect on the vocal apparatus and breathing, but is also a natural source of endorphin – the hormone of joy.

Vocal therapy can take place in individual and group forms (solo singing and singing in an ensemble).

As a result of many years of research, it has been established that among spiritual works, Orthodox hymns have the most effective effect, providing harmonious psychophysiological stabilization. Music therapy is a real way to health. to the reproduction of vital forces, creativity, harmony, mental and physical.



*Winning the competition*

Studies conducted with people with different musical training have shown that well-known classical works and folk music have a strong physiological effect on the body. The use of music as a means of improving academic work is based on a positive emotional impact, maintaining a stable and high work rhythm. It has been found that melodic works with a clear rhythmic organization cause an instant response in almost all listeners. But music that is homogeneous in nature has the strongest effect. Therefore, it is necessary to carefully select musical works.

The study of scientific and methodological sources of domestic and foreign researchers (E. Kalashnikova, J. Kran, O. Lazarev, A. Menabeni, V. Petrushyn, Z. Savkova, V. Synkevych and others) allowed us to conduct an experiment that confirmed the idea of the influence of music therapy on voice production and physical health of the individual. The experiment was attended by 50 students of the Faculty of Music and Pedagogy (specialty – music and world artistic culture), 50 students of the Faculty of Pedagogy and 50 students of the Faculty of Preschool Education with an additional specialty “music teacher”. Modern experiments have shown that the possibilities of using music therapy are wide and include a variety of programs. In our practice, we selected musical works according to the emotional tone (“isoprinciple” – a similar emotion is treated with similar music).

We built the selection of musical material in experimental research on the basis of a gradual change in mood, dynamics and tempo, taking into account the emotional load: the first musical piece was decisive for the atmosphere of the entire lesson, which established contacts between students, prepared them for further listening. A calm piece had a relaxing effect (I. S. Bach-Sh. Gounod “Ave Maria”, J. Strauss “Blue Danube”). The second piece was tense in nature, which revealed the general mood of the students, had the main load, stimulated intense emotions, and provided emotional relief. Thus, “Summer. Presto” by A. Vivaldi from the cycle “Seasons”, “Little Night Serenade” by V. A. Mozart contributed to the removal of aggressive impulses, physical aggression. The third piece relieved tension, created conditions for calm. He usually created a calm, life-affirming state that gave a charge of cheerfulness, energy, and optimism (Minuet by L. Boccherini, Ode to Joy by L. van Beethoven, Capriccio Espagnole by M. Rimsky-Korsakov).

As a result of the experimental work, a set of musical works was developed that can be used in classes according to a certain emotional state of the student.

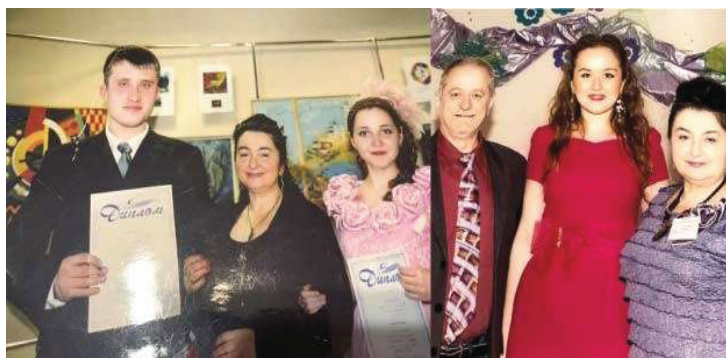
The official opponents were such well-known scientists as Doctor of Pedagogical Sciences, Professor O. Shchelokova, Head of the Department

of Piano Performance and Artistic Culture of the Kyiv Pedagogical University named after M. Dragomanov; Doctor of Cultural Studies, Professor, People's Artist of Ukraine V. Antonyuk, who currently heads the Department of Chamber Solo Singing at the P. I. Tchaikovsky National Music Academy of Ukraine; Doctor of Pedagogical Sciences, Professor L. Stefan, academic secretary, professor of the Department of History of Pedagogy at the Kharkiv National University named after G. S. Skovoroda.

Professor T. V. Tkachenko worked as a member of many vocal competitions in Poland, Kyiv, Dnipro, Odessa, Uzhgorod. She was a regular member of the jury of the “Solo Singing” competition of the Kyiv International Documentary Film Festival, headed by the famous scientist, People’s Artist of Ukraine Valentyna Geniivna Antoniuk.

Over the years of her teaching career, Professor T. V. Tkachenko has prepared a whole galaxy of laureates of international and all-Ukrainian competitions and festivals, of which more than 40 received the Grand Prix. Among her students are famous performers, artists, soloists: O. Kvara, V. Duda, R. Skrypnyk, O. Sichova and others.

Working part-time at the Department of Vocal Singing at the B. Lyatoshynsky Kharkiv Vocational College, Tetyana Volodymyrivna prepared laureates of international competitions and festivals: Grand Prix of the International Festival “Na Encore” M. Potribenko, laureate of the first prize “Spivogray” O. Shaforost, first prize at the International Art Competition “Charivnyy svit” A. Mishenyuk, first place at the International Vocal Art Competition “Lyne pisnya charivna”, first place, Kyiv, International Competition “Zoryany Shlyakh” A. Mishenyuk, first place at the International Competition “Zoresvit” M. Semernina.



*Professor T. V. Tkachenko, member of the jury of the International Competition, 2016*

Currently, Professor T. V. Tkachenko works at the I. Kotlyarevsky Kharkiv National University of Arts at the Department of Solo Singing and Opera Training. She teaches the following disciplines: “Philosophy of Education”, “Pedagogical Practice”, “Practical Course in Performing Western European Chamber and Vocal Music” (for the specialization “Concert and Chamber Singing”) and has developed scientific and methodological support for these courses.

In 2009, the manual by T. V. Tkachenko “The Voice Development of a Future Music Teacher as a Component of Vocal and Sound Culture” was published, which sets out the requirements for the development of the personality qualities of a future teacher. The author rightly emphasizes the significant role of oratory as a leading factor in the professional growth of a teacher. Using vocals, methods are proposed for the effectiveness of educating the sound culture of the personality of a future music teacher. The therapeutic effect of singing on the physical, moral and cultural state of a person is emphasized. In 2020, the manual by T. V. Tkachenko “Theoretical and Methodological Foundations of Pedagogical Practice of a Future Vocal Teacher” was published, which was created as the basis for educational and methodological support for pedagogical practice for applicants for higher education in the specialty 025 Musical Art with the specialization “Academic Singing” in order to improve the professional training of future vocal teachers. The manual examines theoretical provisions on the specifics of the pedagogical activity of a vocal teacher, the peculiarities of the vocal teaching process, preparation and conduct of pedagogical practice. Practical and methodological advice is provided on the effective organization and implementation of pedagogical work in the vocal class, hygiene and protection of the voice.

Tetyana Volodymyrivna developed an educational and professional program in selective disciplines: “Passive and active music therapy and its impact on the health, psychological, emotional, educational functions of students”, “Features of pedagogical practice: theoretical and methodological principles”, “World fame of Ukrainian artists in names: pedagogical and psychological aspects”.

Professor T. V. Tkachenko conducts extensive concert and musical educational activities. A representative of humane vocal pedagogy, Tetyana Volodymyrivna emphasizes the important role of the teacher-vocalist in the implementation of the ideas of new pedagogical thinking aimed at developing the creative individuality of each student through vocal art. Her unshakable conviction is that vocal art and performance nurture the mind and ennoble the human soul.



Tatyana Volodymyrivna has been a supporter of Christianity all her life! She works as a regent in the village in the church of the Intercession of the Virgin Mary and sings, prays for us, for our Ukraine!

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**SCIENTIFIC HORISMS OF PROFESSOR  
V. F. CHERKASOV**

The scientific and pedagogical activity of Volodymyr Fedorovych Cherkasov brings musical creativity closer to students in its theoretical aspect, contributes to the professional and pedagogical formation of future teachers of musical art and teachers-musicians. A significant part of the scientist's research is devoted to musical and pedagogical education in Ukraine.

Volodymyr Cherkasov was born on July 28, 1954 in the city of Oleksandria, Kirovograd region. His parents – Evdokia Terentievna and Fedor Savelyevich – were from the family of the Cossack leader, kosh ataman of the Zaporozhian Sich Ivan Sirko.

In 1970, Volodymyr entered, and in 1974 graduated from the Kirovograd Music School. In 1974, he entered the Music and Pedagogical Faculty of the then Kirovograd State Pedagogical Institute named after O. S. Pushkin, who graduated in 1978 and received the qualification of a music teacher. Starting from 1974, in parallel with his studies at the institute, he worked as a teacher at the Alexandria Children's Music School, and in



*Professor  
V. F. Cherkasov*

1981 he began working as a teacher at the Department of Choral Conducting and Methods of Music Education at the Kirovograd State Pedagogical Institute named after O. S. Pushkin.

During 1982–1985, V. F. Cherkasov studied at the postgraduate course of the Research Institute of Art Education of the USSR Academy of Sciences. In 1985, he defended his candidate's thesis in the specialty 13.00.01 – theory and history of pedagogy on the topic “The content and organization of the activities of the orchestral collective as a means of moral education of schoolchildren” (scientific supervisor – corresponding member of the USSR Academy of Sciences, Doctor of Pedagogical Sciences, Professor B. T. Likhachev).

V. F. Cherkasov has been working as a senior lecturer and then as an associate professor at the Department of Choral Conducting and Methods of Music Education at the Kirovograd State Pedagogical Institute named after O. S. Pushkin since 1986. During 1988–1996 he worked as the head of the Department of Choral Conducting and Methods of Music Education. During these years he is the chairman of the Council of Young Scientists of the Kirovograd State Pedagogical Institute named after O. S. Pushkin, and is responsible for the production of scientific products by the teachers of the institute.

Since 2005, he studied at the doctoral program of the Taras Shevchenko National University of Kyiv, after which in 2009 he defended his doctoral dissertation on the topic “Development of Music and Pedagogical Education in Ukraine (second half of the 20th – beginning of the 21st century)” in the specialty 13.00.01 – general pedagogy and history of pedagogy for the degree of Doctor of Pedagogical Sciences at the Institute of Higher Education of the National Academy of Sciences of Ukraine (scientific supervisor – Doctor of Pedagogical Sciences, Professor A. A. Marushkevych).

Since 2010, Volodymyr Fedorovych has been a professor at the Department of Vocal and Choral Disciplines and Methods of Music Education, since 2011 – Head of the Department of Music Theory and Instrumental Disciplines, and from 2016 to 2021 – Head of the Department of Musical Art and Choreography at the Volodymyr Vynnychenko Kirovograd State Pedagogical University. In 2020, he completed advanced training at the Pavlo Tychyna Uman State Pedagogical University in the specialty “Choreography”.

Professor V. F. Cherkasov at the Department of Musical Art and Choreography taught “Methodology of Teaching Musical Disciplines in Higher School”, “Orchestra Conducting”, “Main Musical Instrument”, supervised diploma and master's theses. At the Department of Vocal and

Choral Disciplines and Methods of Music Education, he gave a course of lectures on “Theory and Methods of Music Education”, taught “Choral Conducting”. He developed curricula for master’s students and introduced special courses “Artistic Culture of Ukraine” and “Musical and Pedagogical Education of Ukraine” into the educational process.



*Meeting of the Department of Musical Art and Choreography of the Volodymyr Vynnychenko Kirovohrad State Pedagogical University (2019)*

Professor V. F. Cherkasov was the head of the scientific laboratory “Art Education of the 21st Century” for many years in a row, within which scientists and students of the Kyiv State Pedagogical University named after Volodymyr Vynnychenko and the staff of the Laboratory of Aesthetic Education and Art Education of the Institute of Educational Problems of the National Academy of Sciences of Ukraine discussed the issues of improving the quality of scientific research on the theory and methodology of music education, conceptual approaches to the development and implementation of new curricula in professional disciplines. In 2011, the scientist took part in the International Scientific and Practical Conference “Modern Trends in Pedagogical Science of Ukraine and Israel: Paths to Integration” (Samaria, Israel), where he made a report on the integration of music and pedagogical education of Ukraine into the European educational space. In 2012 and 2014, he became a participant in the competition and received first place for the best educational and methodological support of the academic discipline at the Kyiv State Pedagogical University named after V. Vynnychenko in the nomination “Social and Humanities”.

In 2012–2015, V. F. Cherkasov participated in the presentation of scientific and methodological literature on the problems of pedagogical and artistic education, organized and held by the Institute of Pedagogical

Education and Adult Education of the National Academy of Sciences of Ukraine (textbook “Musical and Pedagogical Education of Ukraine at the Turn of Two Millennia (1991–2010)” and the textbook “Theory and Methods of Music Education”). For his achievements in scientific and educational work, he was awarded a diploma of the National Academy of Sciences of Ukraine and honorary diplomas of the rectorate of the V. Vynnychenko Kyiv State Pedagogical University.

In 2013, V. F. Cherkasov spoke at the International Scientific and Practical Conference dedicated to the 95th anniversary of the birth of V. O. Sukhomlynsky, and in 2018, at the conference dedicated to the 100th anniversary of V. O. Sukhomlynsky, he was a member of the organizing committee responsible for the publication of Scientific Notes of the participants of the meeting. In the same year, the Volodymyr Vynnychenko Kyiv Polytechnic Institute (formerly the O. S. Pushkin Kyiv Polytechnic Institute) hosted scientists from various regions of Ukraine and near abroad. The speeches of scientists from the People's Republic of China, who in the process of educating the younger generation introduce the ideas of V. O. Sukhomlynsky, were interesting.

Volodymyr Fedorovych became the organizer of two student Olympiads in “Musical Art”, 2017 and 2019 (according to the plan of the Ministry of Education and Science of Ukraine), at which students of music and pedagogical faculties of higher educational institutions of Ukraine presented their achievements. In 2014, Professor V. F. Cherkasov initiated the International Scientific and Practical Conference “Art Education of the 21st Century: Challenges of the Present” together with the Jan Evangelista Purkin University (Usti nad Labem, Czech Republic), Ariel University (Ariel, Israel), Lithuanian University of Education (Vilnius, Lithuania), University of Natural Sciences and Humanities (Siedlce, Poland), Kazakh National University of Arts (Nur-Sultan, Kazakhstan).

On April 27-28, 2023, the VIII International Scientific and Practical Conference “Art Education of the 21st Century: Challenges of the Present” was held at the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council. The Rector of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council, Doctor of Pedagogical Sciences, Professor Nataliya Ihorivna Shetelya addressed the participants of the meeting with a welcoming speech. Leading domestic and foreign scholars in the field of musical art and general musical education spoke at the plenary session, including: Doctor of Art History, Professor of the Educational and Scientific Institute of Arts of the Vasyl Stefanyk Precarpathian National University, Honored Artist of Ukraine

M. V. Cherepanyn; Doctor of Pedagogical Sciences, Professor, Head of the Department of Musicology and Music Education of the Borys Grinchenko Kyiv University O. M. Oleksiuk; Doctor of Pedagogical Sciences, Professor of the Kharkiv National University of Arts named after I. P. Kotlyarevsky T. A. Smirnov; Deputy Editor-in-Chief of the Scientific and Methodological Journal “Art and Education”, Candidate of Pedagogical Sciences, Leading Researcher of the Laboratory of National-Patriotic Education of the Institute of Educational Problems of the National Academy of Sciences of Ukraine V. V. Ragozin; DLA, Doctor Habilitation, Professor, Director of the Institute of Music of the University of Nyíregyháza (Hungary) Ferentzine Ach Ildika; Doctor of Pedagogical Sciences, Professor of the Department of Grigoriy Skovoroda University in Pereyaslav A. K. Martyniuk; Doctor of Pedagogical Sciences, Professor of the Kharkiv National Pedagogical University named after G. S. Skovoroda V. V. Tusheva; Doctor of Pedagogical Sciences, Professor, Acting Head of the Department of Musicology, Instrumental and Choreographic Training of the Kryvyi Rih State Pedagogical University N. A. Ovcharenko; Doctor of Pedagogical Sciences, Associate Professor of the Chisinau State Pedagogical University “Ion Kryanga” D. Antochi; Doctor of Pedagogical Sciences, Professor of the Khmelnytskyi Humanitarian and Pedagogical Academy M. A. Mykhaskova; Doctor of Pedagogical Sciences, Professor of the Sumy State Pedagogical University named after A. S. Makarenko O. V. Lobova; Member of the Union of Artists of the Republic of Kazakhstan (Art History), Corresponding Member of the Academy of Pedagogical Sciences of Kazakhstan, Candidate of Pedagogical Sciences, Associate Professor of the Department of “Art Education” of the Institute of Arts, Culture and Sports of the Kazakh National Pedagogical University named after Sh. A. Akbayev.

With great pleasure, the participants of the scientific and practical conference received the performance of the Folk Folklore Ensemble “Maki” of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council (artistic director – Honored Worker of Culture of Ukraine V. I. Vigula) and the Folk Art Choreographic Ensemble “Chas Pik” of the House of Children’s Creativity of the Kirovohrad Regional Council (director – Candidate of Pedagogical Sciences, Honored Worker of Education of Ukraine I. V. Murovana).

The sectional meetings were attended by scientists, doctoral students, postgraduate students and master’s students from the USA, China, Poland, the United Kingdom of Great Britain and Northern Ireland, Israel, Kazakhstan. The issues of the formation and development strategy of art education were discussed; the latest teaching aids in art education: problems

of implementation and standardization; innovative-oriented training of future specialists in the arts; interactive technologies in modern professional art education.

The participants and guests of the scientific and practical conference were offered a presentation of the monograph by Doctor of Pedagogical Sciences, Professor of the Department of Musical Art V. F. Cherkasov "General Music Education in the Member States of the European Union", which investigated the process of formation and development of general music education in the member states of the European Union as of 2022.

The study is based on the study and generalization of a wide source base, which made it possible to determine and consider in chronological sequence the stages of formation and development of general music education, to investigate the features of conducting music lessons, to analyze curricula and programs, to generalize the features of artistic and aesthetic education of children and youth in the process of optional classes, extracurricular and extracurricular activities.

V. F. Cherkasov is the organizer and moderator of the International Festival-Competition "Steps to Mastery" (November-December of each year). Thus, on December 9-10, 2023, the 10th International two-round festival-competition of performers and musicians "Steps to Mastery" was held on the basis of the Municipal Institution of Higher Education "Academy of Culture and Arts" of the Zakarpattia Regional Council with the support of the Zakarpattia Regional Council, the Department of Education and Science of the Kirovohrad Regional State Administration, the Department of Education and Science, Youth and Sports of the Zakarpattia Regional State Administration, the Department of Culture and Tourism of the Kirovohrad Regional State Administration, the Department of Culture, Nationalities and Religions of the Zakarpattia Regional State Administration, which provided an opportunity to present creative achievements and stage and performing skills, a unique opportunity to gain recognition and receive diplomas of laureates in various genres of musical art.

The purpose of the event is to preserve, develop and multiply the best traditions of domestic art; support talented performers, increase the prestige of performers-musicians; increase the performing skills of individual performers and creative groups. The festival-competition became a step towards young people reviewing the issue of performance through the prism of innovative approaches, finding innovative strategies for themselves in stage and performing activities.

In 2023, 205 participants and groups from various educational institutions of Ukraine took part in the festival-competition, namely:



students of music and art schools of Transcarpathia, Kirovohrad, Kyiv, Chernihiv, Cherkasy and Donetsk regions, students of the Lviv National Music Academy named after M. V. Lysenko, Kyiv Municipal Academy of Music named after R. M. Glier, Mykhailo Drahomanov Ukrainian State University, Mykola Gogol Nizhyn State University, Mykhailo Kotsiubynsky Vinnytsia State Pedagogical University, Hryhoriy Skovoroda University in Pereyaslav, Volodymyr Vynnychenko Central Ukrainian State University. On the eve of Christmas and New Year 2024, participants of the 10th International Two-Round Festival-Competition of Performers-Musicians “Steps to Mastery” received diplomas, and their teachers received certificates and thanks. Professor V. F. Cherkasov is a member of the Academic Council of the Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, a member of the Specialized Academic Council for the Defense of Candidate's Dissertations in the specialty 13.00.01 – General Pedagogy and History of Pedagogy and 13.00.04 – Theory and Methods of Vocational Education of the V. Vynnychenko Kyiv State Pedagogical University. From 2013 to 2015, he worked as the deputy head of the specialized academic council K23.053.02 of the V. Vynnychenko State Pedagogical University (specialties 13.00.01 and 13.00.04). Since 2017, he has been a member of the specialized academic council for the defense of candidate theses in the specialty 13.00.01 – general pedagogy and history of pedagogy and 13.00.04 – theory and methods of vocational education of the Pavlo Tychyna Uman State Pedagogical University. Professor V. F. Cherkasov has been repeatedly invited to act as an opponent during the defense of candidate and doctoral theses in various specialized academic councils in the cities of Kyiv, Khmelnytskyi, Kropyvnytskyi, Sumy, Kharkiv, Odessa, Poltava, and Kryvyi Rih.

He is also the scientific editor of “Scientific Notes. Series: Pedagogical Sciences” of the V. Vynnychenko Kyiv State Pedagogical University, included in the list of scientific professional publications of Ukraine (Order of the Ministry of Education and Science of Ukraine No. 241 dated 09.03.2016); member of the editorial board of the journal

“Art and Education”; member of the editorial board of the periodical scientific journal “Art in Contemporary Culture: Theory and Practice of Teaching” (Certificate of State Registration of a Printed Media Series KV No. 25483-15422 R, Order of the Ministry of Justice dated 03.22.2023 No. 1070/5) of the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University, member of the editorial board of the scientific journal “Economics and Culture” of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council.

From 2022 to the present, V. F. Cherkasov is a professor at the Department of Musical Art of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council, Head of the Department of Scientific and Methodological Work and Professional Training of Employees of Cultural Institutions, Guarantor of the Educational and Professional Program 025 “Musical Art” (Master's Degree).

V. F. Cherkasov is the scientific editor of Scientific Notes. Series: Pedagogical Sciences of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council and the Transcarpathian Hungarian Institute named after Ferenc Rákóczi II, included in the List of Scientific Professional Publications of Ukraine of category “B” (field of knowledge: Education/Pedagogy), according to the Order of the Ministry of Education and Science of Ukraine № 491 dated 04/27/2023. The collection is registered in the international scientometric databases Index Copernicus, Google Scholar, WorldCat, V. I. Vernadsky National Library of Ukraine, publications are assigned a digital object identifier DOI. Issues of the scientific journal: 011 – “Educational, pedagogical sciences”; 014 – “Secondary Education” (by subject specialties); “Vocational Education” (by specializations).



*Discussion of the results of state exams at the  
Kropyvnytskyi Music Vocational College, 2024*

The journal contains articles by scientists devoted to the problems of European integration of Ukrainian education into the world educational community. From the standpoint of modern methodology, theory and

practice, the theoretical and methodological principles of higher school pedagogy and the historical and systemic process of its formation, its role and place in the modern education system are revealed, and the holistic scientific and pedagogical process, state policy and management in the field of higher education are summarized.



*Teachers and students of the Kropyvnytskyi Professional Music College after completing state exams, 2024.*

The pages of Scientific Notes present the results of scientific research by domestic and foreign scientists, doctoral students and postgraduate students who investigate certain aspects of professional training of future specialists in various specialties. In addition, modern teaching technologies, gender aspects of education, credit-modular system of organizing the educational process, personality-oriented learning, game and information technologies of education, main directions of education of students and pupils are presented. The main issues of methodological work, management of educational institutions, peculiarities of interaction of administrative bodies and public self-government are systematically outlined. Professor V. F. Cherkasov was repeatedly invited to various educational institutions as the head of the state examination commission for conducting final certification of students, in particular to the University of Grigoriy Skovoroda in Pereyaslav, Kropyvnytskyi Music Professional College, etc.

Volodymyr Fedorovych's total teaching experience is 54 years, among his students 12 became candidates and doctors of pedagogical sciences. Under his guidance, five postgraduate students defended their candidate theses in musical pedagogy and choreography, including: candidates of pedagogical sciences Z. M. Stukalenko (thesis topic "Formation of tolerance of a future teacher of musical art" Kropyvnytskyi, 2016), O. S. Fesenko (thesis topic "Formation of methodological competence of a future primary school teacher in the process of studying natural disciplines in a pedagogical college", Kropyvnytskyi, 2018), I. V. Murovana (thesis topic "Development of children's choreographic education in the Kirovohrad region (last quarter of the 20th – beginning of the 21st century)" Kropyvnytskyi, 2018), S. S. Tverdokhlib (thesis topic "Formation of interpretive competence of future teachers of choreography in the process of professional training", Kropyvnytskyi, 2021), O. E. Loboda (thesis topic "Development of intellectual and creative abilities of future teachers-musicians in the process of professional training" Kropyvnytskyi, 2021). In addition, the scientist is the author of a huge number of reviews and responses to monographs, manuals, dissertations, scientific collections and articles, educational and methodological materials, educational programs, sheet music collections, etc. V. F. Cherkasov is the author of over 280 scientific papers in domestic and foreign publications on the issues of musical and pedagogical education in Ukraine and artistic and aesthetic education of youth, including five individual monographs, nineteen collective monographs and three textbooks with the seal of the Ministry of Education and Science of Ukraine. Six collective monographs were published by foreign publishing houses in five languages (English, Ukrainian, Spanish, Portuguese, German).

Articles by V. F. Cherkasov in the scientometric databases Scopus and Web of Science:

Cherkasov V., Oleksiuk O., Yezhova O., Kulikova S., Kurkina S., Lokareva J. Formation of Readiness of Higher Education Institutions' Students to the Introduction of Musical-Pedagogical Technologies. *Pedagogika*. 2019. Vol. 136, no. 4. pp. 126–140.

Cherkasov V., Oleksiuk O., Bondarenko L., Kosinska N. & Maievska A. (2019). Innovative Model of Communicative Practices. *Journal of Historical Culture and Art Research*, 8(2), 244–252. 2109 (ISSN: 2147-0626) Vol. 8, No. 2, June 2019.

Cherkasov V. F., Mykhyda S. P., Abramova O. V., Yezhova O. V., Puliak O. V., Chystiakova L. O. Environmental Education of Young People in Carrying out Design Projects on the Basis of Literary and Musical Folklore. *Revnota Romaneasca pentru Educatie Multidimensionala*. 2019. Vol. 11, no. 4. pp. 175–192.

Черкасов В. Ф., Михида С. П., Ёжова О. В., Абрамова О. В., МIRONENKO O. B. Formation of Pedagogical University Students' Readness for Undergraduate and Graduate Research. 2019. «Румынский журнал для многомерного образования» / Revista Romaneasca pentru Educatie Multidimensionala, ISSN: 2066-7329; E-ISSN: 2067-9270.

Cherkasov V., Shetelya N., Osredchuk O., Kravchuk O., Yarova L., & Kuchai O. (2023). Competency approach in preparing professionals in an innovative educational environment in Higher Education. Revista Conrado, 19 (S3), 298–307.

Cherkasov V., Maslov V., Telep O., Osredchuk O., & Hasniuk V. Peculiarities of the use of distance learning information technologies in higher education institutions of Ukraine. Eduweb, 2023, enero-marzo, v.17, n.1. ISSN: 1856-7576. P. 52–61.

V. F. Cherkasov is the author of scientific articles in foreign publications, including:

Cherkasov V. Component-structural Model of Formation of Scientific Competence of Future Teachers of Choreography in the Process of Professional. Education, Society and Human Studies. USA. ISSN 2690- 3679 (Print) ISSN 2690-3687 (Online) Vol. 5, No. 1, 2024.

Cherkasov V. The development of music-pedagogical education of Ukraine in the 60's – 70-ies of the XX century, Rumuniyi, 2016.

Cherkasov V. The musical-pedagogical education the Ukraine at 60th years XX century, Usti nad Labem, Czech Republic, 2012.

Cherkasov V. Historic precondition become art education in the Ukraine, Usti nad Labem, Czech Republic, 2011.

## **GENERAL MUSIC EDUCATION IN THE MEMBER STATES OF THE EUROPEAN UNION**

The monograph examines the process of formation and development of general music education in the member states of the European Union as of 2021. The study is based on the study and generalization of a wide source base, which made it possible to determine and consider in chronological sequence the stages of formation and development of general music education, to investigate the features of conducting music lessons, to analyze curricula and programs, to summarize the features of artistic and aesthetic education of children and youth in the process of optional classes, extracurricular and extracurricular activities. It is proven that the system of artistic education in general education institutions in countries that are members of the European Union is endowed with common features that are determined by the socio-economic nature of an industrial society and a market-oriented economy.

But at the same time, artistic and aesthetic education of youth by means of musical art simultaneously in each specific country has specific features that are determined by the history of this country and its national traditions.



*Printed works of Professor V. F. Cherkasov*

### **FORMATION AND DEVELOPMENT OF MUSIC AND PEDAGOGICAL EDUCATION IN UKRAINE (1962–1991)**

In the monograph of V. F. Cherkasov “Establishment and development of music and pedagogical education in Ukraine (1962–1991)” for the first time in the history of pedagogy, the process of formation and development of music and pedagogical education in Ukraine was studied, starting from 1962, when music and pedagogical faculties were founded at pedagogical institutes, and ending in 1991, when Ukraine’s independence was



proclaimed. Over the almost thirty-year period of existence of music and pedagogical faculties, music and pedagogical education has gone through a difficult path of its development. Despite various levels of contradictions, the teams of specialized departments, artistic groups, teachers, scientists and soloists-performers, with their dedication and hard work, formed traditions, created the history of domestic music and pedagogical thought. Analysis of educational processes in the context of historical events shows that 1962–1991 is a special period of development of music and pedagogical education, which requires detailed and in-depth study, systematization and generalization. The conducted research is based on documentary materials and represents a holistic picture of the historical and logical interpretation of the formation and development of music and pedagogical education in a chronologically defined sequence.

### **FUNDAMENTALS OF SCIENTIFIC RESEARCH IN THE MUSIC AND EDUCATIONAL FIELD**

The textbook we offer is compiled in accordance with the curriculum for the discipline “Fundamentals of Scientific Research in the Music and Education Field”, the study of which is provided for students of higher educational institutions of the artistic direction who are preparing to become teachers of music art and teachers of professional disciplines of higher educational institutions. In addition to the above, we tried to present this course as an integrated university subject that accumulates knowledge of psychological, pedagogical and professional disciplines, has its own categorical apparatus, its own specificity and covers various aspects of conducting and generalizing research and experimental work in various areas of the music education industry.

We hope that understanding and realizing the process of scientific knowledge will contribute to the philosophical understanding of the essence and prospects for the further development of science in general and the music education industry in particular. Systematization and generalization of the theory and practice, as well as the development of music and pedagogical thought, starting from antiquity and ending with the present, will enable the process of active scientific search for means of modernization of the modern music education industry.

There is no doubt that the quality of scientific work depends on the rational organization of all its components at each level, starting from the discussion and approval of the topic of the qualification work at the department, the stimulating role of the scientific supervisor, the individuality of the performer and the organization of work in student scientific societies, where students exchange ideas, discuss possible

approaches to solving problems and compare the results of scientific research.

The section of the textbook deserves special attention, where, in accordance with the requirements for writing qualification works, we tried to substantiate and explain to novice scientists the essence and meaning, as well as responsibility for a clear definition of each structural component of the categorical apparatus, taking into account the specifics of professional and pedagogical training of specialists in the field of musical and pedagogical education and the development of the concept of artistic and aesthetic education of youth.

### **MUSIC AND PEDAGOGICAL EDUCATION IN UKRAINE AT THE END OF TWO MILLENNIUMS (1991-2010)**

The textbook “Musical and pedagogical education of Ukraine at the turn of the two millennia” was developed in accordance with the program “Musical and pedagogical education of Ukraine”, which is taught to students of the master’s educational and qualification level of artistic specialties of higher school. The textbook reveals the theoretical and methodological foundations of musical and pedagogical education from the standpoint of modern methodology, explores the development of musical and pedagogical thought, analyzes the content of curricula and training programs, identifies the main directions of development of musical and pedagogical education at the turn of the two millennia, and clarifies the content of scientific research, creative, concert-performing and musical-educational activities of teachers and students. The publication is intended for teachers and masters of artistic specialties, teachers, and fans of the history of domestic musical and pedagogical education.

### **MUSIC AND PEDAGOGICAL SYSTEMS AND CONCEPTS OF THE 20TH CENTURY**

The textbook explores music and pedagogical systems and concepts of the 20th century, summarizes the experience of famous teachers, including: R. Steiner, B. Trichkov, E. Jacques-Dalcroze, Z. Kodai, K. Orff, S. Suzuki, D. Kabalevsky, E. Gordon, as well as general music education in Poland. Based on source materials, the historical conditions, main types of activities, principles and methods of music education and education, as well as their adaptation in Ukrainian schools, are revealed.

## **THEORY AND METHODOLOGY OF MUSIC EDUCATION**

The textbook is developed in accordance with the program of the educational qualification level “bachelor” of artistic specialties of higher educational institutions. The manual provides a retrospective analysis of the pedagogical systems of mass music education of the 20th century. From the standpoint of modern methodology, the specifics of the music lesson, the principles and methods of music teaching, the content of modern interactive music and pedagogical technologies are substantiated. According to the current programs, the methodology of teaching musical art in grades 1–8 is revealed, the content and organization of extracurricular activities of students of the ZNZ are clarified. In addition, a comparative analysis of the experience of artistic and aesthetic education of young people abroad is made. The publication is designed for teachers and students of art specialties, teachers, fans of the domestic theory and methodology of music education. The textbook explores the musical and pedagogical systems and concepts of the 20th century, summarizes the experience of famous teachers, including: R. Steiner, B. Trichkov, E. Jacques-Dalcroze, Z. Kodai, K. Orff, S. Suzuki, D. Kabalevsky, E. Gordon, as well as general musical education in Poland. Based on source materials, the historical conditions, main types of activities, principles and methods of musical education and upbringing, as well as their adaptation in the Ukrainian school are revealed.

### **CHAPTER 3. DEVELOPMENT OF MODERN CONCEPTS OF MUSIC AND PEDAGOGICAL EDUCATION IN RESEARCH BY DOMESTIC SCIENTISTS**

***CHERKASOV Volodymyr Fedorovych,***

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#### **NATIONAL SCIENTIFIC ELITE – NATALIA SHETELYA, RECTOR OF THE MUNICIPAL INSTITUTION OF HIGHER EDUCATION “ACADEMY OF CULTURE AND ARTS” OF THE TRANSCARPATHIAN REGIONAL COUNCIL**

The history of human evolution teaches us that civilizations and peoples flourish only when they are highly culturally advanced. Culture, with its invisible force, forms a national community, makes a nation unique, unlike any other in the world. Under the influence of culture, a person becomes a personality. It is pleasant to realize that the institution of higher education headed by Professor Natalia Igorevna Shetelya is joining the grand mission of creating beauty, because song and dance, word and music were and are the guardians of historical memory, the exponents of national culture. N. I. Shetelya during the signing of the Agreement on cooperation in the educational, scientific, practical, cultural and artistic spheres with representatives of the Kyiv National University of Theater, Cinema and Television named after Karpenko-Karyo Nataliya Ihorivna Shetelya is a historical figure in modern culturology, psychology, pedagogy and art. Her good obsession with her chosen cause and depth of knowledge of the subject fascinate. During the period of N. I. Shetelya's work at the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council, her pedagogical skills, scientific

talent and organizational abilities were clearly manifested. Nataliya Ihorivna takes an active part in the bodies of self-government of Transcarpathia. She is a deputy of the Transcarpathian Regional Council.

Nataliya Shetelya was born on February 14, 1986 in Uzhgorod. In 2004, she graduated from the Uzhgorod School of Culture and the same year she began her work at this educational institution. After graduating from the Kyiv National University of Culture and Arts (2008) with a degree in Theater Arts and Jurisprudence, she worked as a methodologist and deputy dean of the Uzhgorod Faculty of the KNUKiM.

Since July 2011, she has been the director of the Uzhgorod College of Culture and Arts, and since November 2019, she has been the director of the Municipal Institution of Higher Education “Uzhgorod Institute of Culture and Arts” of the Transcarpathian Regional Council, and since October 2022, she has been the rector of the Municipal Institution of Higher Education “Academy of Culture and Arts” of the Transcarpathian Regional Council.

In 2015, N. I. Shetelya defended her PhD thesis on the topic “Socio-psychological factors of interpersonal relationships in the teaching staff of the College of Culture and Arts”. Natalia Ihorivna is a member of the Ukrainian Psychological Association. In 2021, she was awarded the academic title of Associate Professor.

The main areas of scientific research are professional training of specialists in the field of culture and arts. In 2022, N. I. Shetelya defended her doctoral dissertation at the specialized academic council of the Rivne State Humanitarian University in the specialty 13.00.04 “Theory and methodology of professional education” (011 – Educational, pedagogical sciences) and received the academic degree of Doctor of Pedagogical Sciences. The topic of the research: “Theoretical and methodological



*N. I. Shetelya during the signing of the Agreement on cooperation in the educational, scientific, practical and cultural and artistic spheres with representatives of the Kyiv National University of Theater, Cinema and Television named after Karpenko-Kary*

principles of professional training of a future specialist in the field of culture and arts in the conditions of the axiological environment of higher education institutions”.

In her dissertation research, N. I. Shetelya explores the principles of professional training of a future specialist in the field of culture and arts in the conditions of the axiological environment of higher education institutions at the methodological, theoretical and practical levels. According to the results of the analytical study, it was established that culture is of fundamental importance for man and society, because it reveals to what extent a person has become a Man for himself and others in the humanistic sense and to what extent society realizes the potential of humanistic ideas. The multifaceted phenomenon of culture reflects the essence of the spiritual and material values achieved by man as the results of mastering the world. The value aspect is present at all levels of the functioning of culture – procedural, material, ideal and institutional.

The conceptual idea of the study is the proposition that the quality of professional training of a future specialist in the field of culture and arts will fundamentally change in the event of in-depth and systematic attention to the axiological aspects of such training. In the system of professional competencies of a future specialist in the field 02 “Culture and Arts, a special place should be occupied by axiological competence. An effective means of forming such competence is the axiological development environment.

Based on the conducted study, it was proven that the axiological competence of a future specialist in the field of culture and arts, firstly, in the subject context exists as a set of personal, professional and socio-cultural values, which set the character of his value-semantic sphere, which forms the meanings and goals of life and determines the ways of achieving them; Secondly, from a functional point of view, axiological competence is measured in the content and nature of the individual's activity, in the way of thinking and behavior, and is expressed in intellectual and practical activity based on axiological knowledge and a developed value-semantic sphere.

A formed and substantiated vision of the axiological competence of a future specialist in the field of culture and arts is of priority importance for building an educational strategy for the formation of such competence. It is reasonable to position the axiological development environment as a means of practical provision of the value-oriented meaning of professional training of a specialist in the field of culture and arts with the corresponding educational result – the formation of axiological competence. Based on current scientific and educational paradigms (humanitarian, educational, anthropological, postmodern, knowledge), as well as using a system of



scientific and research approaches (interdisciplinary, complex, systemic, personal-oriented, competency-based), the theoretical and methodological provisions of the design and practical implementation of the concept of an axiological environment in the process of professional training of a future specialist in the field of culture and arts are revealed. In the context of determining the theoretical and methodological foundations of the design of an axiological environment, the main provisions of modern value theory (axiology), as well as the conceptual and categorical apparatus of pedagogy, are analyzed, which is motivated by their importance for achieving practical results of the proposed study. The empirical use in the dissertation of the interpretation of the educational development environment as a phenomenon that determines the context of educational activity and has a significant impact on the formation of the personality of the student has significant methodological and heuristic potential.

The structure of the axiological development environment correlates with the position substantiated in the work that the fundamental goal within the framework of the formation of axiological competence is the inclusion, assimilation and acceptance of values – personal (moral – decency, activity – self-improvement and self-development), professional (professional competence and professional self-realization) and socio-cultural (respect for human dignity, freedom and democracy).

The proposed block-component structure of the educational development environment is the basis for designing the axiological development environment of professional training of a future specialist in the field of culture and arts precisely in the conditions of the axiological development environment. In this vein, the author's methodology for designing an axiological development environment is proposed as a system of steps (methodological and organizational and managerial actions) for modeling and practical implementation of organizational and pedagogical conditions for ensuring the value-oriented nature of professional training of specialists in the field of culture and arts. According to the results of the stage of substantiation of pedagogical conditions for the formation of axiological competence of a future specialist in the field of culture and arts, it became obvious that the most promising pedagogical conditions for the formation of the corresponding competence of a future specialist in the field of 02 “Culture and Art” in the conditions of an axiological development environment are: 1) formation of an intellectual and cognitive basis of value motivation for professional activity; 2) actualization of value motivation for the formation of a developed value-semantic sphere and axiological culture; 3) activation of life and professional practice on value principles and

axiological knowledge; 4) encouraging personal (value) self-development through personal participation in the creation of value-semantic constructs.

The researcher experimentally tested the effectiveness of the proposed pedagogical conditions and the structural-functional model of the formation of axiological competence of a specialist in the field of culture and arts. The data obtained as a result of the experimental stage of the study prove the prospects of using an axiological development environment and implementing substantiated pedagogical conditions for the formation of axiological competence, which confirm the empirically recorded results of the study participants.



*Academy students are participants of the 8th International Festival  
“Faith, Hope, Love and Wisdom – everything that brings us together”,  
Prague, the capital of the Czech Republic*

The teachers of the educational institution have developed and improved curricula for students based on the capabilities of the above-mentioned services and modules, on digital and cloud technologies. The scientific and pedagogical staff of the Academy are constantly expanding their methodological base. All, without exception, are active participants in online seminars and conferences. administrator of the Academy to manage users, modules and services of Google Workspace Education. The teachers of the educational institution have developed and improved curricula for

students based on the capabilities of the above-mentioned services and modules, on digital and cloud technologies. The scientific and pedagogical staff of the Academy are constantly expanding their methodological base. All, without exception, are active participants in online seminars and conferences.

Prague, the capital of the Czech Republic The practical significance of the study is: developing and implementing in practice the author's methodology for designing an axiological development environment as a system of steps (methodological and organizational and managerial actions) for modeling and practical implementation of organizational and pedagogical conditions for ensuring the value-oriented nature of professional training of specialists in the field of culture and arts; development of diagnostic tools for determining the levels of formation of axiological competence in the process of professional training (a set of methods, questionnaires, control and test tasks, experimental and diagnostic tasks, etc.); acquisition based on a special analysis of educational standards for training specialists for the field 02 "Culture and Art" of the first (bachelor's) level of Ukrainian higher education institutions in the specialties 023 "Fine Arts, Decorative Arts, Restoration", 024 "Choreography", 025 "Musical Art", 026 "Stage Art", on the one hand, and materials of a philosophical and theoretical nature and the content of national and international regulatory legal acts in the field of higher education and professional training – on the other, a well-founded conclusion that the relevant standards of higher education do not focus on the formation of axiological competence and the associated axiological culture, and therefore express the logic of forming recommendations for the practical implementation of the axiological approach in the process of professional training of a specialist in the field of culture and arts.

N. I. Shetelya pays considerable attention to extracurricular and community work. She is a member of the jury of the VII open International Competition-Festival of Children's, Youth and Junior Art "Transcarpathian Edelweiss – 2012"; the competition-festival of arts "Grand Prix of the Carpathians"; the International Festival-Competition "Steps to Mastery".

N. I. Shetelya initiated the signing of a number of international agreements with educational institutions and cultural centers, including: Agreement on educational, methodological and cultural cooperation with the Piano School "Aoliya", Ordos, China; Prešov Conservatory named after Kardos, Slovak Republic; John Paul II Catholic University of Lublin, Poland; Protestant University in Darmstadt, University of Applied Sciences; Union of Ukrainians in Romania; Institute of Economic and Social Research "G. Zein"; University of Rzeszow, Republic of Poland; Northern

University, Baia Mare Branch of the Technical University of Cluj-Napoca; Janos Wesley Theological College; Maria Curie-Skłodowska University; Institute of Culture of Georgia; Jan Długosz University in Częstochowa.

Thus, a group of students of the choreography department studied at the Prešov Kardos Conservatory of the Slovak Republic within the framework of the relevant cooperation agreement, signed by the heads of the two educational institutions. This document gave the teachers the opportunity to cooperate in the field of scientific and methodological work to increase the efficiency and effectiveness of the educational process, and students to acquire new knowledge and skills according to the programs agreed upon by the parties.

The Institute of Music of the University of Rzeszow (Poland) and the Municipal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council also signed an Agreement on Cooperation in Educational and Scientific Activities. This became a bright page in the annals of friendship between educational institutions. Polish colleagues sent a letter to the rector of the Academy of Culture and Arts, Natalia Shetelya, in which they informed that the Institute of Music invites students and teachers of the Academy to a gala concert entitled "On the Edge of Borders" to honor cooperation. Natalia Shetelya thanked the management of the Institute of Music for the invitation, and the staff for their cooperation and friendship, which is a manifestation of support for Ukrainian students in difficult times. "We are pleased to be at this celebration, dear friends. Since cooperation with the Institute of Music is important for us. After all, it is a continuation of the wise policy of fraternal peoples in the field of culture, education, and science. You help our youth participate in competitions, festivals, and educational programs, increase interest in foreign languages, and knowledge of languages makes a specialist more competitive in the labor market, – emphasized Nataliya Igorivna.

Then the creative teams of the Academy of Music and Dramatic Arts, namely the instrumental ensemble "Subito" and the orchestra under the direction of the highest category teacher Yevhen Tsanko, as well as the group "Music dream", led by Yevheniya Tovarnytska, enthusiastically presented their concert program, artistic skills and talent. The audience enthusiastically received the performance of "Music dream", in particular the musical compositions based on the songs of Sviatoslav Vakarchuk "Obiymy mene" and "Vse bude dobre" that are recognizable in Poland. And the soloist of the ensemble "Subito" Kateryna Sapozhnik, who sang the Ukrainian folk song "Yshla dydziala luchkami" and "Bad Guy" by Billie Eilish, simply enchanted the audience with her voice timbre, tenderness and

beauty. Traditionally, the orchestra performed a number of hit numbers with its driving performance – the Hungarian “Czardas”, Jewish and Romanian motifs, etc. – added enthusiasm and good mood to the whole hall. The musicians performed some numbers as an encore.

Nataliya Igorevna Shetelya is famous for the opportunity to provide students with a successful combination of personal hobbies with obtaining an interesting, promising creative profession, to establish useful contacts, to get a bright circle of new friends, to become participants in international festivals and competitions, to visit most European countries. Life traditions, innovative creative approaches to organizing the educational process, exclusive author's methods of teaching general and special disciplines, developed by high-class teachers, allow them to fully demonstrate their creative inclinations and natural abilities.



*Performance by students of  
the KZVO “Academy of  
Culture and Arts” ZOR and  
the Institute of Music  
of the University of Rzeszow  
(Poland)*

N. I. Shetelya constantly cares about the informatization of educational, scientific and management processes. The Academy fully uses the modules and services of Google Workspace Education from the Google corporation. In the educational process, the following modules have become indispensable for remote online learning: Classroom, Google Meet, Gmail, G-disk, YouTube, Google Docs, Google Sheets, Google Presentations and Google Forms, as well as Google Translator, Google Calendar, and the interactive digital panel Jamboard. The Administrator Panel is used by the system.



*A distinguished delegation from the Lublin Voivodeship, Poland, led by Vice-Marshal Zbigniew Wojciechowski, paid a working visit to the Higher Educational Institution “Academy of Culture and Arts” of the ZOR*

The entire recognized authority of the unique educational institution, the center of culture of the region, headed by N. I. Shetelya, allows us to be sure that students are proud of studying within these walls, and teachers will be able to be proud when our graduates become part of the creative elite of our Silver Land.

For her significant personal contribution to the development of the region's culture, conscientious work and high professionalism, as a knowledgeable specialist and talented organizer of the cultural and artistic life of Transcarpathia, Natalia Igorevna received the honorary title “Honored Worker of Culture of Ukraine”. She was encouraged by numerous certificates, thanks and diplomas from the Ministry of Education and Science of Ukraine, the Ministry of Culture and Information Policy of Ukraine and the Transcarpathian Regional State Administration.



*Folk dance ensemble “Colors of the Carpathians” at the opening of the International Ethnographic Festival Worldfestival Parade Brunssum, Netherlands*



***LOBOVA Olga Volodymyrivna,***

Doctor of Pedagogical Sciences, Professor, Professor of the  
Department of Preschool and Primary Education, Sumy State Pedagogical  
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**ALLA ZAYTSEVA – RESEARCHER OF  
THE PHENOMENON OF ARTISTIC  
AND COMMUNICATIVE CULTURE  
OF THE PERSON IN THE SYSTEM  
OF HIGHER MUSIC  
AND PEDAGOGICAL EDUCATION**

Alla Vitaliivna Zaitseva, Doctor of Pedagogical Sciences, Professor, Professor of the Department of Piano Performance and Art Pedagogy of the Faculty of Arts named after Anatoly Avdiievsky of the Mykhailo Dragomanov State Pedagogical University.

Scientific interests: modern methodology of scientific knowledge, artistic support of educational practice, humanistic references of art education, issues of theory and methodology of training competitive specialists in the field of art education according to international educational standards, personality-oriented approach to artistic and communicative development of the personality.

A. V. Zaitseva was born on April 8, 1962 in the city of Kyiv. She studied at children's music school No. 13. She graduated from the R. M. Glier Music School with a degree in "Piano". She received the qualification: teacher, concertmaster. At the age of 18 (in the third year of music school), she began working in an experimental group of 4- and 5-year-old children at the State Music School No. 23. Then she had experience as a piano teacher and concertmaster at the State Music School No. 20 in Kyiv. In 1989, she graduated from the M. Gorky Kyiv State Pedagogical University with a degree in



*Professor  
A. V. Zaitseva*

“Music and Singing”. In 2003, she completed a master's degree at the M. P. Dragomanov National Pedagogical University with a degree in “Musical Pedagogy and Education” (qualification – piano teacher; music teacher).

A. V. Zaitseva has been working at the Faculty of Arts of the NPU named after M. P. Dragomanov since 2003. In 2004, she entered the postgraduate program of the National Pedagogical University named after M. P. Dragomanov. Her PhD thesis on the topic: “Pedagogical conditions for the creative self-realization of a future music teacher in the process of performing activities” was defended in the specialized academic council D 26.053.08 of the National Pedagogical University named after M. P. Dragomanov in 2007.

Based on the materials of the dissertation research, 14 works were published: (11 of them in leading professional publications); a teaching and methodological manual “Methodological support for the creative self-realization of future music teachers in the process of performing activities” was published (for students, postgraduate students, teachers of higher educational institutions) (2006); textbook “Creative development of future music teachers in the process of instrumental training” (with the stamp of the Ministry of Education and Science of Ukraine - letter No. 1/11 - 9745 dated 11/30/2009).

Based on the conducted research work, she introduced into the educational process a special course “Methodology of forming the ability to creative self-realization of future music teachers in the process of performing activities”, aimed at testing the effectiveness of the identified pedagogical conditions for students' creative self-realization. Alla Vitaliyivna participated in international and all-Ukrainian scientific and practical conferences: “Humanistic guidelines of art education” (Kyiv 2006-2014); “Formula of creativity: theory and methodology of art education” (Lugansk 2006-2014); “Artistic and Educational Space of Ukraine in the Context of Modern History” (Kyiv, 2007); “Modern Art Education: Problems, Technologies, Prospects” (Nizhyn, 2008); International Pedagogical and Artistic Readings Dedicated to the Memory of Professor O. P. Rudnytska (Kyiv 2006-2014), International Scientific and Practical Readings in Memory of Academician Anatoly Avdievsky (2019-2024); International Scientific and Practical Online Conference

“Artistic Educational Space in the Context of the Implementation of the Modern Paradigm of Education” (Kropyvnytskyi 2023-2024), Annual Reporting Scientific Conferences of the University.

Since 2011, Alla Vitaliyivna Zaitseva has been an associate professor at the Department of Piano Performance and Artistic Culture, Faculty of

Arts, National Pedagogical University named after M. P. Dragomanov. In 2014, she entered doctoral studies at the National Pedagogical University named after M. P. Dragomanov. The scientific work is devoted to the theoretical and methodological generalization and a new solution to the problem of forming the artistic and communicative culture of a future music teacher. For the first time in the theory and methodology of music education, the formation of the artistic and communicative culture of a future music teacher is considered from the conceptual positions of the existential-reflexive orientation of the educational process at the faculties of arts of pedagogical universities. The existential-reflexive approach is specified in statements that direct the pedagogical strategy of forming the artistic and communicative culture of a future music teacher to ensure the possibility of an alternative choice of artistic and communicative strategies of behavior, achieving harmony of the intellectual and emotional “background” of interaction and identity of goal-setting of artistic and communicative actions of the teacher and student, actualizing the unity of the ethical and aesthetic principle in the development of art by students, and also providing for an orientation to the values of the “dialogue of cultures”.



*Professor A. V. Zaitseva, member of the scientific jury*

In 2018, a doctoral dissertation was defended on the topic: “Methodological system for the formation of artistic and communicative culture of a future music teacher” in the specialized academic council D 26.053.08. of the National Pedagogical University named after M. P. Dragomanov. Link to the abstract: [https://npu.edu.ua/images/file/vidil\\_aspirant/avtoref/D\\_26.053.08/aref\\_Zaitseva.pdf](https://npu.edu.ua/images/file/vidil_aspirant/avtoref/D_26.053.08/aref_Zaitseva.pdf)

Professor A. V. Zaitseva published the monograph “Artistic and communicative culture of a future music teacher: theory, methodology, methodological aspects”: monograph. Kyiv: NPU named after M. P. Dragomanov, 2017. 255 p. Link to the monograph: [https://npu.edu.ua/images/file/vidil\\_aspirant/avtoref/D\\_26.053.08/aref\\_Zaitseva.pdf](https://npu.edu.ua/images/file/vidil_aspirant/avtoref/D_26.053.08/aref_Zaitseva.pdf)

A. V. Zaitseva is a teacher with 40 years of experience in the music and pedagogical field, the author of more than 80 scientific and educational and methodological works on the theory and methodology of music education, including scientific works included in the list of professional publications of Ukraine; publications in international publications, including in English, publications indexed in the international scientometric databases Scopus, Web of Science, Google Scholar, Index Copernicus; articles in international collective monographs; English-language articles in international collective monographs; educational and methodological works (with the seal of the Ministry of Education and Science of Ukraine).

Links to publications by A. V. Zaitseva in Google Academy: <https://scholar.google.com.ua/citations?user=-pBrUW4AAAAJ&hl=uk>  
Since 2021, Professor of the Department of Art Pedagogy and Piano Performance of the Faculty of Arts named after Anatoly Avdievsky of the M. P. Dragomanov National Pedagogical University. Teaches the following subjects for students of the educational levels “bachelor” and “master” of full-time and part-time forms of study in the specialty 025

“Musical Art” and 014 “Secondary Education. Music”: “Main Musical Instrument” (piano), “Additional Musical Instrument” (piano), practicum for the qualification of PMFV, lecture course “Scientific Seminar”, “Music Psychology”, lecture course for postgraduate students “Theory and Methods of Music Education”; supervises the writing of bachelor's, master's, and course theses, supervises the research work of postgraduate students; draws up repertoire plans for students of the main and additional musical instrument, conducts a practicum for master's qualifications, assistant practice for master's students, repertoire plans for masters of professional specialization of full-time and part-time study. In addition, A. V. Zaitseva conducts pedagogical research on organizational and methodological support for students' independent work, constantly provides methodological assistance to graduate students who work in city schools, as well as to leaders of artistic student groups in specialized educational institutions. Three of her students became candidates of pedagogical sciences.

Alla Vitaliyivna was a member of the expert commission of the Ministry of Education and Science for the purpose of carrying out the accreditation examination of the BDPU (Faculty of Psychological and Pedagogical Education and Arts – 2018).

Professor A. V. Zaitseva is a member of the working group of the Mykhailo Dragomanov Ukrainian Pedagogical University for the development of an educational and scientific program in the field 01 “Education” specialty 014 Secondary education “Musical Art” for the third educational level “Doctor of Philosophy”. In addition, she works on improving educational courses taking into account the latest trends and trends in modern art education, is a member of the project group of developers of the OPP for special training of a specialist with the educational level of Doctor of Philosophy, field of knowledge 01 education, specialty 014 secondary education in subject specializations (music).

A. V. Zaitseva developed the curriculum of the elective academic discipline “Scientific Seminar” of the Master’s degree, fields of knowledge 02 Culture and Art, specialties 025 Musical Arts (music teacher, piano teacher; 014 Secondary Education (music)). The purpose of teaching the academic discipline “Scientific Seminar” is: to form the ability of future masters of musical arts to harmonize the intellectual and emotional “background” of artistic interaction with students; to supplement the motivational factors of students’ professional development with such a component as mastering the developmental and co-creative type of interaction; to deepen the artistic and communicative thesaurus of future masters of musical arts, to expand their artistic and communicative competencies; to achieve a high personal result of awareness and assimilation of the Master of Musical Arts training program. Professor A. V. Zaitseva The program of the normative academic discipline “Theory and Methods of Music Education” has been developed in accordance with the educational and scientific program for training a specialist of the educational level of Doctor of Philosophy, field of knowledge 01 education, specialty 014 secondary education in subject specializations (music). The purpose of teaching the academic discipline “Theory and Methods of Music Education” is to develop in postgraduate students a system of professional competencies that ensure the ability of a future teacher-researcher to effectively carry out professional activities, solve professional problems within the educational environment of a higher educational institution; understand the importance of musical art in the system of culture and education, upbringing and development of the personality, and the

formation of a high level of artistic culture. Alla Vitaliyivna Zaitseva participated in the international advanced training program: “Creative technologies, innovative approach, organization management: international cooperation and mobility in the socio-cultural sphere” (Mendel University in Brno, Academy of Performing Arts in Prague, Technical University in Ostrava with the support of the Eastern European Center of Fundamental Researchers from 29-th of October to the 3rd of November 2018. Certificate No. 2136 of Advanced Training. A. V. Zaitseva is a member of the specialized academic council of the NPU named after M. P. Dragomanov for the defense of candidate and doctoral dissertations in the specialty 13.00.02 – theory and methodology of musical education D 26.053.08. During 2021-2024 – head of one-time specialized academic councils D 26.053.08 of the NPU named after M. P. Dragomanov; member of one-time specialized academic councils D 26.053.08 of the Mykhailo Dragomanov UDU; 2023-2024 – head of the Department of Educational and Scientific Committee of the Borys Grinchenko Kyiv Metropolitan University. He carries out pedagogical work in accordance with the scientific theme of the department “Content, forms and methods of improving piano training of applicants for higher art education”, focuses on the formation of basic professional competencies of students outlined by the Standard of Higher Education of Ukraine, namely: the formation of the ability of future teachers-artists to integrate knowledge, think critically and systematically, act creatively, adhere to the system of spiritual, professional-pedagogical, ethical-aesthetic artistic values in educational-methodical, educational-educational and organizational activities.

Professor A. V. Zaitseva is a reviewer of bachelor's and master's theses of full-time and part-time students of the specialty 025 “Musical Art”, reviews candidate's and doctoral dissertations, which are defended in the specialized academic council D 26.05308 in the specialty 13.00.02 – theory and methodology of music education. She is a reviewer of curricula and scientific and methodological works of teachers of higher education institutions, acts as an opponent at the defense of candidate's and doctoral dissertations.

Leads a problem group of students working in the scientific direction: “problems of musical and pedagogical training of competitive specialists in the field of art education”. Prepares students for participation in plenary sessions, student reports and scientific conferences and seminars of the international, all-Ukrainian, university and faculty level. Provides scientific guidance on writing bachelor's and master's theses of students of full-time



and part-time forms of study in the specialty 025 “Musical Art”; theses for a collection of student scientific works, student speeches at meetings of the National Center for the Study of Music and the Arts, at student reports and scientific conferences, etc. While working at the Faculty of Arts, A. V. Zaitseva prepared students for performances in concerts dedicated to “Music Day”, Christmas concerts, Student Day, concerts in the Teacher's House, the House of Scientists, the Institute of Arts, art schools, city libraries, etc. Prepared students to participate in P. Lisovsky's author's concerts “All-Afghan Echo”, created original musical compositions to P. Lisovsky's poems.

During her teaching work at the Faculty of Arts of the Mykhailo Dragomanov Ukrainian State University, A. V. Zaitseva has prepared students who received the titles of laureates (XVI All-Ukrainian Music Olympiad “Voice of the Country” (3rd degree laureate) (2019), All-Ukrainian Festival-Competition of Arts “Talented Me” (1st degree laureate 2020), VII International Distance Art Festival-Competition “Grand Fest Autumn” (3rd degree laureate 2020); International Competition “I International Art Competition” (1st degree laureate July 2022; International festival-contest “Roman holiday” 1st degree laureate in the nomination “Original art” 2024 and diplomas (V International Festival-Competition “Ukraine is us!” in the nomination Piano” (2019).



*After the concert at the V. Kosenko Museum*

*First row from left to right: T. O. Bodrova, O. V. Sokolova,  
L. I. Pankiv, O. P. Shchelokova, T. M. Zavadska, A. V. Zaitseva.*

Professor A. V. Zaitseva is the Laureate of the 1st International Competition of Teachers-Performers “Kharkov-Fortissimo” (2002), Laureate of the 16th All-Ukrainian Music Olympiad “Voice of the Country” (2019), Laureate of the All-Ukrainian Festival-Competition of Arts “Talented Me” (2020), Laureate of the International Distance Art Festival-Competition “Grand Fest Autumn” (2020); Laureate of the International Competition I International Music Competition CA ADAGIO, in the nominations piano, composition (2022), received the Grand Prix of the 6th International Multi-Genre Two-Round Competition-Festival “Spivograi” (November 2023). Alla Vitaliyivna constantly participates in concerts of teachers and students of the Anatoly Avdievsky Faculty of Arts of the Mykhailo Dragomanov Ukrainian State University, performs with her own compositions. <https://youtu.be/kfjkju4jP0U>, <https://youtu.be/MDH3fh-rPII>, <https://youtu.be/zuyMxtywvH4>, [https://youtu.be/\\_QYpbRVdFyQ](https://youtu.be/_QYpbRVdFyQ), <http://www.youtube.com/watch?v=oPsOXOI8aps>, <http://www.youtube.com/watch?v=hZ80ohFjREU>, <http://www.youtube.com/watch?v=l370o67Rqp8>, <http://www.youtube.com/watch?v=ZwmLONCnHaE>, [http://www.youtube.com/watch?v=zU0-h8\\_Q1JY](http://www.youtube.com/watch?v=zU0-h8_Q1JY)

Alla Vitaliyivna has a copyright certificate for the musical collection “Musical Mosaic” No. 94344 (dated 11/29/2019). The author’s compositions are published in the educational and methodological manual “Piano works of Ukrainian composers of the 20th-21st centuries”. Sheet music collection. /ed. T. Gryzoglazova, O. Snopkova. K.: Publishing house of the National Polytechnic University named after M. P. Dragomanov, 2017. Issue 5. pp. 125–130. Participated in an open lecture: “Activation of the creative resource of the individual by means of music therapy” <https://drive.google.com/file/d/1b1KL6jvIWw183R4QaDwNhmDdIcrNjLwi/>

A. V. Zaitseva provided multimedia support for the program of the special course “Scientific Seminar” for second-year masters (project-creative multimedia complex “Formation of a positive artistic and communicative image of a future music teacher”) <https://www.youtube.com/watch?v=MDH3fh-rPII&feature=youtu.be> She worked as a member of the organizing committee of the Kyiv City Student Festival-Competition “PROLISOK” (2011, 2012, 2019, 2020, 2021, Kyiv).

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Avdievsky Ukrainian State University named after  
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## **SCIENTIFIC, RESEARCH AND CREATIVE-ARTISTIC LANDMARKS OF THE PROFESSIONAL AND PEDAGOGICAL ACTIVITY OF PROFESSOR VIKTOR MYKOLAYOVYCH LABUNETS**

Viktor Mykolayovych Labunets – Professor, Doctor of Pedagogical Sciences, Head of the Department of Theory, History of Music and Playing Musical Instruments, Head of the Research Laboratory “History, Theory and Practice of Musical Instrumental Education” was born on September 29, 1955 in the Volyn village of Ivanynychi, Dubno district, Rivne region, into a family of collective farmers.



*Professor  
V. M. Labunets*

In 1962, he went to study in the first grade of the Trostyanets eight-year school, which was located three kilometers from home. The musical talent of the village boy was manifested in early childhood. From the age of 7, Viktor began to master playing the accordion on his own, picking up melodies of songs by ear that he heard from fellow villagers and wedding musicians. Later, he continued his studies on the musical instrument in the accordion class of the Dubno children's music school (class of teacher G. O. Rizun). While studying in the senior grades of a music school, together with his classmates, he organized a VIA in which he played the bass guitar. The passion for modern pop music turned out to be so strong that the guys made electric guitars themselves. They rehearsed in the evenings after school until late with great desire and enthusiasm. Thus, the young man formed a professional choice.

In 1971, Viktor successfully passed the entrance exams to the Dubna Cultural and Educational School and entered the folk instruments

department in the bayan class. Mastering the bayan (class of teacher V. I. Korinets) took place in parallel with studying folk instruments. Here he first heard the balalaika and with great desire began its practical mastery in the class of the talented folk teacher Filaret Parfenovich Kukharchuk. Viktor's successes were quite impressive and exceeded all the teacher's expectations. After completing his studies at the school in 1974, Viktor was sent to work as a teacher in the folk instruments class at the Dubna Evening Music School. In 1979, Viktor Labunets entered the Rivne State Institute of Culture in the folk instruments department with the specialty: "Cultural and educational work, leader of an amateur folk instrument orchestra". At the institute, he studied in the balalaika class of the composer, candidate of art history, professor M. Lysenko-Dnistrovsky. In the student environment, he was always a leader, distinguished by his enormous diligence. It was in her that he found great energy for self-realization of his educational and future professional and creative-performing prospects. The formation of a talented instrumentalist-balalaika player took place in creative exaltation, as well as thanks to everyday painstaking work, which involved mastering new works by famous composers with complex virtuoso-technical and artistic requirements. Lessons on the instrument were systematic and long – 6-8 hours each day. Mastering new technical-performing techniques of playing the balalaika, combining them with artistic expressiveness and achieving a high professional level of performance, Victor successfully switched to solo performance. His concert repertoire met the highest educational requirements of conservatory programs and professional soloists: "Concerto for Balalaika with Orchestra in F minor" by E. Sirotkin, "Concerto for Balalaika with Symphony Orchestra" by S. Vasylenko, "Concert Variations" by M. Budashkin, "Hutsul Rhapsody" by M. Lysenko-Dnistrovsky, "Slavic Dance No. 2" by A. Dvorak, "Bolero" by M. Shulman, "Fantasy on Russian and Ukrainian Themes" by M. Vygodsky, etc. Even then, he was distinguished by a bright, refined, special manner and high artistic culture of balalaika performance.

V. Labunets successfully combines his studies at the institute with concert, creative and pedagogical activities. For several years he has been successfully working as a soloist-instrumentalist at the Rivne State Philharmonic in the folk instrument ensemble "Dzherela" and in the song and dance ensemble "Tekstyl'nik". At the same time, he is engaged in pedagogical work – he teaches guitar and folk instruments at the Rivne Children's Music School No. 1. Deep knowledge of the basics of child psychology and the specifics of the methodology of working with children was combined with the professional ability of the natural ability to clearly, vividly and simply convey pedagogical requirements to the student.

After graduating from the institute in 1983, V. Labunets, as a young specialist, was sent to work at the Kamianets-Podilskyi Cultural and Educational School of Khmelnytskyi Oblast as a teacher of folk instruments and orchestral conducting. This period of his pedagogical work at the secondary educational institution was actively combined with creative and performing activities. With his knowledge, the experience gained as a virtuoso instrumentalist-balalaika player, and his attentive attitude towards students and senior colleagues, he gained undeniable authority and won general sympathy and respect. Performing concert works for balalaika with the folk instruments orchestra of the cultural and educational school (artistic director and conductor – O. Grek), he sought absolute compliance with the author's requirements, accurate, expressive, emotional interpretation of the work. Such solo performances by Viktor Labunets with the orchestra have become a traditional phenomenon. The repertoire of his concert programs was diverse. His performance included works by domestic and foreign composers: "Don't scold me, don't scold me" arranged by M. Koretsky, "Ural Dance" arranged by B. Troyanovsky, the romance "I Met You" by V. Andreev, etc. His creative rehearsal work together with the orchestra and the concert performances themselves were always concentrated, well-rehearsed in advance, and thought out. The natural ability to "hold on" on stage, psychological calm and professional playing of the balalaika instrumentalist V. Labunets at concert performances always attracted connoisseurs of folk instrumental art in the school, city and region. Such concert and performance practice of the young teacher Viktor Labunets was systematic and carried a great educational and educational potential. Gaining personal artistic and performing experience and showing creative maximalism in the role of a concert soloist-instrumentalist, Viktor Mykolayovych simultaneously became a model for future specialists-populists in this creative work. His highly artistic performing art, without a doubt, played an important role in the education of student youth and listeners. As a personal example of a performer, he energetically influences students quite powerfully, proving the thesis that studying at an art educational institution without creative activity loses its meaning, and involves them in independent work in the classroom on the main musical instrument. With his special positive energy, Viktor Mykolayovych gathers around him many like-minded musicians, with whom it was easy for him to work and share his own creative plans. Active pedagogical and performing work of V. Labunets's studies at the cultural and educational school continued until he transferred to work at the Kamianets-Podilskyi State Pedagogical Institute.



*Trio of guitarists consisting of B. Panchuk, I. Yastremska, V. Horokhivsky. Class of Professor V. M. Labunets*

Since September 1988, Viktor Mykolayovych has been working as a teacher at the Department of Music of the Kamianets-Podilsky State Pedagogical Institute. At the Department of Music, Viktor Mykolayovych teaches the main musical instrument (guitar, domra), and the study of an additional instrument. But over time, scientific activity becomes his second calling. He devotes a lot of time and energy to it. The range of scientific and professional interests of Viktor Mykolayovych was wide and diverse.

His first publications on the problems of collective music making on folk instruments and the education of a student instrumentalist in a higher educational institution appear. Simultaneously with his scientific activities, he actively continues his concert and performing activities with the folk orchestra of folk instruments of the Pedagogical Institute under the direction of Ivan Marinin. Accompanied by the orchestra, V. Labunets performs variations on the balalaika on the theme of the famous Russian romance “Here Comes the Postal Troika” by composer M. Budashkin.

Later, Viktor Labunets becomes the initiator of creating a duet with Honored Worker of Culture of Ukraine, composer of Podillia Oleksiy Betz (bayan). The famous work “Russian Hymns” in the arrangement of the Ukrainian composer Mykola Rizol always sounded with special elation and cheerfulness. The lyrical introduction, virtuoso variations, technical passages, contrasting tempo and dynamic deviations caused wonderful emotions and delight in the listeners. In the reviews about the duet and the concert-performance style of professional folk instrumentalists, their self-sufficient, high stage-performance culture, technical ease, artistic perfection



of the game and professional attitude to the interpretation of the performed works were noted.

In the future, the issue of increasing his scientific and qualification level, which would meet the modern requirements of higher education, becomes the main priority for him. Viktor Labunets, having successfully passed the entrance exams to postgraduate studies at the Ukrainian National Pedagogical University named after M. Dragomanov, in 1990 became a postgraduate student of the Department of Pedagogy (scientific supervisor - Professor, Candidate of Pedagogical Sciences Volodymyr Petrovych Lapchenko). The ability to objectively comprehend all aspects of scientific research work, the ability to accurately analyze the processed material, and the ability to realize his scientific potential ensured his successful defense of his PhD thesis "Ensuring the creative activity of younger schoolchildren in the process of collective folk instrumental music making" in 1993.

After completing his postgraduate studies, Viktor Labunets returned to work at the Kamianets-Podilskyi State Pedagogical Institute. At the Department of Music, he gave a course of lectures on the "History of Music", the main musical instrument, an additional musical instrument, and methods of working with a children's folk instrument group.

Viktor Mykolayovych combines his pedagogical work with creative and performing work. He created a student folk instrument ensemble

"Sources" and an ensemble of guitarists. The instrumental composition of the folk instrument ensemble was as follows: domra-prima I, domra-prima II, domra-alto, domra-tenor, accordion, guitar, flute, xylophone, and

domra double bass. Soloists and vocalists performed with the student creative team of the ensemble: laureates of international and all-Ukrainian song competitions and festivals Natalia Ovcharuk and sisters Maryna and Iryna Stasyuk.



*Guitar Quartet, led by Professor V. M. Labunets*

The program repertoire of the creative team includes works by domestic and foreign composers: “Hopak” from the ballet “Gayane” by A. Khachaturian, “Merry Quadrille” by O. Osadchy, “Folk Dance” by M. Dremlyuga, “Village Musicians” by I. Yakushenko, “Shchedryk” by M. Leontovych. Many of the works performed by the ensemble were orchestrated by Viktor Labunets: “To the Song” (music by A. Popovych, lyrics by V. Matvienko), “Why Do I Have Black Eyebrows” (music by D. Bonkovsky, lyrics by T. Shevchenko), “Don’t Forget” (music by B. Yanivsky, lyrics by B. Stelmakh), “Five Swans” (music by R. Surov’yak, lyrics by V. Filipchuk), “Our Glorious Land – Ukraine” (music by B. Lipman, lyrics by V. Matvienko), “Call Me” (music by R. Surov’yak, lyrics by V. Grublyak), “How I Love You” (music by I. Poklad, lyrics by D. Lutsenko), “White Apples” (music by O. Bets, lyrics by M. Tomenko), etc. At the same time, the repertoire of the group is constantly replenished with new works of classical, folk and original music in the arrangement of V. Labunets.

At the same time, he leads a student ensemble of guitarists consisting of 7 people. The repertoire of the guitar sextet includes works: “Salvador” and “Argentine Waltz” by composer A. Chazarreta, “Brazilian Dance” by H. Pernambuca, “Granada” by A. Lara, “Farewell Nonino” by A. Piazzolla, “Slavic Dance No. 2” by A. Dvorak.

The performances of the groups also take place in the form of report concerts. Viktor Mykolayovych strives not only to play on stage and transfer his performing experience to students, but also to solve and implement extremely complex artistic tasks with the creative team.



*Solo concert of master's student  
B. Panchuk, class of professor  
V. M. Labunets*

With great success, folk instrument ensembles and guitarists represent folk instrumental art on the stage of the city and the region. The collectives and their leader win sympathy in artistic circles. They become active centers in the cultural life of the pedagogical university, the city, and the region. At the All-Ukrainian Festival of Amateur Collectives of Trade Unions

(Khmelnyskyi, 1999), the folk instrument ensemble “Dzherela” wins the Diploma of the 1st degree. Thus, the student ensemble has become a leading creative collective, distinguished by its original repertoire, highly professional performance, and popularity. The performing contribution of student creative collectives was a significant help for the concert life of the university and the city. In February 2004, Viktor Mykolayovych heads the newly created Department of Theory, History of Music, and Playing Musical Instruments. Associate Professor V. Labunets considers the formation of high professional and general cultural levels of future music teachers as priority areas in the work of the department; expanding the variability of the content of education, methods of education, and teaching aids; effective assimilation of innovative approaches in the field of education; systematic participation of the teaching staff and students in international, all-Ukrainian, and university scientific conferences, artistic and creative competitions, etc. Being a generator of productive ideas in the work of the department, Viktor Mykolayovych unites like-minded people around him and clearly defines priority areas of work, sincerely supporting the initiative of each of them.

The effectiveness and efficiency of the department's work have become noticeable in a fairly short period of his tenure in this position. The number of scientific publications, publications of articles in scientific journals, collections, participation in scientific conferences of the teaching staff of the department and artistic student competitions has increased significantly. In 2006-2011, the department's teachers published 17 teaching aids, 8 repertoire and methodical collections, and 2 monographs.



*Student instrumental ensemble “Dzherela”,  
director – Professor V. M. Labunets*

The department headed by V. Labunts actively participates in the process of reforming education in Ukraine on the principles of the Bologna Declaration and focuses on the latest directions of scientific research and mastering interactive methods in the training of future specialists. He actively stimulates and supports the successful functioning of the department's music and creative laboratory, music studio, and creative groups: the folk instrument orchestra – head I. Marynin; the folk instrument ensemble “Dzherela” – head V. Labunets; the jazz instrument ensemble “Magia Jazzu” – head Zh. Kartashova, the results of which are the successful achievements of teachers and students in various all-Ukrainian and international art competitions and festivals.

The psychological microclimate in the team, created by the head of the named educational unit V. Labunts, comprehensively contributes to the implementation of pedagogical, scientific and creative activities of teachers, as evidenced by the high rating indicators of the department.

Since March 2008, Professor V. Labunets has headed the research laboratory “History, Theory and Practice of Musical Instrumental and Performing Education”. The activities of the laboratory are directed by Viktor Mykolaevich to the study of the problem of school collective folk and instrumental music making, academic instrumental performance (piano, bayan, accordion, guitar, bandura, etc.), traditional and academic ensemble and orchestral art of South-Western Podillya. Based on the achievements of domestic and foreign researchers in the study of ethnomusicological and cultural processes in the specified region of Podillya, members of the research laboratory are working on researching the problem of:

- instrumental training in the classroom on the main musical instrument;
- the use of folk instruments in the practice of a comprehensive school;
- the formation and development of traditional and academic forms of music making;
- study of the activities of contemporary figures of folk instrumental performance of the Podolsk region and their concert and performance practice;
- repertoire features of creative instrumental groups of South-Western Podolsk;
- formation of melodic-intonational, harmonic and rhythmic features of traditional musical art of the Podolsk region.

In organizing scientific research work, Viktor Mykolayovych establishes cooperation with the M. Dragomanov National Pedagogical University, Rivne State Humanitarian University, Lesya Ukrainka Volyn

National University, Khmelnytskyi Humanitarian and Pedagogical Academy, district, city and regional departments of education and science, teachers-methodologists of art institutions of the Khmelnytskyi region. Viktor Mykolayovych successfully provides scientific supervision over the writing of dissertations and master's theses.

Since 2005, Viktor Mykolayovych has simultaneously worked as the executive secretary of the admissions committee of the Ivan Ohienko Kamyanets-Podilsky National University. He purposefully conducts vocational guidance work with graduates of secondary schools and art educational institutions.

Professor V. Labunets provides the following disciplines for the specialty "Musical Art": "History of Music", "Main Musical Instrument", "Modern History of Music", "Methodology of Teaching Playing a Musical Instrument".

Since 2014, Viktor Mykolayovych Labunets has worked as the dean of the pedagogical faculty of the Ivan Ohienko Kamyanets-Podilsky National University.

In 2015, V. M. Labunets at the NPU named after M. P. Drahomanova defended his doctoral dissertation "Methodological system of instrumental and performing training of future music teachers" (scientific consultant – Doctor of Pedagogical Sciences, Professor A. V. Kozyr).

During the period of his scientific and pedagogical activity, he prepared and published over 150 publications, including monographs, teaching and methodological manuals, and repeatedly gave reports at seminars, all-Ukrainian and international scientific conferences. The scientific interests of Professor V. M. Labunets are focused on the problems of instrumental and performing training of future teachers of musical art.

For his scientific and pedagogical and creative achievements, V. M. Labunets was awarded with Honorary Certificates of the Ministry of Education and Science of Ukraine, the Academy of National Academy of Sciences of Ukraine, regional, city and district administrations, and an excellent student of education in Ukraine.

The pedagogical experience of Professor V. M. Labunets shows that creative restlessness, perseverance, and the search for a teacher enrich his inner world, activate the inner potential of a musician-teacher, and make his work more effective and meaningful.

***ZAITSEVA Alli Vitaliivna,***

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## **THE HOLES OF ARTISTIC PEDAGOGY OF OLGA LOBOVA**

Olga Volodymyrivna Lobova is a doctor of pedagogical sciences, professor, Ukrainian specialist in the field of artistic education of schoolchildren and students, known as a scientist and author of the first domestic music textbooks during the independent Ukraine. Olga Lobova's entire life, professional and creative activities are connected with the field of pedagogy. And this is not surprising, because her closest relatives are teachers by profession. Grandfather Mykola Grigorovich Voronin was a well-known primary school teacher in Sumy region; grandmother and father were mathematics teachers by profession; mother was a primary school teacher and philologist.



*Professor O. V. Lobova*

In the family pedagogical dynasty, Olga was the first to connect her activities with art pedagogy. After graduating from school, she entered the theoretical department of the Sumy State Music College named after D. S. Bortnyansky, and then – to the Music and Pedagogical Faculty of the Sumy State Pedagogical Institute named after A. S. Makarenko, where she mastered the specialty “Music and Pedagogy”. At the same time, while still a second-year student, Olga Volodymyrivna began working as a music teacher at her native Sumy secondary school No. 6, devoting 10 years to direct work with schoolchildren. And after receiving higher education in 1993, she was invited to work as a teacher of pedagogical disciplines for students of art specialties, becoming an associate professor in 1998, and a professor in 2011 at the Sumy State Pedagogical University named after A. S. Makarenko.



Over thirty years of work at the university, O. V. Lobova has gone through a fruitful path of professional development. In 1994, she entered graduate school, and four years later, she defended her candidate's thesis "Formation of creative activity of younger schoolchildren in the process of musical and aesthetic education" in the specialty 13.00.01 – "Theory and history of pedagogy" (scientific supervisor – Professor M. O. Lazarev).

The dissertation was based on an experimental study of the author's methodology for musical education of younger schoolchildren "Planet of Colorful Music", which Olga Volodymyrivna initially developed for her students.

Musical education, aesthetic education and creative development... In the combination of these three areas of pedagogical activity, the author saw a reliable way to the formation of a bright, versatile personality, a path to inner beauty and harmony. Subsequently, an innovative technology for musical education and creative development of younger schoolchildren was developed. Over ten years of existence, research and improvement, it "grew" into a program for musical education and education of primary schoolchildren, recommended by the Ministry of Education and Science of Ukraine for general education institutions, and corresponding textbooks, which were published by state order for Ukrainian schoolchildren.

The pedagogical experiment on the introduction of the author's technology was started in 1994 in several primary grades of Sumy secondary school No. 6, where O. V. Lobova worked as a music teacher. The first versions of the didactic materials were handwritten and consisted of separate task sheets printed on a Xerox. However, the technical imperfection of this "edition" did not prevent confirmation of the feasibility and effectiveness of the author's idea, the most demanding and most objective "experts" of which were the children themselves. Two years later, when the educational and methodological complex was published by the Sumy publishing house "Mriya", about 7 thousand schoolchildren of Ukraine were involved in the experimental work. Students of 20 Sumy schools, as well as some general education institutions in the city, began studying with new developmental textbooks. Kyiv, Kyiv, Dnipropetrovsk, Rivne, Kherson regions.

It was thanks to the pedagogical skill, creativity, enthusiasm and constructive advice of the music teachers of the first experimental sites that the "Planet of Colorful Music" gained the right to life. And in 1998, the textbooks "Hello, Music!" and "The World of Magic Sounds" were published by the State Specialized Publishing House "Education" for schools in Ukraine.

The didactic and methodological ideas of the “Planet of Colorful Music” were laid down as the basis for the “Music” program, which implemented the content line “Musical Art” of the State Standard of Primary General Education. The didactic support of the program was provided by textbooks published in 2003-2004 by the state order by the Kyiv educational and publishing center “Shkolyar”.

By the way, the first reviewers of the program and textbooks were Sumy residents – Honored Artist of Ukraine, Professor, Dean of the Faculty of Arts of Sumy Pedagogical University named after A. S. Makarenko Ivan Petrovich Zabolotny and teacher of musical education methods of the same faculty, music teacher of Sumy Secondary School No. 24 Galyna Leonidivna Panenko. Thanks to the advice and collective work of reviewers, music teachers, employees of the Educational and Methodological Center of Secondary Education of the Ministry of Education and Science of Ukraine, employees of the Shkolyar publishing house, the program and textbooks of “Music” acquired methodological and printing completeness. Subsequently, textbooks for primary grades were published by the Lviv publishing house “Svit” in Polish, Hungarian and Romanian. Deep knowledge of the state, problems and prospects of musical education of schoolchildren became a prerequisite for further fruitful scientific developments. In 2011, O. V. Lobova successfully defended her doctoral dissertation “Didactic and methodological system for the formation of the foundations of musical culture of younger schoolchildren in the process of general music education” in specialty 13.00.02 – “Theory and methodology of musical education”. The scientific consultant of the study was Academician of the National Academy of Sciences of Ukraine O. Ya. Savchenko.

The purpose of this study was to develop and scientifically substantiate a didactic and methodological system for the effective formation of the foundations of musical culture of younger schoolchildren in the process of general music education. This goal was specified in a number of tasks, in particular:

- 1) historical and theoretical study of the genesis of the problem of the formation of a child’s musical culture in foreign and domestic education;
- 2) determination of the essence, content range and structure of the specified category from the standpoint of past and modern pedagogy;
- 3) analysis of the specifics and structural components of the musical culture of a modern primary school student;
- 4) substantiation of the concept and model of forming the foundations of musical culture of younger schoolchildren in general music education;

5) development of innovative content of culturally creative music education and its modeling in the curriculum and textbooks;

6) creation of a methodology for forming the foundations of musical culture of younger schoolchildren in the conditions of a general educational institution;

7) analysis of didactic and methodological support for the continuity of the formation of musical culture of primary and secondary school students and improvement of professional training of teachers.

As a result of the research work, a number of conclusions were made. In particular, it was found that the idea of forming a musical culture of the individual originated in antiquity and in domestic pedagogy has gone from the accumulation of experience of folk pedagogy and folklore traditions of musical education of children to its recognition among the priorities of personality-oriented education of the 21st century. Reflecting progressive ideas about the essence and tasks of general musical education, the musical culture of a schoolchild appears as a phenomenon that most organically embodies the complex of personal musical achievements of the student and in the context of the study is considered as: a complex integrative formation that provides the child with the opportunity for adequate and conscious communication with musical art in education and life; an organic and necessary component of artistic and spiritual culture, versatile development and harmonious upbringing of the personality; the goal of general musical education, which concerns each child, regardless of the level of his or her own musical talent.

The structure of the musical culture of a schoolchild was determined as a combination of four generalized blocks: musical orientation, which is represented by the unity of motivational, emotional and axiological components; musical awareness, which is characterized by a complex of musical knowledge, skills and abilities formed together with the experience of various types of musical activity; musical and creative development and musical upbringing. In the conditions of humanistic musical education, these components acquire content-wide, personally oriented properties, aimed at achieving not only narrowly subject (purely musical) goals, but also at solving developmental, educational, culturally creative super-tasks” of musical education of students. Given the strong connection of all components, the musical culture of a schoolchild appears as a holistic characteristic, which is not the sum of certain parts, but an individually unique integrative formation.

The didactic and methodological system for the formation of the foundations of musical culture of junior schoolchildren is scientifically substantiated as a complex, open, multi-component formation that

holistically reflects the educational process, is formed as a result of a coordinated combination of its elements (target, methodological, content, procedural, textbook, result-evaluation and personal, represented by the subjects of education – the student and the teacher) and is of significant importance in achieving the results of musical education.

A specific structural unit of the system is a textbook, in which the goal and objectives are implemented, the leading ideas of the target, methodological, content and procedural components are integrated, and the peculiarities of the interaction of the subjects of the pedagogical process and the evaluation of the results of musical education of schoolchildren are taken into account.

The purpose and methodology of the experimental didactic and methodological system are based on the leading pedagogical trends in the development of general and musical education (humanization, personal orientation, cultural, developmental and educational orientation, creativity as a leading reference point in the formation of personality, etc.). The target component built on these principles determined the purpose of forming the foundations of the musical culture of a junior schoolchild as an integrative personal property; tasks of the complex formation of all components of the student's musical culture; “super-tasks” of the harmonious development and versatile education of the schoolchild.

The methodological component of the system was represented by four levels of methodology:

- philosophical (propositions of the philosophy of education, scientific theories of the musical culture of society and the individual; anthropological, culturological, axiological and systemic approaches, etc.);
- general pedagogical (humanistic, personally oriented and developmental concepts, a system of pedagogical principles);
- didactic and methodological (activity and structural-functional approaches, semiotic communicative concept, leading theories of didactics and methods of musical education of schoolchildren and principles of musical and pedagogical activity);
- implementing (theories and documents regulating the creation of an educational and methodological resource of musical education). The content component was identified as a system-forming factor in the formation of the foundations of musical culture of schoolchildren, the structural elements were identified as: motivational and value, cognitive and theoretical, activity and practical, developmental and educational. In the experimental system, the content of general musical education was implemented in the author's curriculum “Music” for students in grades 1-4, textbooks created on its basis, as well as in the educational process.

Aiming at the comprehensive formation of the foundations of musical culture of schoolchildren, the program provided for the priority of creative activity as a way and means of introducing children to musical art. Among its tasks: development of motivation, emotional and personal-value attitude of students to music; formation of basic artistic competencies and experience of various types of educational activities; musical-creative, general cultural, general development of schoolchildren and creation of conditions for their artistic and creative self-realization; formation of a culture of communication with music, promotion of the versatile upbringing of the personality.

A concentrated model of cultural-creative content and process of music education was presented in textbooks, which are considered as an integrating factor in the formation of musical culture of younger schoolchildren and the comprehensive implementation of educational and developmental-educational tasks of music lessons. To ensure the continuity of the process of forming the musical culture of primary and secondary school students, sets of textbooks “Music” for grades 1-4 and “Musical Art” for grades 5-8 were prepared, which were based on the unity of goals, objectives, and pedagogical approaches to organizing the education of schoolchildren.



*Two educational methodological kits “Musical Art” for primary school*

Educational and methodological kits “Musical Art” for primary school  
The features of the didactic and methodological experimental system are:

- humanistic and personal orientation of the content, educational process and assessment of students' musical and creative activities;
- orientation of all components of education towards harmonious development and versatile education of the student;
- diverse, interesting, attractive organization of education for the student based on his life experience, impressions and experiences;

- priority of game, developmental and creative, dialogic methods and techniques of educational multi-subject interaction;
- possibility of free interpretation of content and didactic and methodological improvisation in the organization of educational musical and creative activities;
- unloading of students through minimization of the main content with the introduction of additional material as a means of differentiation of education;
- strengthening the integration of arts (literary, visual, choreographic, theatrical, etc.) and interdisciplinary connections;
- organic subordination of all didactic elements of the lesson (including musical works) to its theme;
- continuity, unity and integrity of the content and organization of the process of musical education at the levels of the topic – textbook – set of textbooks (i.e. lesson – academic year – the entire course of study).

Among the pedagogical conditions for the formation of the foundations of musical culture of schoolchildren in the didactic and methodological system are defined: systematicity and complexity of the formation of components of musical culture in direct connection with the main types of educational activities; maximum consideration of psychological, emotional, musical, creative features and needs of the modern child; strengthening the creative component of musical education in all types of educational activities; a humanistic approach to taking into account the individual capabilities of the schoolchild with the creation of situations of success for everyone; correctness and unobtrusiveness of the implementation of developmental and educational tasks; mutual connection of musical, general cultural and general developmental influences on the student in the context of the formation of his musical culture.

It was emphasized that the personality of the music teacher is the leading factor in the implementation of didactic and methodological ideas of the experimental system. It was found that to ensure the full formation of the musical culture of schoolchildren, the optimal combination of the corresponding personal, professional and pedagogical and musical and professional qualities of the teacher is optimal. Among the conditions for the cultural creative activity of a modern teacher-musician are: ensuring a humanistic and business style of communication, an individual approach taking into account the musical talent of schoolchildren, optimistic forecasting and creating situations of success for each child, diversity and rationality of the combination of types of musical activity, stimulation of student activity, wide use of the game, creative orientation of pedagogical activity, etc.



Currently, Olga Lobova's research interests include the theory and methodology of musical education of schoolchildren and musical and pedagogical training of future teachers; the development of educational literature on musical art for secondary schools. She actively participates in relevant international, all-Ukrainian and regional conferences and seminars, and closely cooperates with art teachers and fellow teachers from different regions of Ukraine.



*Textbooks “Art” for the New Ukrainian School*

She is the author of about 180 scientific works with a total volume of over 400 printed sheets, in particular, the sole author of the curriculum “Music, grades 1-4”, 30 textbooks “Music”, “Musical Art” and “Art”, which are winners of all-Ukrainian textbook competitions and published by

state order under the seal of the Ministry of Education and Science of Ukraine. 12 textbooks are published not only in Ukrainian, but also in Polish, Hungarian, Romanian and other languages. A set of textbooks for the integrated course “Art” for primary school students was created for the New Ukrainian School.

Olga Lobova is a co-author of the Basic Curriculum for Musical Arts for Grades 1-4 (2011) and Model Programs “Art. Grades 5-6” and “Art. Grades 7-9” for the ZZSO (2021, 2023). Her monograph “Formation of the Foundations of Musical Culture of Younger Schoolchildren: Theory and Practice” (2010) became the winner of the International Competition of Scientific and Educational-Methodological Works on Problems of Pedagogical and Artistic Education (Kyiv).

O. V. Lobova is the head of the scientific school on problems of artistic education of schoolchildren and cultural training of students of higher education institutions, acts as the chairman and opponent at dissertation defenses. Under her supervision, 8 dissertations were defended: 6 candidate dissertations in the specialties 13.00.01, 13.00.02, 13.00.04 and 2 dissertations for the degree of Doctor of Philosophy in the specialty 014 – “Secondary Education (Musical Art)”.

Olga Volodymyrivna is a teacher with a high level of scientific, theoretical and methodological training, who knows her subjects perfectly, is fluent in teaching methods, uses innovative technologies, and works hard to improve the forms and methods of organizing the educational process. Her lectures and seminars are characterized by a high content of educational material, rational use of time, and favorable psychological and pedagogical conditions for effective student learning.

O. V. Lobova optimizes the teaching of theoretical and practical disciplines by developing her own lecture courses “Theory and Methods of Music Education”, “Musical Art with Teaching Methods”, “Technologies for Studying Artistic and Technological Educational Branches”, “Theory and Practice of General Art Education”, etc. She is a developer of relevant and modern elective disciplines. Thus, in 2024, she created the teaching and methodological manual “Musical Education of Junior School Students in the Conditions of the New Ukrainian School” and methodological recommendations for studying the elective academic discipline “Specifics of Musical Education of Junior School Students in the New Ukrainian School”. Olga Volodymyrivna Lobova is a creative, purposeful, tolerant, disciplined, and friendly person. For her high personal moral qualities, professionalism in her work, creativity, and enthusiasm in her scientific activities, she enjoys authority and respect among her colleagues and students.

***CHERKASOV Volodymyr Fedorovych,***

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**THE FORMATION OF THE SCIENTIFIC,  
EDUCATIONAL AND CREATIVE ACTIVITIES OF  
MARINA ANATOLIEVNA MYKHASKOVA**

For their time, and even more so for future generations, the greatest mark is left by cultural figures, educators, and scientists, thanks to their significant contributions to the spiritual and cultural heritage of the people, to history, and national thought. In this aspect, the scientific, artistic, and educational activities of the professor of the Department of Musicology, Instrumental Training, and Methods of Music Education of the Khmelnytskyi Humanitarian and Pedagogical Academy, Marina Anatoliyivna Mykhaskova, deserve attention.



*Professor  
M. A. Mykhaskova*

The scientist was born on December 31, 1974 in the city of Komsomolsk (Gorishni Plavni), Poltava region. Since childhood, she was fond of music, so she chose the profession of a teacher-musician. In 1994, she graduated with honors from the Khmelnytskyi Music College and received the qualification of a teacher of music and theoretical disciplines. She received her qualification as a music and ethnology teacher after graduating from the Music and Pedagogical Faculty of the Volodymyr Vynnychenko Kirovograd State Pedagogical University in 1999.

She began her professional career as a teacher of music theory courses at the Khmelnytskyi Pedagogical College in 1999. She immersed herself in her work and prepared educational and

methodological support for the subjects she taught (“Musical Pedagogy”, “Harmony”, “Methodology of Modern Music Pedagogical Research”, “Theory and Methods of Music Education”, “History of Foreign Music”, “History of Ukrainian Music”, etc.). In the following years, he creates methodological recommendations and programs of academic disciplines for these and other subjects (Harmony: methodological recommendations and teaching programs [for students of the specialty 014 Secondary Education (Musical Art)]. Khmelnytskyi: KhSPA, 2019. 16 p.; Histories of Foreign Music: methodological recommendations and teaching programs [for students of the specialty 014 Secondary Education (Musical Art)]. Khmelnytskyi: KhSPA, 2019. 16 p.; History of Ukrainian Music: methodological recommendations and teaching programs [for students of the specialty 014 Secondary Education (Musical Art)]. Khmelnytskyi: KhSPA, 2019. 19 p.; Music Pedagogy: methodological recommendations and teaching programs [for students of the specialty 014 Secondary Education (Musical Art)]. Khmelnytskyi: KhGPA, 2019. 32 p.; Theory and methodology of musical education: method. recom. and program. teaching. dissertation [for students of the specialty 014 Secondary Education (Musical Art): second (master's level of higher education)]. Khmelnytskyi: KhGPA, 2019. 18 p.).

Knowledgeable, energetic and sincere, Maryna Anatoliivna at the beginning of her professional activity gained authority among colleagues and student youth. The originality and creative approach of the young teacher was noticed by the rector of the academy (1996-2005) M. M. Darmansky and suggested that she try her hand at science in the postgraduate program of the Mykola Gogol Nizhyn Pedagogical University (correspondence department, 2001-2005). The studies ended with the successful defense of a candidate dissertation in the specialty 13.00.02 – theory and methods of teaching music and music education on the topic “Formation of professional competence of a future music teacher” in 2007 at the specialized Academic Council of the National Pedagogical University named after M. P. Dragomanov. The scientific supervisor of the work was Alexander Yakovlevich Rostovsky – Doctor of Pedagogical Sciences, Professor, to whom Marina Anatoliivna expresses deep respect and gratitude, and for many years recalls his support and scientific guidance, noting: “With his wise words, analytical mindset, tact and exceptional sincerity and nobility, he was and is an example for me”. In the dissertation work of M. A. Mykhaskova, for the first time in the system of higher music and pedagogical education, the content and structure of the professional competence of a future music teacher were revealed; the concept of “professional competence of a future music teacher” was specified; a system of criteria and indicators of its formation was defined; a methodology for the formation of professional competence of a future music teacher based

on content dominant lines (“World of Music”, “Music in Me”, “I am in Music”, “I am in Music and Pedagogical Activity”) was introduced into the educational process, when the content of professional training, being implemented in specific educational disciplines, is united by common points of intersection, which are: the emotional nature of musical art, the subjective attitude of the individual to music, the pedagogical orientation of the individual.

In 2008, M. A. Mykhaskova was appointed to the position of Head of the Subject (Cycle) Commission of Music-Theoretical Disciplines and Professional Methods of the Khmelnytskyi Humanitarian-Pedagogical Academy, and from 2012 to 2021 – Head of the Department of Theory and Methods of Musical Art.

Under her leadership, the department staff carried out scientific, educational, methodological, educational and practical training of specialists in the specialty 014 Secondary Education (Musical Art) at the educational and qualification levels of “junior specialist”, “bachelor”, “master”. Scientific research by members of the department was carried out in the context of the implementation of the complex scientific topic “Professional Training of Future Teachers of Musical Art”.

Since 2011 (annually) Maryna Anatoliivna organizes and conducts the All-Ukrainian scientific and practical conferences “Actual issues of artistic pedagogy” and ensures the publication of the collection of scientific works “Actual issues of artistic pedagogy” as the executive secretary.

Maryna Anatoliivna is the initiator and organizer of the annual student scientific and practical conferences “Theoretical and methodological foundations of the development of musical education in Ukraine” (2011-2024), and the editor of the annual collection of student articles “Problems of artistic pedagogy” (2011-2024).

As the head of the Department of Theory and Methods of Musical Art M. A. Mykhaskova carried out work on organizing the teaching materials of the department's teachers and was responsible for the release of the annual collection (2013-2021) of teaching materials “Issues of professional competence of a future music teacher (musical and theoretical disciplines)”.

M. A. Mykhaskova constantly and steadily worked to improve her scientific level. Thus, in 2010 she was awarded the academic title of Associate Professor of the Department of Theory and Methods of Arts of the Khmelnytsky Humanitarian and Pedagogical Academy. In 2020, at the Specialized Academic Council of the Khmelnytsky Humanitarian and Pedagogical Academy, she defended her doctoral dissertation in the specialty 13.00.04 – Theory and Methods of Professional Education on the topic “System of Formation of Professional Experience of Musical and

Pedagogical Activity of Future Teachers of Music”, the scientific consultant of which was Doctor of Pedagogical Sciences, Professor Inna Mykhailivna Shorobura.



*Participants of the scientific and practical conference*

The basis of the scientist's doctoral dissertation was the theoretical substantiation of the author's concept of the formation of professional experience of musical and pedagogical activity of future teachers of music, based on integrativity, complexity, national specificity, and systematicity. The author developed and substantiated a pedagogical system for the formation of experience in musical and pedagogical activity of future teachers-musicians, which combined the methodological, theoretical, technological, and diagnostic levels; designed a structural and functional model of the pedagogical system, consisting of five blocks: target, conceptual, heuristic, algorithmic-processual, and creative-resultant; characterized the pedagogical conditions for the formation of professional experience in musical and pedagogical activity of future teachers of musical art; updated and introduced into scientific circulation new approaches to the process of forming professional experience in musical and pedagogical activity of future teachers of musical art; determined the structure of the professional experience of the musical and pedagogical activity of the future teacher of music art (cognitive, productive-practical,



communicative, emotional-value, organizational-prognostic and creative components), and also determined their criteria and indicators. The result of scientific research was a monograph (System of formation of professional experience of musical and pedagogical activity of future teachers of music art: monograph; scientific editor I. M. Shoroburi. Khmelnytskyi: FOP Strykhar A. M., 2020. 521 p.).

Today, Maryna Anatoliivna is the author of over 110 publications (85 of them are professional publications of category B), including 3 articles in Web of Science publications (Vatamaniuk H., Khanykina N., Povalii T., Mykhaskova M., Ilinitzka N. The role of teacher in the multicultural competence development of students of higher educational institutions. *Laplace em Revista (Internationai)*, vol. 7, n.1, Jan.-Apr. 2021, p. 506–515; Ihor Hasiuk, Iryna Darmanska, Maryna Mykhaskova, Leonida Pisotska, Oleh Sukhovirskyi. Assessment of Sustainable Development of the Educational Sphere of Ukraine in the Paradigm of European Integration Processes. *Revista Românească pentru Educație Multidimensională*. June 2022, Volume 14, Issue 2, p. 136–155; Shcherbac I., Mykhaskova M., Parfentieva I., Ilinitzka N., Oleksyuk O. The impact of the pandemic on the development of distance learning technologies in the training of music teachers. *Amazonia Investiga*. 2022. Volume 11, Issue 53. Pages 34–44.); 2 monographs. 307); 2 teaching aids (Methodology of forming professional competence of a future music teacher: Textbook. Khmelnytskyi: KhGPA, Higher School 2011. 116 p.; Methodological recommendations for the special course “Artistic Practicum”: teaching aid. Khmelnytskyi: FOP Strykhar A. M., 2020. 88 p.).



*Speech by Professor M. A. Mykhaskova at the International Scientific and Practical Conference*

Her works are known not only in Ukraine, but also abroad. It is gratifying that the scientist does not stop there, constantly improves her professional qualifications and scientific level, takes an active part in international, all-Ukrainian, inter-university scientific and scientific-practical conferences, methodological seminars (based on the academy and other higher education institutions in Ukraine

and abroad), analyzing current issues of higher musical, pedagogical and artistic education.

Against the background of significant changes in the political, socio-economic and cultural life of society, which caused radical changes in the higher education system of Ukraine at the beginning of the 21st century, influenced the professional training of specialists in the field of music and pedagogical education, forced to find new forms of professional training, introduce modern interactive technologies and innovative teaching methods capable of ensuring the competitiveness and mobility of graduates of higher educational institutions.

In particular, a significant contribution to the development of pedagogical thought was made by the author's research on the paradigm of education development in Ukraine, the role of the teacher in the formation of multicultural competence of students, the personally oriented orientation of pedagogical education, etc. One of the main vectors of scientific research of Professor Marina Mykhaskova is the professional training of future teachers of music, where, in particular, the author analyzed foreign experience in training music teachers, various models and methodological foundations of professional training, problems of music educational activities and teaching of artistic disciplines, mutual coordination between subjects and a comprehensive approach in music pedagogical education; educational and qualification characteristics and functions of the activity of a music teacher; ideas for using individual research educational tasks; features of preparing research works of a music pedagogical direction; the role of Ukrainian musical folklore and folk art in the activities of a future teacher-musician; features of the development of communication skills; distance learning technologies in professional education, etc.

In the context of music-theoretical training of future teachers of musical art, the researcher offers new approaches to teaching the educational components "History of Ukrainian Music", "History of Foreign Music", "Musical Pedagogy", "History of Music Education", "Methodology of Teaching Music-Theoretical Disciplines", a special course or optional discipline "Artistic Practicum".

A significant contribution of Professor M. A. Mykhaskova's contribution to the formation of a new paradigm of competency-based training of future music teachers in Ukraine was the publication of the textbook "Methodology of Formation of Professional Competence of a Future Music Teacher", in which the author analyzes the features and problems of professional training of music teachers, clarifies various approaches to the concept of "competence", develops a structure, criteria for

formation, psychological and pedagogical diagnostics of the formation of the quality under study and the methodology for its formation.

In line with the orientation of domestic musical and pedagogical thought at the beginning of the 21st century. on teaching an integrated course “Art”, which also included musical art, the search for new approaches to the methodology of teaching musical art in the works of Professor Marina Mykhaskova concerns traditional and innovative methods of working with schoolchildren; highlights new approaches to the development of vocal and intonation skills in the process of singing.

A new direction of the scientist's professional activity is the development of theoretical and methodological foundations for working with inclusive children and the use of music therapy in music lessons in ZZSO.

The author's scientific achievements are considered valuable because, as a result of the research and generalizations conducted, knowledge of music, choreography, fine arts, architecture, the creation of plastic improvisations, the use of innovative teaching methods, the improvement of performing and methodological skills, and the methods of interpreting musical works are used in the practice of training future teachers of music.

In her research, the scientist pays considerable attention to the analysis of the features of the professional training of future teachers of music in domestic and foreign theory, and the substantiation of forms and methods of professional training of teacher-musicians.

A significant contribution to the disclosure of the history of the formation and development of the music and pedagogical specialty of the Khmelnytsky Humanitarian and Pedagogical Academy was the research of M. A. Mykhaskova on the history of the Department of Theory and Methods of Music Education, the activities of outstanding teachers of music specialties, the history of the creation and functioning of the institution's creative collectives, and repertoire collections. The author's useful scientific generalizations were the comparison of the pedagogical guidelines of musician-teachers regarding performing independence and the principles of performing pedagogy of F. Blumenfeld, G. Neuhaus, F. List, and M. Lysenko.

A new direction of the teacher's professional activity in recent years has been the leadership of the project group (since 2020) of the educational and professional program of the second (master's) level of higher education in the specialty 014 Secondary Education (by subject specializations), specialization 014.13 Secondary Education (Musical Art) at the KhPA.

In 2021, M. A. Mykhaskova received the “GRAND PRIX” of the 1st International Competition of Educational, Methodological and Creative

Works (Distance) “CA MUSIC” (11/23/2021 – 12/03/2021) in Istanbul (Turkey) for the educational and methodological development/manual “System for the Formation of Professional Experience in Musical and Pedagogical Activities of Future Teachers of Music”.

Another important vector of Professor Marina Anatoliivna’s activity is active participation in the certification of scientific and pedagogical workers: she acts as an official opponent at the defense of scientific theses, a reviewer of dissertation research and a member of one-time specialized Academic Councils. She devotes a lot of time and effort to supporting and assisting colleagues in their scientific endeavors and teaching activities. In particular, she is a reviewer of a number of teaching aids and monographs, systematically prepares responses to abstracts.

Maryna Anatoliivna also pays a lot of attention to student scientific work. Thus, since 2017, she has been the head of the organizing committee/jury of the All-Ukrainian Student Olympiad in the specialty “Musical Art” (2017-2019) and the head of the All-Ukrainian Competition of Student Scientific Works in the specialty “Musical Art” (2020-2022).

2023 will remain memorable in the creative biography of the young professor M. A. Mykhaskova, when she was awarded the academic title of professor.

One of the types of activity of M. A. Mykhaskova is creative work, which requires the search for interesting and new forms of implementation. Thus, among the events in which she participated, it is worth mentioning the department weeks, advanced training courses, musical lectures (“Jazz”, “The World of Love, Tenderness and Poetry in the Music of C. Debussy (Impressionistic Moments)”; “Anniversaries of Ukrainian Classics”; “The Soul of Ukrainian Song – P. Mayboroda”); “Student’s Day”; musical and theatrical performance “Kalyta’s Festival”; musical and theatrical event “Meeting of Spring”; recording of a musical and educational program on the regional radio dedicated to the composer M. Lysenko (hosted by E. Belova); recording of a musical and journalistic program dedicated to M. Lysenko on the TV channel “Podillia-Center”; an evening in memory of the Dean of the Faculty of Arts of the KhGPA O. I. Popyk; an outing seminar in the village of Chorny Ostriv dedicated to the 202nd anniversary of F. Liszt; presentation of the creative work of S. I. Zaverukha “From Theory to Practice”; presentation of the educational and methodological manual “Musical Meridian – 2” (with the author’s work of M. A. Mykhaskova “Fuga”); career guidance meeting at secondary school No. 4 (Horodok); project of career guidance work and multimedia presentation (video) of the specialty “Musical Art” for admission to the KhGPA; evening in memory of N. Ilinitzskaya “With Music Forever”, etc.

Tireless work, deep dedication to the cause, high education and erudition, rich practical experience, professionalism, organizational and creative potential, a sense of responsibility combined with benevolence and humanity – all these features are inherent in the activities of Professor Marina Anatoliivna Mykhaskova.

For many years of conscientious work, significant contribution to the professional and scientific training of pedagogical personnel, student youth and high level of teaching subjects of the music-theoretical cycle, M. A. Mykhaskova was awarded an honorary diploma of the Ministry of Education and Science of Ukraine (2007). Thus, in general, her scientific, educational and creative progress as a teacher-musician, scientist and mentor is aimed at the development of musical and pedagogical education, the activation of promising scientific directions in the training of teachers of musical art.

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## **LIFE PATH AND PROFESSIONAL ACHIEVEMENTS OF PROFESSOR N. G. MOZGALOVA**

In today's difficult conditions, music pedagogy occupies a worthy place among scientific fields. Its development is the achievement of the work of many researchers who are the authors of various scientific concepts. Natalia Georgievna Mozgaleva is one of such scientists. Her scientific achievements have a significant impact on modern research. Deep knowledge in the field of music education, pedagogy, teaching methods,

practical experience in a higher education institution, mastery of modern methods of scientific research, the ability to transfer knowledge through scientific publications, lectures, conferences determine the value of Natalia Georgievna Mozgaleva's activities. N. G. Mozgaleva was born in Vinnytsia.



*Professor  
N. G. Mozgaleva*

She graduated from secondary school No. 2. In 1978, she entered the Vinnytsia Music College named after M. D. Leontovych in the piano class, which she graduated with honors. From 1984 to 1989, she studied at the I. P. Kotlyarevsky Kharkiv Institute of Arts in the piano class with Professor S. Yu. Yushkevych (specialty), Associate Professor E. S. Serebryanikova (concertmaster class), Associate Professor O. M. Mogilevskaya (chamber ensemble). N. G. Mozgaleva remembers her teachers with gratitude and warmth. They laid the foundations of musical knowledge and professional skills. Daily long-hour classes encouraged her to continue working and achieving new

heights. Life in Kharkiv, attending performances and concerts formed aesthetic tastes and performing views. Later, this would become the basis of scientific works and practical recommendations.

Since 1982, N. G. Mozgaleva works at the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University, first as an accompanist, then as a teacher, senior teacher, associate professor, professor of the Department of Musicology and Instrumental Training. Since 2016, she has been working as the head of the Department of Musicology, Instrumental Training and Choreography. In 1999-2002, she studied at the postgraduate course of the M. P. Dragomanov National Pedagogical University. In 2002, at the M. P. Dragomanov National Pedagogical University under the supervision of Doctor of Pedagogical Sciences, Professor O. P. Shchelokova, she defended her candidate's thesis "Formation of musical thinking of a future music teacher in the process of instrumental training" in the specialty 13.00.02 Theory and methods of teaching music and music education. The dissertation is devoted to the problem of forming the musical thinking of a future teacher in the process of instrumental training.

It is proven that the effectiveness and artistic-pedagogical interactions of the formation of musical thinking will increase if the gradual development of students' creative independence is ensured in the process of stage-by-stage instrumental training. It is noted that "instrumental training is





*Master class on “Musical Art”*

a necessary component of the professional training of a music teacher, contributes most to the individual and professional growth of the personality, therefore it is a significant factor in the formation of musical thinking in the unity of acquiring the direction of motives, achieving musical and performing competence, equipping with musical and pedagogical knowledge, and developing creative independence” [1, p. 10]. The main content of the dissertation is reflected in six

individual publications in professional scientific publications.

In 2005, she received the title of Associate Professor of the Department of Ensemble Playing and Pop Art at the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University.

From 2008 to 2011, she studied at the M. P. Dragomanov National Pedagogical University, specializing in the theory and methodology of music education. In 2012, she defended her doctoral dissertation “Theory and methodology of instrumental and performing training of future music teachers” at the M. P. Dragomanov National Pedagogical University, specializing in the theory and methodology of music education, with the scientific consultant being Doctor of Pedagogical Sciences, Professor O. P. Shchelokova. The dissertation substantiates and develops the concept of instrumental and performing training of music teachers in higher educational institutions, and a model of instrumental and performing training is proposed. The leading directions of its modernization were determined as the orientation of the process of learning to play musical instruments on a dialogic strategy of communication, the active involvement of students in research activities, the use of a complex of pedagogical practices for the purpose of practical application of the acquired scientific knowledge and performing skills and abilities. The results were tested at international and all-Ukrainian scientific and practical conferences. During the defense of her doctoral dissertation, she received positive feedback from her opponents – Doctor of Pedagogical Sciences, Professor, Full Member of the National Academy of Pedagogical Sciences of Ukraine Volodymyr Ivanovich Bondar, Doctor of Art History, Professor

Valeria Dmytrivna Shulgina, Doctor of Pedagogical Sciences, Associate Professor Olga Volodymyrivna Lobova. In 2015, N. G. Mozgaleva received the title of Professor of the Department of Musicology and Instrumental Training of the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University. Natalia Georgievna teaches the disciplines “Theory of Musical Interpretation”, “General Instrumental Training”. The course “Theory of Musical Interpretation”, which is important for the professional development of students of the specialties 014.13 Secondary Education (Musical Art) and 025 Musical Art, covers a wide range of topics related to the theory of musical interpretation, theoretical and practical classes on the analysis of musical works. The classes use various teaching methods, students are actively encouraged to participate in discussions and discussions of the educational material. The course “General Instrumental Training” involves studying the basic techniques of playing the piano, interpreting musical works. Students not only receive theoretical knowledge, but also practical skills that they can use in their professional activities.

Awards and distinctions: Honorary Diploma of the Mykhailo Kotsiubynskyi VDPU (2016, 2019, 2021), Honorary Diploma of the Vinnytsia Regional State Administration and Regional Council (2021), Letter of Appreciation from the Ministry of Education of Ukraine (1998).

The sphere of scientific interests of Natalia Georgievna is art pedagogy, psychology of art, instrumental performance, choreographic art, polyartistic education of future teachers of art disciplines, media literacy, emotional and intellectual potential in the development of the creative personality of a music teacher, the use of ICT tools in the process of professional training of future teachers of musical art, performing skills of pianists, genre and style aspects of musical interpretation. Of particular interest are works that reveal theoretical and methodological problems of professional training of future teachers of musical art and choreography. Among the latest studies is the study of the genre-stylistic development of future teachers of music and choreography.

This problem is relevant, since in the process of training teachers of music and choreography, an important place is occupied by the formation of genre-stylistic performance standards in students [2]. Also, the study of the performance self-efficacy of future teachers of music and choreography. It ensures the success of the artistic and pedagogical field, readiness for creative self-realization in the 21st century [3].

Natalia Georgievna's scientific works reflect current problems and challenges in the field of music education, are based on a deep analysis of scientific sources and theories. They have practical value for teachers of

music and choreography, students of art education and other specialists in this field. In her works, Natalia Georgievna often analyzes the relationships between music education and other areas, integrates knowledge from various fields, such as pedagogy, musicology, psychology.

Natalia Georgievna is the author of 126 scientific works, including: 1 individual monograph, 2 foreign collective monographs, 1 collective monograph, 3 textbooks, 61 articles in domestic professional publications, 5 articles in publications indexed in Web Of Science and SCOPUS.

1. Moskvichova, Y., Mozgalova, N., Shcholokova, O., Baranovska, (2019). Historical Prerequisites for the Formation, Worldview, and Aesthetics of Romanticism: Specificity of the Ukrainian Model. *Journal of History Culture and Art Research*, 8(4), P. 300–312.

2. Mozgalova N. G., Liva N. V. Reception of the sacred in European musical culture of the second half of the 20th – early 21st centuries: methodological aspect // *Bulletin of the National Academy of Management Personnel of Culture and Arts. K.*, 2017. P. 100–105.

3. Mozgalova, N. G., Baranovska, I. G., Hlazunova, I. K., Mikhailishen, A. V., Kazmirschuk, N. S. Methodological foundations of soft skills of musical art teachers in pedagogical institutions of higher education. *Linguistics and Culture Review* 5(S2), R. 317–327.

4. Kazmirschuk Natalia, Baranovska Iryna, Mozgalova Nataliia, Shcholokova Olga, Podorozhnyi Vadym. Methodological aspects of teacher training for theatrical activities with pupils. *Society. Integration. Education* 2021. Volume I, P. 235–247.

5. Vereshchahina-Biliavska O., Mozgalova N., Baranovska I., Moskvichova Y., Cherkashina O. Anthropological dimensions of the modern musical art of Eastern Europe. *Society. Integration. Education. Proceedings of the 15th International Scientific Conference. Volume IV*, May 28th–29th, 2021. Rezekne Academy of Technologies, Rezekne, Latvia. R. 716–726.

#### **Articles in Ukrainian professional publications**

1. Мозгальова Н. Г., Мартинюк А. А., Бондарчук О. П. Дистанційне навчання у формуванні фахової компетентності музикантів. *Журнал “Наукові перспективи”* (Серія “Державне управління”, Серія “Право”, Серія “Економіка”, Серія “Медицина”, Серія “Педагогіка”, Серія “Психологія”). 2022. Вип. 1(19). С. 499–507.

2. Теплова О. Ю., Мозгальова Н. Г., Мартинюк А. А. Інноваційні підходи до вивчення музично-теоретичних дисциплін в системі підготовки майбутніх учителів музичного мистецтва. *Педагогічна освіта: теорія і практика: Збірник наукових праць / Кам'янець-Подільський національний університет імені Івана Огієнка; Інститут педагогіки*

НАПН України [гол. ред. Бахмат Н. В.]. 2022. Вип. 32 (1-2022). С. 308–318.

3. Мозгальова Н. Г. Методологічні засади формування художньо-виконавської самоефективності майбутніх учителів музики та хореографії. Наукові перспективи. Серія: “Педагогіка”. 2022. Випуск № 10(28). С. 324–335.

4. Мозгальова Н. Г., Новосадова А. А., Лученко О. В., Соколова О. В. Вивчення жанрово-ритмічних особливостей музичних композицій у професійній підготовці майбутнього викладача хореографії. Науковий часопис НПУ імені М. П. Драгоманова. Педагогічні науки. 2023. Вип. 29. С. 63–39.

5. Мозгальова Н. Г. Художньо-виконавська діяльність майбутніх учителів музичного мистецтва: емоційно-стильовий аспект. Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка. 2023. Вип. 63. С. 242–247.

6. Новосадов Я. Г., Мозгальова Н. Г. Історія становлення флейтового мистецтва. Науковий часопис НПУ ім. М. Драгоманова Теорія і методика мистецької освіти. 2023. Вип. 29. С. 222–229.

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*Participants of the scientific and practical conference in Vinnytsia*

Professor N. G. Mozgaleva is a member of the editorial board of scientific journals: “Southern Ukrainian Art Studios”, “Scientific Journal of the National Pedagogical University named after M. P. Dragomanov. Series 14. Theory and Methods of Art Education”, “Scientific Notes. Series: Pedagogical Sciences” of the Transcarpathian Hungarian Institute named after Ferenc Rákóczi II, “Problems and Innovations in Art, Technological and Professional Education” of the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University, editor of the collection of scientific works of students and postgraduates “Current Problems of Music Education and Upbringing” of the Vinnytsia State Pedagogical University.

In 2023–2024, she participated in the “ERASMUS Jean Monnet” program as a project manager.

Organizer of musical and choreographic competitions – “Vinnytsia Tepsichore”, Open Competition of Young Performers on Brass, Woodwind and Percussion Instruments, Pop and Jazz Art Competition “Jazz Carnival” N. G. Mozgaleva is a member of the jury of international competitions: “Podilskyi Vodograi” (2016-2024), Prize Lanchano (2018), “Musical Dyvotsvit” (Kryvyi Rih, 2019), Art-Klavir (Kyiv, 2019), “Pereyaslivskyi Divograi” (Pereyasliv-Khmelnyskyi, 2019, Carnival” (Vinnytsia, 2023). N. G. Mozgaleva has prepared about 30 laureates of international and all-Ukrainian music festivals and competitions. Among them: Anna Nazarchuk, Kryvorutskyi Svyatoslav, Ivanchenko Diana – laureates of the 10th International Polycultural Festival-Competition “Pereyaslavskyi Divohrai” (May 10-11, 2023), Nazarchuk Anna-laureate of the 10th International Competition of Young Performers “Podilskyi Vodograi” (May 10-15, 2023), Nazarchuk Anna, Ivanchenko Diana – laureates of the 3rd International Two-Round Festival-Competition “Musical Divotsvit” (May 30-31, Kryvyi Rih), Kryvorutskyi Svyatoslav, Nazarchuk Anna – laureates of the International Polycultural Festival-Competition “Pereyaslavskyi Divohrai” (May 15-16, 2024, Pereyaslav-Khmelnyskyi).

She often acts as an opponent and reviewer of dissertation research. She is currently the scientific supervisor of three postgraduate students: postgraduate student A. A. Novosadova, research topic “Formation of genre-style competence of future teachers of musical art and choreography”, postgraduate student Ya. G. Novosadov, research topic “Formation of timbre-orchestral intonation skills in the process of instrumental and performing training of bachelors of musical art”, postgraduate student V. Balan, research topic “Formation of application-positional thinking of student musicians (bayanist) in the process of instrumental and performing training”.



*Participants of the International Competition in Italy*

Doctor of Pedagogical Sciences, Professor N. G. Mozgaleva has made a significant contribution to the development of musical pedagogy. Analysis of her scientific work confirms a broad research interest in the theory and methods of professional training of future teachers of musical art and choreography.



*After defending the PhD thesis*

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## **THE FORMATION OF THE PERSONALITY OF IRINA IVANOVNA POLUBOYARYNA AS A MUSICIAN AND EDUCATOR**



*Professor  
I. I. Poluboyaryna*

Starting the story about the creative and pedagogical activity of I. I. Poluboyaryna, it is worth remembering with warmth and great gratitude her parents: Ivan Vasilyevich and Anna Volodymyrivna Poluboyaryna. In the early 60s, they, having given up the most necessary things for themselves, bought their daughter a piano.

It is very difficult to begin memories of the beginning of musical activity... Many years have passed since her parents brought Iryna Ivanovna to the children's music school No. 3 in the city of Kharkov to the class of the outstanding piano teacher, a man with a capital letter, Yevgeny Nikolaevich Sinyakov, and in the music theory class Diana Vitalievna Pitereva.

These people contributed to the choice of Iryna Ivanovna's future profession. In addition to the setting of the hand, Yevgeny Nikolaevich formed the musical taste, musical culture, musical thinking and imagination of his pupils. During the years of study at the school, the hero of the publication learned a rather complex piano repertoire: from the inventions of J. S. Bach to the Italian Concerto and Preludes and Fugues from the cycle of the DTK classic; from the etudes of K. Czerny to the Etudes and Waltzes of Frederic Chopin; from the Sonatinas of L. Beethoven to the 17 Sonatas of the composer, this series can be continued for a long time.

Preparations for concerts and competitions took a lot of time not only during the school year, but also during the holidays. It is worth thanking the school teachers for focusing their studies on obtaining the greatest possible amount of knowledge and skills from Iryna Ivanovna. To Yevgeny Mykolayovych Sinyakov and Diana Vitaliyevna, a low bow and words of great gratitude, for having seen the makings of a musician; for their difficult, painstaking and, of course, difficult work as a teacher. Their humanity, decency, and honesty became a model for the students for life.

And then there was study at the Kharkiv Music School named after B. Lyatoshynsky, majoring in piano, in the class of Mykola Pavlovich Dubinenko. With gratitude, we must recall the lessons on the history of foreign music by E. A. Bortnovskaya, music theory by A. K. Kalina, and the concertmaster class by I. D. Golub. The wonderful highly professional teaching staff of the school gave the students of the institution a further impetus in the development of performing skills. Words of gratitude to all the teachers of the school who are involved in the professional development of the students of the educational institution.

In 1977, Iryna Ivanovna entered the Kharkiv Institute of Arts, today this educational institution is called the Kharkiv National University of Arts named after I. P. Kotlyarevsky. The hero of the publication was lucky enough to study in the class of the candidate of art history, People's Artist of Ukraine, Professor Tatyana Borisovna Verkina, an outstanding person of great domestic culture, an intellectual and an Intellectual with a capital letter. The bright figure of the teacher became the basis for the foundation of the Kharkiv Piano School, where hundreds of highly professional musicians who work in all corners of the world have been trained. In classes with Tatyana Borisovna, students were taught to read world literary classics, poetry, visit art museums, and study the musicological heritage.

Studying the works of a particular composer, T. B. Verkina demanded from her students a complete knowledge of the style, genre features of the work. On holidays, the students of the class gathered at Tetyana Borisovna's house and played music, discussed future musical projects, piano repertoire.

Tetyana Borisovna's mother, Lidia Ivanovna, was a person with whom the students of the class could share the most secret. The Teacher's apartment on Lermontovskaya Street in Kharkiv remained their home for many years and after graduation.

During 2003-2020, Tetyana Borisovna held the position of rector of the I. P. Kotlyarevsky State University of Music. The University of Corrections became one of the most powerful institutions of higher art education in Ukraine. Conducted under the leadership of T. B. Verkina International Festival “Kharkiv Assemblies” attracted the attention of outstanding European and world performers of classical music. Thank you, Teacher. Eternal memory to YOU.

In our opinion, it is very important to dwell on the candidate's dissertation of Tetyana Borisovna on the topic: “Actual intonation as a performance problem”, which became the basis of research by many musicologists of Ukraine. We would like to add that in her doctoral research and in subsequent scientific works, Iryna Ivanivna repeatedly referred to the conclusions and conceptual provisions of Tetyana Borisovna's work. Therefore, it is worth giving an abstract of the work.

T. B. Verkina's dissertation examines musical performing art as a creative practice, that is, a way of consolidating, reproducing, and developing a person's musical experience. The “actual existence” of a musical work in the process of performing it for listeners is characterized. The ways and means of actualizing a musical work that have been formed in the history of European music are determined. The process of transforming a musical text into a sound phenomenon is traced using the material of the piano sonata op. 27 No. 1 by L. van Beethoven, “Kreisleriana” by R. Schumann, and the works of V. Bibik (the Fifth and Seventh piano sonatas, a vocal cycle on verses by A. A. Akhmatova). The experience of actualizing musical classics in modern Ukrainian culture, which is associated with the organization and holding of international classical music festivals “Kharkiv Assemblies” (1991–2007), is also summarized.

By the way, the International Festival “Kharkiv Assemblies”, which was initiated by Tetyana Borisovna and a group of university teachers, became a truly bright phenomenon in the cultural life of Kharkiv, the whole country and the world for many years.

It should be noted that after graduating from the institute, Iryna Ivanivna began her development as an accompanist and teacher. She worked at the Kharkiv Pedagogical Institute named after G. S. Skovoroda at the Department of Music and Fine Arts and the Kharkiv Pedagogical College. It was in the college that the formation of a scientist began. After

approving the topic of her candidate's dissertation, she mastered computer skills. The time spent in the Kharkiv Regional Scientific Library named after S. Korolenko remained in the scientist's memory as a time of knowing the truth, accumulating knowledge in pedagogy and psychology, and theoretical reflections.

The topic of Iryna Ivanovna's PhD thesis was approved in the following wording: "Formation of professional competence of future music teachers in a pedagogical college" in the specialty 13.00.04 – theory and methodology of professional education. The defense took place at Ivan Franko Zhytomyr State University in 2008. We would like to express our gratitude to the official opponents: Doctor of Pedagogical Sciences, Professor Valery Fedorovych Orlov; Candidate of Pedagogical Sciences, Associate Professor Olena Yevgeniyevna Antonova, in the future Doctor of Pedagogical Sciences, Professor; Academic Secretary of the Specialized Academic Council Natalia Andriyevna Seyko; Deputy Head of the Specialized Academic Council Oleksandra Antonivna Dubaseniuk. Communication with these scientists has greatly contributed to the scientific growth of the heroine of this publication.

The dissertation research for the degree of Candidate of Pedagogical Sciences is devoted to the problem of forming professional competence of future music teachers. Based on the analysis of literary sources, the concept of "professional competence of music teachers" is clarified.

The structure of professional competence of a future music teacher is determined. The psychological and pedagogical conditions for the formation of professional competence are substantiated. A process model and pedagogical technology for the formation of professional competence of future music teachers in a pedagogical college are developed, theoretically substantiated and experimentally tested; criteria, indicators and levels of formation of professional competence of future music teachers are determined. It is established that the effective formation of professional competence is facilitated by the use of such forms of educational and educational activity as: work of creative circles; performance of creative independent tasks; conducting music lessons at school; conducting psychological and pedagogical trainings, business games.

A special course "Formation of professional competence of future music teachers in the process of preparing extracurricular activities in a comprehensive school" has been developed and implemented.

From 2010 to 2023, Iryna Ivanovna worked at the Kharkiv National University of Arts named after I. P. Kotlyarevsky.

After defending her candidate's thesis, work began on choosing a topic for her doctoral dissertation. Her topic was approved in the following

version: “Theoretical and methodological principles of professional training of gifted students of musical specialties in higher educational institutions”.



*Department of General and  
Specialized Piano, KhNUM  
named after M. Kotlyarevsky*

The study is devoted to the current problem of the theory and methodology of professional education – the training of gifted students of musical specialties in higher educational institutions. The results of the study allow us to draw the following conclusions.

Analysis of the existing Department of General and Specialized Piano of the Kharkiv National University named after M. Kotlyarevsky the state of development of the problem of professional training of gifted students of musical specialties of higher educational institutions in psychological and pedagogical, art history literature confirmed its relevance due to a number of reasons, namely: social demand for a gifted musician, which is determined by the general level of economic, social, and cultural development of society; increasing the social status of the problem of giftedness at the state and international levels; growing interest in the nature of musical giftedness, methods of its detection and development technologies; intensification of the searches of scientists in a certain field; actualization of the problem of training a musically gifted student to work with musically gifted children and youth. Historical and pedagogical analysis made it possible to distinguish five main stages of the formation and development of the domestic system of professional training of musically gifted children and youth.

Despite the diversity of research on the professional training of students of musical specialties, they are all aimed at improving the quality of training, forming mobility and competitiveness of young musicians in the global and domestic labor markets, developing creative potential and personal qualities throughout life. At the same time, a conclusion was made about the insufficient development of the problem of professional training of gifted students of musical specialties in domestic higher music schools. Theoretical generalization of the state of the problem of professional training of gifted students of musical specialties of higher educational

institutions confirmed the need to create conceptual foundations and an effective model of professional training of gifted students of musical specialties.

Based on the conducted categorical analysis, the main definitions were clarified. In the context of the study, the concept of “professional training of gifted students of musical specialties” was explicated, which is defined as a complex pedagogical system aimed at the formation of the motivational sphere, knowledge, skills, personal qualities and provides for the purposeful development of the student’s musical talent, the formation of an individual style of musical activity and readiness to carry out such activities (performing, pedagogical, educational). It is substantiated that the individual style of musical activity of students is considered as a system of methods and techniques of activity, which is determined by the peculiarities of the development of their musical talent, temperament and character, which dynamically develops as a result of their gaining practical experience.

The readiness of musically gifted students for creative musical activity is defined as a holistic, complex personal formation, an integrative quality of personality, which combines the motivation of educational activity and the motivation to achieve success, professional knowledge, skills, abilities, qualities that can be formed under the condition of combining general scientific, psychological and pedagogical, methodological, musicological, research, performing, practical training in the process of special organization of the educational process in a higher educational institution.

The set of initial provisions that constitute the theoretical and methodological basis for solving the problem of professional training of gifted students in musical specialties is substantiated. It is revealed that giftedness is a complex, integrative personal formation. The complexity and multifaceted nature of the problem of professional training of gifted students of musical specialties requires its comprehensive study at different levels of scientific methodology: philosophical, general scientific, concrete scientific. Methodological significance is acquired by such philosophical principles as the unity of the general, particular and individual, natural and social, the principle of integrity (holism). It is important to understand the philosophical categories of possibility and reality. From the position of philosophical methodology, the individual appears as a holistic unity of the natural and social, objective and subjective.

Based on the application of the content analysis method, the essence of musical talent was identified and theoretically substantiated, which is considered as a systemic quality of the personality, a peculiar combination of musicality, strong-willed properties, developed emotional sphere,



intellectual and creative abilities, professional orientation to musical activity, working capacity, responsibility and autonomy, which, provided that there are favorable factors: biological (inheritance), socio-pedagogical (family; educational environment; educational, cognitive and axiological function of musical art; influence and example of teachers) allows achieving high results in creative musical activity. Factor models of talent, musical talent of foreign and domestic scientists were analyzed. Based on the deductive method, the structural components of musical talent were determined, which include general (intellectual-creative) and special (musicality) abilities, the emotional-volitional sphere, and the student's orientation to musical activity.

The concept of professional training of gifted students of musical specialties is defined, substantiated and interpreted. The presented concept is based on the following ideas: improving the professional training of gifted students of musical specialties is aimed at forming a new generation of energetic, capable musicians, ready to work with musically gifted individuals who can achieve high results in musical activity; the development of giftedness of students of musical specialties requires the creation of a holistic, nonlinear, self-managed system that would involve identifying and supporting musically gifted youth, developing their abilities, and stimulating the musical and creative work of students and teachers. It is proven that work with musically gifted students should be purposeful, managed, and systematic; cover all types of training. The methodological and theoretical basis of professional training of gifted students of musical specialties are general scientific (individualization, differentiation, intensification, supervision, interiorization, artistry, integration, integrity) and didactic principles (dialogicity, professional orientation, artistic independence, problem-based learning). The theoretical and methodological principles of professional training of gifted students of musical specialties are the development and implementation of scientific and methodological support, the application by teachers of pedagogical technology for the development of musical talent.

The effectiveness of the use of scientific and methodological support has been developed and identified, which includes a teaching and methodological manual, methodological materials for teachers and students, and a methodological portfolio for studying the process of developing musical talent. The developmental possibilities of the content of the subjects of the performance cycle, in particular "Specialized Piano", "General Piano", the special course "Professional Training of Gifted Students for Working with Musically Gifted Children and Youth" were analyzed and ways of improving the content of these disciplines were proposed with a

view to developing and implementing a technology for developing students' musical talent.

The criteria for developing musical talent were characterized: orientation towards musical activity, intellectual and creative abilities, musicality, emotional and volitional sphere. Orientation towards musical activity is determined by the level of formation of interests, aspirations, and needs of a musically gifted student; intellectual and creative abilities – the level of development of musical thinking, musical and creative imagination, musical memory, musical taste; musicality – the level of development of emotional response, musical ear, sense of mode and rhythm, musical and auditory representation; emotional-volitional – emotional stability, performing artistry, purposefulness, efficiency, perseverance, organization and communication.

Readiness was studied through such criteria as motivational-purposeful, cognitive-creative, musical-activity, emotional-volitional. Among the criteria of the individual style of musical activity, the following were distinguished: orientation towards musical activity, procedural-cognitive, practical-activity, personality-oriented. It has been proven that the above-mentioned criteria of readiness and individual style of musical activity constitute a certain integrity and correlate with the criteria of musical talent.

Theoretically substantiated is a model of professional training of musically gifted students, in which motivational-target, procedural and acmeological components are distinguished. The motivational-target component determines the goal, tasks and motives of professional training. The procedural component characterizes the stages of training (preparatory, educational-cognitive, performance-research, professional-creative); pedagogical conditions, didactic tools of professional training of gifted students of musical specialties; contains a system of skills and abilities from the academic disciplines “Specialized Piano”, “General Piano”, special course “Professional Training of Musically Gifted Students to Work with Musically Gifted Children and Youth”, necessary for the performance of professional tasks; criteria, indicators and levels of development of musical talent, readiness formation and individual style of musical activity. The acmeological component ensures the development of creative potential, achievement of the peaks of professionalism and artistic creativity of musically gifted students. The result is the formation of readiness and individual style of musical activity as the basis for the development of musical talent.

Based on the analysis of the results of the formative experiment, a conclusion was made about the effectiveness of the proposed model of

professional training of gifted students of musical specialties of higher educational institutions. In particular, as a result of the pedagogical experiment, statistically significant changes occurred. It was established that the number of students who, as a result of experimental work, achieved a high level of development of musical talent components increased in the control group by 6.6%, in the experimental group by 27.7%; the average level of development of musical talent increased in the control group by 1.1%, in the experimental group decreased by 4.9%. The results obtained can be explained by the effectiveness of the proposed model of professional training of gifted students of musical specialties in higher educational institutions, since the level of each of the components of musical giftedness has acquired positive dynamics.

It is definitely worth thanking the scientific supervisor, scientific consultant Iryna Ivanivna, Doctor of Pedagogical Sciences, Professor



Викладачі кафедри загального та спеціалізованого фортепіано.  
Зліва направо: 1 ряд, сидять – С. Н. Белокур, О. В. Кононова, В. Т. Стогній,  
І. М. Кармінська; 2 ряд, стоять – Ю. К. Попов, Є. Б. Чорна, О. О. Пупіна,  
І. Є. Денисенко, К. В. Підпороїнова; 3 ряд, стоять – М. В. Безз,  
Н. Ю. Замочай, Т. О. Сидоренко, І. І. Полубойарна.

*Teachers of the Department of General and  
Special Piano*

Valentina Oleksandrivna Tyurina, with whom she has been close for many years, they are friends for life, a low bow to YOU and gratitude for believing in the scientific potential of Iryna Ivanivna.

Great gratitude to the Head of the Specialized Council of the Republican Higher Educational Institution “Crimean Humanitarian University” (Yalta), Corresponding Member of the Academy of

Pedagogical Sciences of Ukraine, Doctor of Pedagogical Sciences, Professor Oleksandr Volodymyrovych Gluzman. The defense took place at this higher education institution. Also, words of gratitude to the official opponents of the Doctor of Pedagogical Sciences, Professor Olena Mykolaivna Otych, Doctor of Pedagogical Sciences, Professor Olga Mykolaivna Oleksiuk, Doctor of Pedagogical Sciences, Professor Borys Andriyovych Brylin. During her musical and pedagogical activities, I. I. Poluboyaryna was a member of the jury of international and all-Ukrainian competitions: ART-Dominata, Rondo, Fortissimo, the competition of performers within the framework of the International

Festival “Kharkiv Assemblies”, the competition of young performers named after I. Slatin. About 20 students of the Kharkiv National University of Arts named after I. P. Kotlyarevsky and students of the Kharkiv Special Secondary Music Boarding School (today the Kharkiv State Music Lyceum), under the leadership of Iryna Ivanovna, became laureates and prize-winners of national and international art competitions.

I. I. Poluboyaryna is the author of about 150 scientific works, including 8 monographs devoted to higher musical education. Member of the editorial board of the Scientific Notes. Series: Pedagogical Sciences of the Municipal Higher Education Academy “Academy of Culture and Arts” of the Transcarpathian Regional Council and the Transcarpathian Hungarian Institute named after Ferenc Rákóczi II. Iryna Ivanivna Excellent Educationist of Ukraine (2006), repeatedly awarded with diplomas of the Ministry of Education and Science of Ukraine, the Kharkiv Regional State Administration, the Kharkiv City Administration.

Since 2023, I. I. Poluboyaryna has been working as a professor at the Department of Performing Disciplines No. 2 of the R. M. Glier Kyiv Municipal Academy of Music. We thank the rector of this famous institution of higher musical education, Zlotnik Oleksandr Yosypovich, Doctor of Philosophy, People's Artist of Ukraine, Professor, for his trust and support. Such are the achievements of Iryna Ivanivna Poluboyarina in musical pedagogy and pedagogical science.

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## **SYNERGY OF SCIENCE AND CREATIVITY: PERFORMING AND PEDAGOGICAL EXPERIENCE OF EVGENIA PROVOROVA**

Yevgeniya Mykhailivna Provorova –  
Doctor of Pedagogical Sciences (2018),  
Professor of the Department of Vocal  
Performance of the Anatoly Avdievsky  
Faculty of Arts of the Mykhailo  
Dragomanov Ukrainian State University.  
Born on May 5, 1981, in 1998 she  
graduated from Kremenchuk Secondary  
School No. 17 named after M. G. Nelen.  
She studied in the vocal class of the  
People's Artist of Ukraine, Professor M.  
P. Mozgovy at the Music and Pedagogical  
Faculty of the M. P. Dragomanov National  
Pedagogical University, which she  
completed in 2003, receiving a master's  
degree with the qualification "Vocal teacher,  
teacher of music and artistic culture". Since  
then, she has worked as a teacher, senior  
teacher, associate professor, and later – professor of the Department of  
Vocal Performance of the Anatoly Avdievsky Faculty of Arts of the  
M. P. Dragomanov Ukrainian State University.



*Professor  
E. M. Provorova*

After successfully completing her postgraduate studies at the NPU  
named after M. P. Dragomanov in 2008, E. Provorova defended her PhD  
thesis in the specialty 13.00.02 – theory and methods of music education on  
the topic: "Methodological principles of the formation of communicative  
competence of a future music teacher" with the award of the scientific  
degree of Candidate of Pedagogical Sciences (scientific supervisor – Doctor  
of Pedagogical Sciences, Professor A. V. Kozyr). Having received the



academic title of Associate Professor of the Department of Theory and Methods of Voice Performance in 2011, she continued her active scientific and pedagogical work, performing the duties of Deputy Head of the Department of Theory and Methods of Voice Performance of the Faculty of Arts named after Anatoly Avdievsky at the NPU named after M. P. Dragomanov (now – Mykhailo Dragomanov UDU).

After completing her doctoral studies (2014-2017), in 2018 she defended her doctoral dissertation in the specialty 13.00.02 – theory and methodology of music education on the topic “Theory and practice of methodological training of a future music teacher based on the praxeological approach” (scientific consultant – Doctor of Pedagogical Sciences, Professor A. V. Kozyr). In 2021, she was awarded the academic title of Professor of the Department of Theory and Methodology of Voice Performance. During her work at the Mykhailo Dragomanov Metropolitan University, E. Provorova has established herself as a highly qualified teacher of subjects on voice performance, methodology and history of vocal art.

The main academic disciplines taught for bachelor's and master's qualification levels are: individual voice production classes, a special course for master's students “History of Vocal Art” and “Vocal Teaching Methods”, master's assistant practice, a practicum by qualification, supervises master's theses and doctoral dissertations. In 2013-2016, under the supervision of E. M. Provorova, candidate's theses were defended on the topic “Methodology of teaching folk singing to future music teachers in the process of vocal training” (2013, R. O. Lotsman) and “Methodology of forming artistic reflection of a future music teacher in the process of vocal training” (2016, Ch. Jingjing).

Before the defense of E. M. Provorova's doctoral dissertation, her author's monograph “Methodical training of a future music teacher based on the principles of a praxeological approach: theory and practice” (2017) was published, the introduction of which begins with a definition of the essence of the pedagogical and creative purpose of a teacher-performer of multi-genre vocal music, capable of inspiring students to success. “The profession of a music teacher is unique, because every music lesson is, in fact, an art lesson: a folk, academic or pop song, skillfully conveyed through a teacher-coach, facilitator, tutor, allows students to feel the subtlest shades of feelings, develops aesthetic taste”, E. M. Provorova convincingly notes.

Investigating the problem of methodological training of future music teachers on the basis of a praxeological approach, the scientist substantiates the model of methodological activity of applicants for artistic and

pedagogical education from the standpoint of its expediency, rationality and effectiveness, emphasizing the importance of the unity of the social order for the training of specialists, the presence of their emotional and value attitude to obtaining integrated knowledge and abilities, the organization of a methodological and technological stage with a final diagnosis of learning outcomes. Determining the basic principles and pedagogical conditions necessary for effective methodological training of future teachers of musical art, the researcher suggests using original forms of educational and educational activity and methods (emotional training, method of identification, emotional moral and aesthetic situations, awareness of personal meaning, professional and problem reflection, vocal and creative improvisation, etc.).

Understanding the artistic purpose of a teacher, his personal development, in particular, the realization of artistic and creative experience and the formation of spiritual values, communication skills, as well as the methodological preparation of a future art teacher, the theory and methodology of voice production, the praxeological approach in art education - these and other extremely relevant problems of the formation of future artist-teachers became the basis of scientific research by E. M. Provorova. Thus, in the author's monograph "Communicative competence of a music teacher: theory and technology" (2010), the researcher presented the technology of forming the communicative competence of a future music teacher, which is aimed at constructing a pedagogical image, personal growth of students, training a new generation of teachers with a high level of pedagogical competence, who would be able to implement the basic principles of education in practice: humanization, humanitarianization, democratization, differentiation and individualization. The work is notable for the innovativeness of the proposed methods, for example, "emotion modeling", image block of methods, "two-dimensional matrix of communication", exercise of "positional communication", emotional dramaturgy of the lesson, etc.

In addition to the above two monographs, the main results of the scientific and pedagogical work of E. M. Provorova has been covered in over 90 scientific publications, including: "Fundamentals of Communicative Competence of a Music Teacher" (special course program, 2007), "Fundamentals of Musical and Pedagogical Praxeology: Methodological Aspect" (integrated special course program, 2016), "Pedagogical Practice of a Future Music Teacher: Praxeological Approach" (educational and methodological manual, 2017), "Preparation of a Future Music Teacher for Singing" (methodological recommendations, 2017), "Musical and Pedagogical Praxeology" (terminological dictionary-

reference, 2017), *Self-improvement of a Music Teacher: Innovative Praxeological Approach* (educational and methodological manual, 2021), *Ave Maria: 24* (vocal-pedagogical reading material) pedagogic repertoire, 2021), as well as methodological recommendations for students of art faculties, training and work programs, scientific articles on issues of art pedagogy and education.

E. M. Provorova is a regular participant in all-Ukrainian and international scientific and practical conferences, where she raises issues of improving the educational process, the latest trends in modern art pedagogy, theoretical and methodological and vocal and performing training of future teachers. Interesting are the modern developments of E. M. Provorova regarding the actualization of the teaching profession in the 21st century. Developing the concept of “Teacher of the Future”, the researcher determines the priority of subject-subject relations between the teacher and the student of art education, since no innovative technologies and artificial intelligence can replace human communication. The upbringing of leadership skills, team interaction, the organization of a harmonious educational space, the search for the latest teaching methods – this is the prospect of the development of the pedagogical field.

E. M. Provorova actively participates in meetings of departments and academic councils of the university, as well as in various artistic and creative projects of the Faculty of Arts. Students of the vocal class of Yevgenia Mykhailivna at a high vocal and performing level report in accordance with the program requirements on modules, tests, and exams. To ensure the educational process and in order to reveal the individual capabilities of each student, the professor selects exercises, vocalizations, and vocal works in accordance with the program requirements for the courses. A feature of her vocal teaching methodology is the priority of an individual approach, which allows choosing a performing style in accordance with the nature of the student’s voice, his preferences, and studying according to his choice – academic, folk, or pop singing. This is ensured by the experience of the teacher, who has multi-style vocal manners and knows the specifics of sound production not only from theoretical works, but also from her own many years of stage practice. Over the 20-year teaching career of Ye. M. Provorova has trained numerous laureates and diploma holders of international and all-Ukrainian vocal art competitions. About a hundred of her students have joined the ranks of musical and pedagogical personnel who successfully work in secondary schools, pedagogical colleges, art schools, higher education institutions, and also present vocal art as part of creative groups in Ukraine and solo all over the world. For example, Olesya Moskalyk, a graduate of Yevgenia

Provorova's class, organized the children's folk group "Holosynka" at the Zhukiv School of Arts in Ternopil region.

The author of this article was lucky enough to visit Zhukiv and observe the practical work of the teachers of the art school, in which O. Moskalyk creates a unique concert and performance program for her students based on regional song folklore. Reviews of a grateful graduate of the M. P. Dragomanov University O. Moskalyk about her vocal teacher E. M. Provorov testifies that a mentor-teacher plays a very important role in personal development and motivates to success with his own example of love for musical art. This love germinates in students, and from them – in young pupils of the school choir "Golosinka". Indeed, behind every successful person there is a teacher. The story of Evgenia Mikhailovna's mentors begins with the family. The doctor of sciences warmly talks about her first teachers – mother and father: "My parents – Nina Ivanovna and Mikhail Petrovich. They are my first and most consistent teachers. My father graduated from a music school in the piano class and although he did not become a musician by profession, no holiday was complete without his polonaise by M. Oginsky and Moonlight Sonata by L. Beethoven. He opened up the great world of romance to me and became my first accompanist. I was very lucky with my genes, but I understood that I still had to constantly learn, because even if you have a Stradivarius violin or a Steinway grand piano, you have to learn to play it".

Looking at a tree, we understand that all its strength is in the roots. If the correct moral principles and values are laid down in childhood, then the child will follow the right path and will appreciate the work of his teachers. E. M. Provorova recalls the years of studying at a music school, where her piano teacher was Marina Yuriivna Pelykh, who was distinguished by patience and a desire to teach the future musician, who would later realize this with gratitude. It was also no coincidence that the music teachers at the Kremenchuk comprehensive school – Serhiy Volodymyrovych and Olena Vadymivna Dyachenko, who became an exemplary example for teachers, taught them to be aware of their own responsibility for their students, and instilled a love of knowledge in the future researcher – Yevgenia Ivanova (maiden name Yevgenia Provorova).

During an interview with the author of this article E. M. Provorova expressed the opinion that a person's path may depend on who accompanies him on it. There are "accompanists", "leaders" – those who lead, and there are those who follow. Over time, the one who followed the leader can also become an "accompanist" for others. It is important that at that moment the person is mature enough for this and has the appropriate knowledge, because leading is a responsibility. At one time, Yevgenia Mykhailivna was

guided on the path of creative and scientific achievements by her mentor Mykola Petrovich Mozgovyi. The seed of love for Ukrainian song, for the younger generation, respect for the native land and understanding of the need for creative growth and daily work on oneself – all this germinates in the performing and pedagogical activities of E. M. Provorova.

People's Artist of Ukraine M. Mozgovoy, being an active public figure, director of the National Palace of Arts "Ukraine" and at the same time head of the Department of Theory and Methodology of Voice Performance, noticed the brilliant talent for management, business professional qualities and communication skills of E. M. Provorova, entrusting his best graduate with the position of deputy head of the department at the beginning of her teaching career. The scientist remembers Mykola Petrovich Mozgovoy not only as an outstanding artist, but also as his great Teacher, the brightest example of devotion to his work, his native land and people. By his own example, sincerity and benevolence, exactingness and principledness, openness and perseverance, he ignited in students an interest in creativity, love of life and respect for his profession.

Having mastered the school of pop singing, having adopted the wise instructions of her teacher, walking side by side with him in the common direction of stage presentation of exquisite and high-quality Ukrainian music, Yevgeniya Mykhailivna still preserves the memory and teachings of Mykola Petrovych, who bequeathed to love the "song land of zeal and labor". And this diligence, laid down from childhood, has grown in the young personality, forging a steel will and the ability to fight and win, create and reach the heights. In memory of her mentor E. M. Provorov, she initiated the opening of the M. Mozgovy Museum Room at the Anatoly Avdievsky Faculty of Arts of the Mykhailo Dragomanov USU. With the support of the rectorate and the artist's family, the M.P. Mozgovy Museum-Auditorium has collected personal belongings, the artist's piano and valuable awards. Gratitude to her teacher is always heard in the "Mother's Love" written by her, which E. M. Provorova performs at all cultural, educational and artistic events, as a testament.

Yevgenia Mykhailivna Provorova is a follower of the scientific school of the luminaries of pedagogical science – professors, doctors of pedagogical sciences A. Kozyr and G. Padalka. Galina Mykytivna Padalka, an outstanding scientist of our time, blessed Yevgenia Mykhailivna on her scientific path, chairing the academic council for the defense of her candidate's dissertation and supporting her with wise instructions and expertise during the defense of her doctoral research. Even earlier, it was G. M. Padalka who was the scientific consultant of A. V. Kozyr, who raised the issues of professional pedagogical skill and acmeology of art education

to a higher scientific level. Thus, from G. M. Padalka through A. From V. Kozyr to E. M. Provorova, the path of scientific understanding of artistic pedagogy runs, where the peak is the professional growth of the teacher and the national musical education of the younger generation.



*In the photo (from left to right): Prof. A. V. Kozyr, Doctor of Agricultural Sciences, E. M. Provorova, Associate Professor R. O. Lotsman, Prof. G. M. Padalka*

E. M. Provorova speaks very warmly and sincerely about her mentor, Doctor of Pedagogical Sciences, Professor A. V. Kozyr: “Alla Volodymyrivna is an example of the acme level of personality, professional skill, artist, teacher, scientist, as well as kindness, humanity and decency. She not only opened the boundless world of science to me, but also taught me to love it, wisely supporting me as a scientific supervisor at the stage of work on my master's, candidate's and doctoral dissertations”. So, having adopted the best from her “accompanists”, E. Provorova continues to pass on this philosophy of artistic pedagogy to her current postgraduate students, undergraduates and students.

The synergy of science and creativity is one of the characteristics of the vocal-performing and scientific-pedagogical activities of Yevgenia Mykhailivna Provorova. Combining scientific, methodological, teaching and performing-educational activities, the singer-scientist underwent internships at the Academic Society of M. Baludyansky (Kosice, Slovakia, 2016), “Opera Studio School” (Bologna, Italy, 2017), etc. In collaboration with the soloist of the National Opera of Ukraine, head of the Department of



Theory and Methods of Voice Performance (2012-2022), People's Artist of Ukraine Oleksandr Hurts, Yevgenia Provorova recorded a cycle of duets of world classics, presenting them at various cultural-artistic and festive events of the university and all-Ukrainian scale.

The position of the singer-scientist regarding the rethinking of foreign works and the creation of corresponding Ukrainian-language versions is noteworthy in order to popularize the national stylistics of the vocal school and establish the state language in the educational and socio-cultural space. Stage activity is an important part of the creative realization of a teacher-musician, since practice allows you to translate theoretical developments into reality. In our opinion, every teacher of musical art, and even more so a vocal teacher, should not only reveal to students the theory and methodology of voice production, but also clearly demonstrate what good singing is. Evgeniya Mykhailivna can show this in three guises – as a performer of folk songs, a pop singer, and an artist of the classical academic direction. This versatility testifies to a great deal of work on oneself, a constant search for ways to improve vocal skills, which should become an example for other teachers-performers to follow. Academic, jazz, pop and folk singing are equally natural for E. M. Provorova, which is why the repertoire is represented by a diverse palette of musical styles and directions – from folk songs to the classics of musical art and pop.

E. M. Provorova's repertoire includes classical works by outstanding composers of the past and present, world masterpieces and new works. The list includes arias from the operas of S. Gulak-Artemovsky (Oksana's romance "The Moon is Clear" from the opera "Zaporozhets Beyond the Danube"), M. Lysenko ("The Song of the Cricket" from the opera "Chernomortsy"), J. Verdi ("Table Song" from the opera "La Traviata", Leonora's cavatina from the opera "Il Trovatore"), S. Gounod (Marguerite's aria from the opera "Faust"), A. Dvorak (Rusalka's aria from the opera "Rusalka"), G. Puccini (Mimi's story from the opera "La Bohème", Lauretta's aria from the opera "Gianni Schicchi", Musetta's waltz from the opera "La Bohème") and others. Ukrainian classics are represented by vocal works by composers M. Lysenko, Ya. Lopatynskyi, K. Stetsenko, A. Kos-Anatolskyi, G. Maiboroda, I. Shamo, O. Bilash on poems by T. Shevchenko, O. Oles, L. Ukrainka, D. Lutsenko A. Malyshko, V. Samiylenko.

A significant part of the vocal repertoire of E. M. Provorova is occupied by pop works by famous Ukrainian composers, including: V. Ivasyuk, I. Shamo, M. Mozgovyi, T. Petrynenko, V. Vermenych, I. Poklad, O. Bilash, I. Karabyts, A. Gershwin. Since jazz is among the priority styles of E. M. Provorova's performing work, the singer's concert programs combine English-language pop works – emotionally pulsating and

lyrical compositions by C. Chaplin, J. Mendel, G. Miller, E. Garner, G. Mancini, A. Don, J. Kander, F. Loewe, E. Weber, K. Well, R. Rogers, K. Porter, etc. However, the most colorful songs from the lips of the Ukrainian singer are our favorite folk songs: "Oh, don't shine the moon", "Oh, my little songs", "I washed on the stream", "The little quail flew in", "I don't want to sleep", "Oh, play, musicians", "Why, why didn't you come", "The moon in the sky", "Oh, I know that I have sinned", "Wasn't there a viburnum in the meadow", "There stands a high mountain", "Willows rustle at the end of the dam", "Gandzia", "Green periwinkle", "Winds are blowing", "Oh, I am beautiful, beautiful", "Anychka", "The steppe wind blew" and many others.

E. M. Provorova created a cycle of solo concert programs – "Golden Shelf of Romances", "Ave Maria", "Ukrainian Romances" and others. In particular, the presentation of the musical and poetic composition "Ave Maria" was held with great success and positive reviews from professionals and lovers of classical music, which is a methodical collection and solo program recorded as an audio album with "minus" phonograms for practical use by students and other performers. A feature of the program is the thematic affinity of world masterpieces of classical composers J. Bach, C. Gounod, D. Caccini, F. Schubert, P. Mascagni, G. Verdi, L. Cherubini, C. Saint-Saens and modern composers A. Piazzolla, M. Shukh, V. Gomez, O. Yanchenko, N. Gabunia, S. Nichifor, Ya. Kovalevsky and others.

The ability to present music of various genres in academic, pop, jazz and folk styles allows us to reveal the creative potential of E. M. Provorova's solo and collective singing experience as a soloist of the jazz band "Dixieland" (2000-2003), vocalist of the ensemble "Gorlytsia" (since 2004), member of the a cappella jazz quintet "Beauty band" (since 2007), actress-vocalist of the theater-enterprise "Moloda Opera" (since 2015), etc. The singer's beautiful lyrical-dramatic soprano sounds expressively, evenly and richly in all registers, regardless of the performing style and genre of the work. Her performances on the stage of the National Palace of Arts "Ukraine", the National Philharmonic of Ukraine, regional philharmonics, the National Academy of Music and other concert halls are a huge success.

The artistic creativity of E. M. Provorova has been deservedly appreciated at prestigious vocal competitions and festivals: Grand Prix of the M. V. Lysenko Vocal Art Competition "Solo Singing" of the 9th Kyiv International Documentary Film Festival "Kinolithopis-2012"; laureate of the first prize of the 9th International Performers' Competition "Cristalfairy", nomination "Academic Vocal – Professional" (Prague, 2014); laureate of the festivals "Song Vernissage", "Song Spas", "Mazepa-

fest”, etc. For active musical and educational activities, “For building the image and raising the prestige of the university” in 2012. E. M. Provorova was awarded the Gold Medal and the gratitude of the rector of the NPU named after M. P. Dragomanov – academician V. P. Andrushchenko.

Evgenia Provorova’s touring activities include concerts of Ukrainian music in Ukraine and the world, participation in the implementation of the cultural policy of our state, and presentation of national art at the international level.

Ukrainian songs performed by E. M. Provorova were heard at important events, such as: days of Ukrainian culture in Croatia at the invitation of the Embassy of Ukraine in Croatia; concerts of Ukrainian music in honor of the unveiling of the bust of T. Shevchenko in Athens as part of the official government delegation; International Summit of Law Enforcement Agencies with the assistance of the US Secretary of Defense; performances at numerous festivals of folk and contemporary music in Poland; concerts of Ukrainian music in Nessebar (Bulgaria) as part of a delegation of Ukrainian cultural figures, etc. Acting as the initiator of concerts of Ukrainian music in Switzerland, Germany, France, Sweden, Belgium, E. M. Provorova is a regular participant in national holidays in Ukraine dedicated to the Independence Day of Ukraine, Constitution Day, Kyiv Day, Europe Day, days of Ukrainian cities, ceremonial receptions of the President of Ukraine with the participation of Ambassadors from different countries of the world. E. M. Provorova conducts active educational work to popularize the best examples of national musical heritage on festival stages of Ukraine, honoring the Heroes of Kholodny Yar, international festivals “O-fest”, “Children for the Future of Ukraine”, “United Sumy Region”, “We are Ukrainians, or better – Together!” etc. Yevgeniya Mykhailivna has repeatedly presented her work in cultural and educational projects of her native Anatoly Avdievsky Faculty of Arts, which are regularly held in the best concert halls of Kyiv on the initiative of the Dean of the Faculty, Professor V. I. Fedoryshyn.

Starting with the speeches at Euromaidan, E. M. Provorov continues to carry the spirit of freedom and patriotism among the population of Ukraine in order to preserve the integrity of our state and support the Ukrainian military. From April 5, 2014 to the present, with the assistance of the Ministry of Culture of Ukraine, the Ministry of Defense of Ukraine and the General Staff of the Armed Forces of Ukraine, as part of the “People's Philharmonic”, E. M. Provorova has conducted charity concert tours of military units, rehabilitation centers for combatants, and places of temporary residence of displaced persons from Crimea, Donetsk and Luhansk regions. Due to the hostilities in Ukraine, since the spring of 2022,

the creative and scientific and pedagogical activities of E. Provorova have been developing in Switzerland, where the singer temporarily lives. During this time, she prepared a series of concert programs: "Ave Maria" (Gingins, 03/24/2023), "Bella Italia" (Biere, 06/04/2023), "Film Music" (Ballens, 11/19/2023), "Traditional Ukrainian Carols" (Chambésy, 12/08/2023), "Mind your manners for Jane Austen's birthday" (Musée d'art et d'histoire de Genève, 12/17/2023), "Concert de chants traditionnels de Noël" (Genève, 12/29/2023), "In the embrace of time" (Genève, 04/14/2024). The scientist continues to work with students, postgraduates, and doctoral students of the Mykhailo Drahomanov Ukrainian State University, writes scientific papers, opposes and reviews dissertations, participates in scientific and practical conferences and forums, and participates in the work of the jury of vocal competitions.

Meetings with listeners, communication with children, teachers, and also work in the jury of international and all-Ukrainian vocal competitions are another facet of the singer's creativity. Thus, in May 2023, E. M. Provorova performed in Germany during the charity tour

"Ukrainian Light" of the author of this article. The concert for Ukrainians in the German towns of Singen, Konstanz, and Radolfzell had an important charitable and educational purpose and contributed to further communication between Ukrainian communities in Europe. In May 2024, E. M. Provorova was invited to the International Arts Festival "Vyshyvanka-Berhynia", which took place in Barcelona (Spain). Her professional work in the Jury of the IV International Ukrainian Singing Competition "Dyvo-Vyshyvanka" for students of Ukrainian schools around the world, children of the Ukrainian diaspora, is very important not only from the point of view of evaluating, identifying and supporting young talents, but also conducting a master class in vocal art for teachers of Ukrainian schools from 10 countries of the world who arrived at the festival.

Realizing the need for charitable, educational, career guidance and educational activities, E. M. Provorova continues to perform with concert programs abroad, involving foreign listeners in the multifaceted Ukrainian culture. And one more important piece of information for the finale of this article is the actualization of family values, which are the basis of the spiritual culture of the singing professor and are passed down from parents, instilled from childhood love for people, for the Motherland, for work and for one's life's work. Today, four beautiful daughters are growing up in the family of E. M. Provorova, who join the world of art, singing Ukrainian songs together with their mother. And we believe that after our victory with you, we will hear their family band in free Ukraine.

So, from the above, we can conclude about the unique combination of creative, teaching and scientific energy of the singer-teacher, which gives prospects for the development of a new pedagogical school, the core of which is meaningful creativity. It is precisely the provision of synergy of soul and mind that gives successful results of activity, which for E. M. Provorova is not only a profession by vocation, but also to a certain extent – a life mission.

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**CREATIVE ACTIVITY OF DOCTOR  
OF PEDAGOGICAL SCIENCES, PROFESSOR  
LYUDMYLA MYKOLAEVNA SBITNEVA**

L. M. Sbitneva was born on July 8, 1951 in the city of Antratsyt, Voroshilovgrad region. She graduated from the Voroshilovgrad State Music School in 1975. In 1986, she graduated from the Donetsk State Conservatory named after S. Prokofiev and received a full higher musical education in the specialty “Choral Conducting”, gaining the qualification of a choir conductor and a teacher of choral disciplines.

She worked as a music teacher in a kindergarten, a music teacher, and a teacher of children's music schools in the city of Luhansk, Luhansk and Donetsk regions. In those years, significant attention of the pedagogical community was directed to musical and aesthetic education in secondary schools, and extracurricular and extracurricular musical and aesthetic work acquired a new meaning.

A kind of indicator of the growing attention to this type of education in the country was the



*Professor  
L. M. Sbitneva*

opening of children's music schools in rural areas. In 1980, the first in the Donetsk region was a rural music school opened in the village of Dmytrivka, Shakhtarsky district, Donetsk region, with a contingent of 200 students, whose director was L. M. Sbitneva. Six graduates from the Donetsk Music School were sent to work. The DMS provided musical education in the following specialties: piano, bayan, accordion, violin, domra, guitar.

The curriculum included such disciplines as musical instruments, solfeggio, musical literature, choir, orchestra, ensemble music making. From the first year of the children's music school's existence, a children's choral group was created, led by the director of the DMS L. M. Sbitneva, an orchestra of folk instruments, and a vocal-instrumental ensemble. These groups gave concerts throughout the district for many years, and went on friendly concerts to the cities of Donetsk region and Kuibyshevo, Rostov region.

Many graduates of the Dmitrov Children's Music School became prizewinners of various competitions, later entered music schools, and later returned and worked there as teachers. The success of the cultural and educational work of the DMSH teachers was ensured by painstaking preparation, plans for cultural events, concert programs, and posters were developed in advance.

Wide segments of the population were involved in cultural life, and the high level of performance contributed to the formation of musical and aesthetic tastes and fostered interest in musical art. Interesting forms of musical and educational work appeared: participation of teachers and students in village holidays, lecture-concerts in the secondary school, assistance in organizing amateur vocal-choral and instrumental groups and methodological assistance to music educators, club workers, etc. From the first year of its opening, the teachers of the DMSH actively carried out musical and educational work, organized creative groups in the House of Culture. One of them was the choir, the participants of which were teachers of the local secondary school, employees of the medical institution and employees of the collective farm. The director of the Dmytrivka Children's Music School L. M. Sbitneva was the head of the group. In 1985, the mixed choir under the direction of L. M. Sbitneva received the title of the People's Choir of Ukraine. Thus, in the village Dmytrivka Shakhtarsky district of Donetsk region music school became a center of culture, the activity of which was based on the approved by the pedagogical council work plans.

In 1985-1988 L. M. Sbitneva worked as deputy director for educational work in the Palace of Pioneers of Gagarinsky district of Moscow. Since



1988 she began working as a teacher at DMSH №3 of Luhansk and the director of the children's choir.

Since 1992, L. M. Sbitneva began her teaching activities at the Department of Methods of Music Education, Singing and Choral Conducting of the Luhansk State Pedagogical Institute named after Taras Shevchenko. In the 90s, new specialties and specializations were opened in institutes and universities of Ukraine. In 1992, the Faculty of Music was created at the Luhansk Pedagogical Institute and the specialty "Music and Artistic Culture" was opened. In 1993, L. M. Sbitneva entered, and in 1996 she graduated from postgraduate studies at the Department of Pedagogy. L. M. Sbitneva's scientific supervisor was Academician of the Academy of Pedagogical Sciences of Ukraine, Doctor of Pedagogical Sciences, Professor G. P. Shevchenko. The current research direction of the scientific school of G. P. Shevchenko became the problem of developing the spiritual culture of the younger generation through art, which is considered an important means of awakening in the individual the highest spiritual values that spiritualize his life path.

In 1997, L. M. Sbitneva defended her PhD thesis on the topic "Education of the emotional culture of adolescents by means of vocal and choral music", she was awarded the scientific degree of Candidate of Pedagogical Sciences. She was awarded the academic title of Associate Professor in 2001, and in the same year she was awarded the badge "Excellent Education Worker of Ukraine".

From 1999 to 2015, L. M. Sbitneva worked as the head of the Department of Methods of Music Education, Singing and Choral Conducting at the Luhansk Taras Shevchenko National University. She headed the department for 16 years. Since the late 90s, the Luhansk Pedagogical University, the "patriarch of higher education in Donbass", has confidently occupied the position of one of the most prominent cultural, educational, scientific and methodological centers in the east of our country.

The department was the organizer of many cultural events in Luhansk and Luhansk region. One of the bright events was the International Competition of Opera and Chamber Vocal Music named after I. Patorzhynsky, which was held in Luhansk on August 24-28, 1997. I. Patorzhynsky is a famous Ukrainian singer and world-class teacher, whose creative life was connected with Luhansk region, where he taught, created choirs and headed a music school in Alchevsk at the metallurgical plant.



*In the center is the head of the department L. M. Sbitneva, next to her is the People's Artist of Ukraine, professor of the department V. I. Samartsev, associate professor of the department, head of the international competition "Let the Song Call Friends" O. D. Churykova, on the other side is the People's Artist of Ukraine, professor of the department D. A. Yakubovych, People's Artist of Ukraine, professor of the department G. M. Murzai and all other members of the department around*



*L. M. Sbitneva with professors of the department, People's Artists of Ukraine G. M. Murzai, V. I. Samartsev and D. A. Yakubovych*

The organizer of this International Vocal Music Competition was the People's Artist of Ukraine, a famous singer, professor of the Department of Singing and Conducting of the Luhansk Taras Shevchenko Pedagogical Institute V. I. Samartsev. The following members of the jury took part: People's Artist of Ukraine D. Hnatiuk (chairman of the jury), People's Artist of Ukraine A. Avdievsky, People's Artist of Ukraine E. Miroshnichenko, Professor G. Patorzhynska, Honored Artist of Ukraine, People's Artist of Russia L. Sergienko, People's Artist of Ukraine O. Romanenko, People's Artist of Ukraine I. Ponomarenko, People's Artist of Russia B. Shtokolov, People's Artist of Ukraine A. Boyko, People's Artist of Ukraine V. Samartsev, People's Artist of Ukraine G. Dranov and the famous opera singer B. Yatych (Yugoslavia). The competition was attended by young vocalists, representatives of Ukraine, Russia, and China.

The festival events were attended by laureates and diploma winners of international competitions – the National Orchestra of Folk Instruments (artistic director and chief conductor, People's Artist V. Gutsal), the Luhansk Regional Philharmonic Symphony Orchestra (conductor N. Ponomarchuk), the Kyiv Rus Concert Ensemble (conductor V. Falaleyev) and People's Artists of Ukraine Yu. Bagatikov, I. Popovych, O. Bilozir. In 1992, the first regional children's competition "Golden Key" (Luhansk) was held, the name of which was changed in 1993 to "Golden Flute".

The Ukrainian Song Festival "Golden Flute" is a regional children's festival, the founders of which were famous artists of Luhansk. For many years, the festival director was Honored Worker of Culture Yu. Kazakov. Children from 5 to 16 years old from Luhansk region participated in the festival "Golden Dudaryk". The art of young vocalists was evaluated by a competent jury, which for a long time was headed by the People's Artist of Ukraine, Professor of the Department of Singing and Conducting of the T. G. Shevchenko Lviv National University of Music and Dramatic Arts D. A. Yakubovych.

In 1999, the mixed choir of the department, together with the symphony orchestra of the Luhansk Regional Philharmonic, took part in the creative reports of the Luhansk region in the National Palace "Ukraine".

At the beginning of the new millennium, the question of forming a culture of specialists, especially teachers, which combines high professionalism, intelligence, social maturity and creativity, became a priority. In 2000, on the basis of the Faculty of Music of the LDPU (which has more than 40 years of history), the Institute of Culture and Arts of the Taras Shevchenko Luhansk Pedagogical University began its work. The Institute was headed by the Candidate of Pedagogical Sciences, Honored Worker of Culture of Ukraine, Professor N. P. Gvozdeva. Since then, the

ICM, in which students gained knowledge in various fields of culture and art, has established itself as a serious institution of academic and artistic education. The institute trained teachers of music and art, accompanists, vocalists, and conductors. Luhansk teachers directed their creative potential to educate highly qualified specialists who would become the key to the further flourishing of Ukrainian musical art. L. M. Sbitneva participated in the licensing of new specialties at the department and the development of new programs.

Creative contacts were established with employees of Northern Kentucky University, Thomas More College (USA), with leading educational institutions in Europe: Hradec Královo (Czech Republic), the Faculty of Music and Pedagogy of the University of Prague, the Higher School of Music (Hanover, Germany), and the cultural exchange councils of Great Britain, Mexico, Russia, and Austria.



*Speech at the conference by Professor V. I. Samartsev*

In the late 90s and early 2000s, the institute trained 33 laureates of international and national competitions. In the late 90s, the department became one of the organizers of the festival-competition of pianists and vocalists among students of higher educational institutions of III-IV levels of accreditation “Feast of the Muses”. The following year, this competition, in which famous performers from Ukraine, Russia, the USA, Mexico and

other countries of the world took part, acquired the status of an International one.

Since 2002, L. M. Sbitneva has been the organizer of annual regional, national and international scientific and practical conferences at the department on the problems of modern musical and aesthetic education of children and youth for music teachers of modern comprehensive schools, heads of creative children's groups, teachers of children's music schools, students and teachers of the specialty of musical art. Collections of scientific works were published based on the materials of the conferences.



*The master class as part of the conference is held by choir director V. V. Yunda*

In those years, the Department of Singing and Choral Conducting of the Institute of Art Education of the Taras Shevchenko National University of Lviv worked on the development of a comprehensive scientific topic “Modern Trends in the Development of Musical Education and Training”. Thus, on March 22-23, 2012, jointly with the Institute of Art Education of the RAO, the International Scientific and Practical Conference “Problems of Musical and Aesthetic Education of Children and Youth in the 21st Century” was held, based on the materials of which a collection of scientific papers was published.

The Department of Education and Science of the Luhansk Regional State Administration, the head of scientific and practical activities between the Institute of Art Education of the RAO and the Institute of Art Education of the Taras Shevchenko National University of Lviv, senior researcher

O. Komandyshko, Austrian composer, conductor, honorary professor of Taras Shevchenko Luhansk National University, professor of the University of Music and Fine Arts, artistic director of the Vienna Music Seminar “Zur geschichte der klarinette” Kurt Schmid (Austria), postgraduate students of Luhansk National University (China), students from Serbia and Russia, opera singer (Greece) Lyudmila Bondarenko (former graduate of the ICM), People’s Artists of Ukraine, professors of the department D. A. Yakubovych and V. I. Samartsev; teachers of the State Musical School and teachers of musical art of secondary schools, heads of children’s creative groups of the city of Luhansk, Luhansk and Donetsk regions.

At the annual conferences, the issues of developing conceptual principles of aesthetic education of children and youth; development of an aesthetic environment in schools and pedagogical universities; accumulation of aesthetic and artistic experience by a person as a condition for mastering culture; implementation of new educational programs and integration technologies in the process of professional training of students; development of pedagogical conditions for the creative development of youth in the practice of higher pedagogical education, etc. In general, characterizing the current state of art education and musical and aesthetic education, the speakers' reports noted the need to develop strategies for musical and aesthetic development based on the revival of national cultural traditions (in the context of a multicultural educational space).

Also, as part of the conferences, master classes were held on the stage of the concert hall of the Institute of Culture and Arts by leading teachers of the department: People's Artist of Ukraine, Professor D. A. Yakubovych, senior lecturer of the Torets Music School T. M. Molderf (academic singing); Candidate of Pedagogical Sciences, Associate Professor, Honorary Professor of the Taras Shevchenko Lviv National University and the Department L. G. Azarova (pop singing) and other leading teachers as art departments of educational institutions and teachers of music and general education schools and leaders of creative children's groups.

The department was one of the organizers of the annual festival “Gifted Youth of Luhansk Region”, which is held annually at the Institute of Culture and Arts.

L. M. Sbitneva has repeatedly worked as a member of the jury of regional, all-Ukrainian and international competitions. In the period 2004-2012 she actively participated in the International Cooperation Program with the Vienna Academy of Music. The mixed choir of the department sang and conducted twice, performed together with the symphony orchestra of the Luhansk Regional Philharmonic with concert programs in Austria.



The teachers and students of the department, which was headed by L. M. Sbitneva, annually implemented large-scale cultural projects.



*The master class is conducted by Professor D. A. Yakubovich*

L. M. Sbitneva took an active part in the preparation of student operas that were staged at the Institute of Culture and Arts with the participation of the symphony orchestra of the Luhansk Regional Philharmonic – “The Cossacks Beyond the Danube” by S. Gulak-Artemovsky (2002), “Aleko” by S. Rachmaninov (2003), “Eugene Onegin” by P. Tchaikovsky (2005), “Faust” by S. Gounod (2008), “Pagliacci” by R. Leonkova (2009), “Rural Honor” by P. Mascagni (2010). In 2007, “Carmina Burana” by K. Orff was performed at the Luhansk Philharmonic with a symphony orchestra. In 2010, the mixed choir of the Department of Singing and Conducting of the Institute of Culture and Arts received the Grand Prix at the Chaliapin Competition. In 2012, the Luhansk Regional Philharmonic Society performed the finale of the opera Prince Igor by the Luhansk Philharmonic Orchestra and the choir of the Department of Singing and Conducting of the Institute of Culture and Arts of the Taras Shevchenko National University of Lviv. In 2013, the premiere of Gerhard Lagrange's Requiem took place, the choir and orchestra were conducted by the Austrian composer and author of the work Gerhard Lagrange.

In 2014, the cantata Ode to Life by K. Schmidt was prepared for performance at the Luhansk Philharmonic Society (posters had already been posted, but the events of 2014 affected the plans).

Since 2017, L. M. Sbitneva has been a professor at the Department of Musical Art and Choreography of the Institute of Culture and Arts of the Taras Shevchenko Lviv National University.

She has been successfully engaged in educational, methodological and scientific work at the department. The following lecture courses have been developed and implemented: “Methodology of Musical Education”, “Chorology”, “School Course of Children’s Music”, “Music Psychology”, “Music Pedagogy and Psychology”, “Music Pedagogy and Methodology of Musical Education”; distance courses “Methodology of Musical Education”, “Chorology”, “Fundamentals of Psychology of Musical and Creative Activity” for students and master’s students of the direction of training “Musical Art”, “Secondary Education. Musical Art” of full-time and part-time forms of study at the Institute of Culture and Arts. In the 2015-2017 academic years, seven distance learning courses were prepared for students and master's students in the specialty “Musical Art” (full-time and part-time). Professor L. M. Sbitneva supervises course and master's theses, scientific research of postgraduate students. In May 2021, L. M. Sbitneva's postgraduate student V. V. Yunda, head of the mixed choir of students of the Department of Musical Art and Choreography of the Institute of Arts of Taras Shevchenko Lviv National University, defended her dissertation on the topic “Preparation of a future teacher of musical art to work with a children's choir” (13.00.04). In 2008, L. M. Sbitneva was elected a corresponding member of the International Academy of Pedagogical Sciences. In 2017, she was elected Honorary Professor of Taras Shevchenko Lviv National University.



*Master class in pop vocals by  
Honorary Professor of LNU,  
Candidate of Pedagogical  
Sciences, Associate Professor  
of the Department  
of L. G. Azarova*

In 2016, L. M. Sbitneva defended her doctoral dissertation on the topic “Development of the system of musical and aesthetic education of children and youth in Ukraine (second half of the 20th century). Lyudmila Mykolaivna was awarded the scientific degree of Doctor of Pedagogical Sciences. She received the academic title and certificate of professor in 2021.



*Awarding a diploma from the Lviv National University to the teacher of the music school in Toretsk, Donetsk region, T. M. Molderf, for high performance in creative work with student vocalists and for active participation in the conference*

Research interests: issues of musical and aesthetic education of children and youth in Ukraine, professional training of future teachers of musical art, psychological foundations of musical development of the personality. 80 scientific works have been published, including:



*The choir of the Department of Singing and Choral Conducting of the Institute of Culture and Arts of Taras Shevchenko National University of Lviv performs*

### **Textbooks:**

1. Sbitneva L. M. Chorology. Textbook. Lugansk: Alma-Mater, 1999. 50 p.
2. Sbitneva L. M. Methodology of musical education. Textbook.
3. Lugansk: Alma-Mater, 2002 120 p.
4. Sbitneva L. M. Development of the singing voice of adolescents. Textbook. Lugansk: Znanie. 2006. 140 p.
5. Sbitneva L. M. Methodology of musical education (teaching and methodological manual). Teaching and methodological manual on the discipline "Methodology of musical education for students of the specialty "Musical Art" Lugansk-Starobilsk. 2014, 280 p.
6. Sbitneva L. M. Methodological recommendations for students of the specialty "Musical Art (Artistic Culture)" of the correspondence form of study. Poltava. PUET Publishing House, 2017, 56 p.

### **Monographs:**

1. Sbitneva L. M. Development of the system of musical and aesthetic education in Ukraine: historical and pedagogical discourse. Publisher: Kyiv 2014, 364. Sbitneva L. M. Historical and genetic aspect of the development of musical psychology as a science. Collective monograph "Education of a person of culture through the means of art", typ. Institute of gifted children NAPS of Ukraine, Kyiv, 2021, pp. 218–229.
2. Sbitneva L. M. Collective monograph "Pedagogical problems of forming a modern specialist: the experience of the EU". Trends in the development of choral culture in Ukraine. Romania, Baia Mare, February 15 March 26, 2021. pp. 34–38.

L. M. Sbitneva was awarded with diplomas of the State Educational Institution "Luhansk Taras Shevchenko National University" for her fruitful work in educating musical and aesthetic culture of student youth. Lyudmila Mykolaivna has been an excellent student since 2002, awarded the V. Sukhomlynskyi honorary badge in 2005, diplomas of the Ministry of Science and Education of Ukraine, the Department of Culture and Tourism of the Luhansk Regional State Administration. In June 2021, she was awarded the title of "Honored Worker of Culture of Ukraine". Since 2016, she has been a member of two specialized councils for the defense of candidate and doctoral dissertations at the Taras Shevchenko National University of Lviv.

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## **THE FORMATION OF PROFESSOR V. V. TUSHEVYA AS A SCIENTIST AND EDUCATOR IN THE FIELD OF ARTS EDUCATION**

Viktoriya Volodymyrivna Tusheva is a Doctor of Pedagogical Sciences, Professor, known in Ukraine in the field of higher pedagogical and artistic education. Her scientific interests are related to the study of methodological and theoretical issues of artistic education, its current problems, the theory and methodology of higher school pedagogy, the genesis and achievements in the theory and methodology of forming the scientific and research culture of future teachers of musical art in the process of professional training, various aspects of cultural and multicultural education.

V. V. Tusheva's scientific formation began at the G. S. Skovoroda Kharkiv National Pedagogical University. In 2002, Viktoriya Volodymyrivna graduated from the I. Kotlyarevsky Kharkiv University of Arts with a degree in choir conductor, teacher. She studied with Professor, Honored Worker of Ukraine N. A. Belik-Zolotareva.



*Defense of the candidate's thesis*  
*A. M. Kyfenko (supervisor Professor O. M. Oleksiuk), Sumy State*  
*Pedagogical University named after A. S. Makarenko*



*Presentation by the rector of the KhNPU named after G. S. Skovoroda, Professor Yuriy Boychuk, of the Diploma to the winner of the competition “Outstanding Women of Skovorodin University” in the nomination “Woman in Science” 2023*

She was attached as a postgraduate student (1994-1997) at the Institute of Pedagogy of the National Academy of Sciences of Ukraine (laboratory of aesthetic education, under the guidance of L. M. Masol), where she defended her PhD thesis in 1997 in the specialty 13.00.01 – theory and history of pedagogy. She studied as a PhD thesis defense by A. M. Kyfenko (supervisor Professor O. M. Oleksiuk), Sumy State Pedagogical University named after A. S. Makarenko at the University of Educational Management of the National Academy of Sciences of Ukraine from 2010 to 2015, and defended her PhD thesis in 2016 in the specialty 13.00.04 – theory and methodology of professional education at the Kyiv National Pedagogical University named after M. P. Dragomanov under the leadership of Academician of the National Academy of Sciences of Ukraine, Doctor of Pedagogical Sciences, Professor M. B. Yevtukh.

The doctoral dissertation “Theoretical and methodological foundations of the formation of the scientific and research culture of future music teachers in the process of professional training” (2016) highlights the methodological, theoretical and methodological principles of the research problem, proposes a cultural approach as a theoretical and methodological basis for the strategy of the formation process regarding the scientific and research culture of future music teachers, which determines the content and features of the implementation of organizational, pedagogical and methodological measures. On the basis of a multi-paradigmatic, systemic and integrative methodology, the essence of the studied personal phenomenon, structural components are revealed, which formed the basis for designing the research concept, creating a scientific and methodological support system for the formation of the studied personality quality in the process of professional training, within which competency-based,



innovative, contextual approaches become an effective methodology for building practice-oriented training taking into account the integration paths of education, science and art. V. V. Tusheva has been working at the G. S. Skovoroda KhNPU since 1998 to the present at the Department of Musical Art. As a professor of the department, she has rich scientific, pedagogical and methodological experience in training future specialists in the field of artistic education in the direction of musical art. She took an active part in the accreditation of the educational program “Musical Art in Educational Institutions” for masters, licensing of educational activities for the training of masters in the specialty 014 Secondary Education. “Musical Art”, as well as in the process of implementing the scientific project of the department “Art Education: History, Theory, Technologies”



*Graduation  
of Chinese Students  
2021 Kharkiv National  
Pedagogical University  
named after  
G. S. Skovoroda*

(0120U103147), is a member of the scientific and methodological commission at the faculty. She has repeatedly given online lectures by invitation at the universities of Kyiv, Zhytomyr, Khmelnytsky. V. V. Tusheva has repeatedly been involved in the certification of postgraduate students for the degree of Doctor of Philosophy in the field of 01 Education/Pedagogy in the specialties 011 Educational, pedagogical sciences, 015 Professional pedagogies as a member of one-time specialized academic councils: opponent, reviewer and chairman.

Viktoriya Volodymyrivna is a member of the editorial board of the scientific journals “Musical Art in the Educational Discourse” (Kyiv), “Professional Art Education” (Kharkiv), which are indexed in the scientometric databases Index

Copernicus and Google Scholar and are included in category “B” as scientific professional publications of Ukraine.

Professor V. V. Tusheva actively participates in international and all-Ukrainian scientific and practical conferences, forums and methodological seminars (Kyiv, Kharkiv, Kropyvnytskyi, Zhytomyr, Odesa, Uzhgorod, etc.). She completed a scientific and pedagogical internship at the National University (National-Louis University) in Nowy Sącz (Poland) under the program “Organization of the educational process, training programs, innovative technologies and scientific work” (Certificate No. 7HG – 14 – NS dated 11/30/2018). She participated as a trainer in the training marathon

“Education – Quality – Monitoring” (November 26-28, 2020) with the assistance of the Eastern European Institute of Psychology of the International Agency “Consulting and Training” (Ukraine-France-Poland). The appropriate professional level of English proficiency is confirmed by the Cefr Level D2 certificate – 02125585 No. 083-A/19.

Achievements in the field of scientific and professional growth of V. V. Tusheva have been repeatedly noted by the management of the faculty and the university. Thus, in 2016, by the decision of the Academic Council of the G. S. Skovoroda KhNPU, V. V. Tusheva was declared the winner in the nominations “The Best Scientist at the Faculty”, in 2020 – “For Dedication to Pedagogical Work”. For her scientific achievements, many years of conscientious work, and high professionalism as a teacher of a higher pedagogical school, she was awarded an honorary distinction (2019), a medal (2019), certificates and thanks (2012, 2015, 2017, 2018, 2019, 2020, 2022, 2023, 2024) KhNPU named after G. S. Skovoroda; a diploma winner of the competition “Outstanding Women of Skovorodin University” in the nomination “Woman in Science” (2023, 2024); thanks from the Professional College of Borys Grinchenko University (2020, 20223, 2024).

In the scientific work of V. V. Tusheva has more than 200 scientific and methodological works published in leading domestic and foreign publications, included in the scientometric databases Copernicus, Cite Factor, Elibrary, as well as 4 articles in the Web of Science.

Scientific works have been included in collections of foreign publications of such countries as the USA, Great Britain, Germany, Austria, Italy, Poland. She is the author of 2 individual monographs in Ukrainian, 2 individual monographs in English and German, 11 collective monographs, in particular, Cambridge Scholars Publishing (Great Britain); teaching aids (4), including “Fundamentals of Scientific Research” with the Seal of the Ministry of Education and Science of Ukraine: letter No. 14.1/12 – G671 dated 07.05.2014); articles “Consciousness as a personal neoplasm and a determinant of the value orientations of a future teacher in art education”, “Search for methodological guidelines in humanitarian research in the context of art pedagogy”, “Changes in the paradigm of scientific activity in the context of art education”, “Axiological foundations of research search in art education”, “Cultural paradigm in the conditions of modernization of art education: conceptual ideas and methodological guidelines”, etc., which reveal issues related to updating the content of higher art education, its conceptual ideas and methodological guidelines; scientific training of future teachers in the conditions of the formation of post-non-classical science, the characteristic features of which are coevolutionary and globalization

processes, expansion of the epistemological horizon, isomorphism of scientific and cultural dynamics; issues related to the cultural paradigm in the conditions of modernization of art education, etc.

V. V. Tusheva in her monograph "Formation of the scientific and research culture of a future music teacher in the process of professional training: theory and practice" (2015) emphasizes the importance of rethinking the pedagogical influence of science on the personal development of a future music teacher, purposeful formation of his scientific and research culture as the ability to engage in analytical-synthetic, evolutionary-prognostic thinking, building scientific strategies and research search based on different "logics" of thinking, multicultural dialogue, scientific substantiation of polysystemic pedagogical and educational technologies, mastery of the categorical and conceptual apparatus of musical and pedagogical theory and practice, and on this foundation, creating an individual concept for solving scientific problems in the field of music education.

The professor emphasizes that the pedagogical potential of scientific and research culture is not used enough, namely its cultural and worldview, creative, gnostic functions, which ensure the formation of the intellectual resource of the individual, its ability to permanently update scientific knowledge in pedagogical and artistic projection, enriching its semantic content, the ability to come to broad creative generalizations and associations. In this sense, scientific and research culture as a personal phenomenon will contribute to the expansion of research horizons, reaching a new level of cognition, based on its epistemological, ontological, phenomenological, axiological, synergistic, hermeneutic principles.

V. V. Tusheva proposes an author's definition of the scientific and research culture of a future teacher of musical art as an integrated set of personal and activity qualities that reflect the content and procedural characteristics of the specified phenomenon and are aimed at the embodiment of the scientific, pedagogical and artistic and aesthetic ideal in research search, ensuring professional and acmeological self-realization, creative growth of the future teacher-researcher-musician in appropriately planned scientific and research strategies, value-semantic attitude to scientific knowledge (pedagogical and art history) and science in general.

From the position of V. V. Tusheva, for a teacher-musician, the scientific comprehension of artistic reality is aimed at the pedagogical understanding of cultural and artistic processes, the ideological context of musical works, the cognitive, moral and aesthetic potential of musical art, various modes of musical and pedagogical activity, which deepens his professional and pedagogical, art history, cultural and scientific competence

and lays the foundation for enriching musical and pedagogical knowledge with the latest technologies and innovative techniques.

Thus, V. V. Tusheva substantiated the theoretical and methodological and scientific and methodological principles of forming the scientific and research culture of a future music teacher in the conditions of a higher pedagogical school. On the basis of cultural, systemic, synergistic, activity, axiological, personally oriented scientific approaches, the essence of this personal phenomenon as a special type of competence in new socio-cultural and informational conditions is comprehensively revealed. The author's concept of the formation of the scientific and research culture of future music teachers is presented, the determinants of this system are determined.

The features of the application of modern pedagogical technologies in the scientific and cognitive process of a higher educational institution are revealed, and pedagogical conditions for the creation of a cultural, scientific and educational environment are developed.

The professor's pedagogical work clearly defines scientific positions regarding the personal development of a teacher-musician, which is highlighted in the article "Consciousness as a personal neoplasm and a determinant of value orientations of a future teacher in art education" (2018).

It is emphasized that the affirmation of a personally oriented paradigm in professional art education in the context of its integration into the global scientific, humanitarian and educational space requires the search and substantiation of professionally significant qualities of a future teacher as a subject of socio-cultural activity, in which axiological guidelines and worldview beliefs acquire significance, and the processes of goal setting and goal realization become intrinsic and require spiritual, humanistic, moral content, diversification and deepening, taking into account different vectors of implementation of art education. The scientist emphasizes that currently there is a shift in research interest from the development of descriptive and normative models of the personality and activity of a future specialist, on the basis of which the requirements for the content of his professional training (professiographic approach) were formed, to the study of the professional consciousness and self-awareness of the subject of activity – his personal qualities, axiological priorities, semantic new formations. Therefore, the conclusion is made about the need to go beyond the narrowly technological understanding of professional and pedagogical activity into the sphere of psychology of consciousness, the development of which is understood as the main content of professionalization.

Taking into account the universal cultural need that is realized in art, as an aesthetic comprehension of the whole diversity of the world, the creation

of its aesthetic picture and its application as a tool of cultural progress, the article formulates the goal of the professional and ideological activity of the teacher, which is manifested in the construction of one's own personal concept of worldview, a model of interaction with artistic reality (a component of socio-cultural life) on the basis of theoretical reasoning and reflective actions determined by existing values and norms, and the reproduction of an individual trajectory of professional growth by filling it with new ideals and goals. It is precisely reflective actions regarding self-determination that lie at the heart of professional consciousness, and awareness of one's own subjectivity is a general ability, a kind of mechanism for the self-development of the teacher's personality as a professional.

The ability of a modern teacher to build himself, his individual history, and to rethink his own essence from the standpoint of professional norms is a permanent, socially and culturally conditioned process.

Based on the fact that the semantic filling of existence is one of the main principles of culture, and the loss of meaning becomes a threat both to the existence of culture and to the very identity of a person, V. V. Tusheva considers it necessary to consider the issue of meaning-making as the ability to “exhaust” new meaning from cultural, socio-pedagogical processes, to search for new humanistic, anthropological and hermeneutic values, and this allows us to assert the necessity and significance of meaning-making as a unity of whole and meaning-making activity in the training of future teachers in the field of art education.

The study of art education as a translator of culture, which is a priority value, the study of various aspects of cultural education becomes dominant in the scientific work of V. V. Tusheva. Thus, in the article “Cultural Principles of Higher Art Education” (2017) it is emphasized that the transition of modern education to a new cultural dimension, its cultural dominant has changed the traditional idea of the essence and functions of education in the context of a culturally appropriate and culturally creative environment, a cultural microcosm.

The article emphasizes that the cardinal changes in the state, which are associated with the need for axiologization and humanization of the socio-cultural space, have naturally led to the actualization of cultural problems of education in the consciousness of modern society and have received their adequate reflection in higher art education. Theoretical understanding of the natural nature of the relationship between education and culture, their isomorphic identity allows us to put forward assumptions about the prospects and productivity of using the cultural paradigm as a conceptual basis for the modernization of the content of higher art education.

According to V. V. Tusheva, the goal of higher art education as a socio-cultural phenomenon is the reorientation of its cultural function, which should be a priority, correspond to new positive trends in socio-cultural development, and be oriented towards the following cultural dominants of modernity: anthropocentrism, humanism, democracy, spirituality, morality, variability, encyclopedicity, integrativity. Such an understanding of modern higher art education corresponds to the trends and dynamics of modern culture, changes the nature of actions in the educational and pedagogical space and expands the boundaries of its design, helping its subjects to set and solve value-based, innovative, meaning-seeking tasks.

The article emphasizes that it is uniqueness, originality, originality, creative creation of oneself and the surrounding world that constitute the most essential features of human culture as an individual. In this aspect, the cultural approach intersects with the anthropological one, as one that assumes an organic relationship between man, society and the Universe and is manifested in the set of approaches to the problem of man in the context of various philosophical systems of understanding the world and the ways of its evolution, the dominance of the “subjective pole” in scientific knowledge. In this sense, education is understood as an anthropic practice of culture, a factor in the development of the personality, which appeals, first of all, to humanistic categories.

Understanding creativity as an attributive quality of the personality and activity, which is accompanied by the complication of the entire cultural, spiritual “field” of the personality, fully corresponds to the desire to establish the cultural and anthropological context of culture, to ensure the process of establishing the social significance of the creative activity of the individual as a form of human self-being, as a manifestation of his spirituality.

For V. V. Tusheva, the important fact is that art, as one of the highest forms of cultural activity, is a model and a “bar” for cultural activity in general. This category is used both to define a special branch of spiritual production (highest, most perfect and in this sense the most “cultural”), and to indicate the quality of cultural activity, the “technique” of approaching the ideal. By revealing and enriching the inner world of the individual, art involves a person in the most significant forms of his life activity, in a certain personal and social ideal. In this sense, art is the most human form of learning and joining the heights of the human spirit.

The professor has identified the leading trends that determine the general strategy and tactical tasks in the field of cultural education, its content, and which can be described as:



- reproduction in educational structures of cultural patterns and norms that project elements of the cultural environment, the condition of which is the integration of education into culture and vice versa – culture into education;

- reflection of regular relationships, according to which not only the level of cultural development determines the level of education development, but also education becomes a source of its development, a generator of new cultural forms, and thus requires a high degree of education from a person;

- consideration of the patterns and features of culture, the determination of which determines a certain type of cultural person (as the unity and harmony of all its components), affects the procedural side of education as a cultural act, leading to the implementation of important socio-cultural functions (inculturation, socialization, transmission of cultural patterns, etc.);

- implementation of the ideas of a personally oriented paradigm of the humanistic type, actualization in pedagogical practice and the cultural and educational environment of new values related to personal self-development, self-realization, self-reproduction, creativity as a way of human self-realization. A separate direction in the scientific activity of V. V. Tusheva is the problems of methodological guidelines in pedagogical research, the methodology of artistic pedagogy, the methodological principles of research, which is reflected in such articles as “Search for methodological guidelines in humanitarian research in the context of artistic pedagogy” (2020), “Changes in the paradigm of scientific activity in the context of artistic education” (2019).

The author emphasizes that modern problems of humanity, reflections on a humanitarian (noospheric) society, the new Renaissance of man and humanism pose questions of humanitarian knowledge and humanitarian cognition in a new way. Disciplinary differentiation of social and humanitarian knowledge has led to a shift in research interest to individual aspects of the researched issues. Based on scientific reflection, the essence of methodological guidelines in humanitarian research is considered, which are diversifying and acquiring new content characteristics in the conditions of changing the paradigm of humanitarian cognition. Theoretical and methodological positions are highlighted regarding the value dominant in humanitarian cognition, which focuses on subjectivity and existentialism and provides an in-depth understanding of artistic phenomena.

Important for V. V. Tusheva is the fact that the methodology of knowledge in the context of artistic pedagogy is based on and directed by humanitarian knowledge as a special branch of the spiritual culture of

mankind with its own worldview, system of values and axiological guidelines. At the same time, humanitarian knowledge is characterized by uniqueness, a uniquely personal character, evaluation, emotional coloring. In this case, according to the professor, we should talk not so much about knowledge and cognition, but about meaning generation and comprehension (understanding). The measure of humanitarian knowledge corresponds to the measure of revealed human meanings that are taken into account in it. Through the concept of humanitarianism, it becomes possible to reveal the connection between scientific knowledge and general humanitarian concepts, such as creativity, culture, spirituality, humanism, morality, etc. The humanitarianism of knowledge is associated with the comprehension of the "human in man", focuses on his subjectivity, existentiality, and comprehension of spiritual experience. Since a person's understanding of the world is always hermeneutic, interpretation is always carried out from some position, point of view. Therefore, humanitarianism is inseparable from the point of view of personal culture, the basic values of a culture or subculture.

The source of all the diversity of the modern single world (unified in its diversity and diverse in its unity) is rooted in each unique individual. According to the author, the situation when the simultaneous coexistence of points of view and concepts regarding the essence, meaning, and value of education, culture, and personality indicates the possibility of different pedagogical concepts within different paradigms requires expanding the range of theories and methodological approaches used, which will allow moving to a differentiated methodological educational strategy, to polymethodology.

Thus, in modern humanitarian research in the context of artistic pedagogy, methodological pluralism should be manifested as the presence of a quantitative diversity of cognitive means in solving one problem, which ensures the quality of the search process. The scientist emphasizes that in this sense, becoming the guiding principle of multidimensional thinking, pluralism acquires a voluminous socio-cultural character. This principle reveals its essence through an appeal to the value significance of the diversity of paradigms, concepts, ideas, worldviews and scientific positions, gradually acquiring a socio-cultural status.

The conclusion is made about the need to position polyparadigmatic pedagogical thinking in art education, which will allow for more productive forecasting and implementation of research searches and innovations (combining with traditions) from the standpoint of harmonizing target settings, justified choice and integration combination of various scientific and methodological approaches and educational and artistic strategies. It is

noted that the modern scientific and artistic process is characterized by polyvariance of search vectors, the cause of which is the quantitative and qualitative richness of the studied artistic phenomena, the complexity of their content – multicomponent, versatility, diversity of specific types and forms. Polyvariance of solutions, methodological pluralism express such a qualitative feature of the search process as the diversity of approaches in the research process. This result turns out to be polyphyletic in its origin, that is, originating from different sources and genetic paths.

A conclusion is made regarding methodological pluralism, which is characteristic of humanitarian methodology as a holistic cognitive-reflexive system, in which attention is focused on the subjectivity and subjectivity of the individual, a person's attitude to the world, understanding of its meaning and his place in the semantic space of culture and art are determined, and this can provide the tools that will be able to provide the individual with fruitful self-actualization and self-realization. In this sense, it is emphasized that the value orientations of the researcher-musician, his mental beliefs, which significantly influence the choice of conceptual foundations and tools of cognitive activity, are of particular importance in the growth of new humanitarian knowledge.

This entails consideration of the value aspects of socio-humanitarian cognition, its “human dimension”, principles, and through them the humanistic, human essence of culture as a whole. It is impossible to limit the humanistic meaning of the problem only to the scope of application of scientific achievements, without affecting the very way of thinking, the method of activity of the researcher, since his humanistic value orientation acts as the logical center of the value-worldview system and is the basis of evaluative-analytical and creative-search activity. Only such a general social-humanistic orientation of the teacher-musician provides a universal basis for assessing the results of his research search in terms of compliance with the general goal of socio-cultural development of humanity, which is reduced to creating conditions in which the realization of the essential forces of a person, his creative potential through the means of art becomes an end in itself.

In the humanitarian research, from the position of V. V. Tusheva, there is an emphasis on new methodological principles related to interdisciplinarity, which reveal a close relationship with the philosophical and worldview guidelines of postmodernism, which denies the possibility of any universal harmonization and monodisciplinary research. In this sense, multiplicity and diversification, diversity of paradigms, coexistence, recognition of the diversity of modern philosophical teachings and scientific concepts become significant.

The article “Changes in the paradigm of scientific activity in the context of art education” (2019) substantiates possible transformations of the paradigm of pedagogical science, which reflect changes in ideologies, worldview paradigms and priorities in society and culture. It is argued that changes in the paradigm of scientific activity cause a new “scientific discourse” in the scientific and educational space, such an evidentiary system of knowledge characterized by complex, multi-vector, anthropological, synergistic, interdisciplinary, integrative ways of understanding socio-cultural reality, the implementation of which is built on the principle of integrity and becomes dominant in the study of educational and artistic phenomena. The emphasis is on the polyparadigmatic approach, which becomes the result of interdisciplinary analysis and ensures the comprehensiveness of the consideration of the subject of research and is implemented as the unity of a whole spectrum of paradigms, interacting and compensating for each other. In this context, the unity of research paradigms is understood as “unity of diversity”, and the polyparadigmatic approach is considered as a kind of “methodological triangulation”, cross-interpretation of the same object by several complementary sources (research paradigms), which recreate a certain integrity, a system.

In the concept of V. V. Tusheva, the position on the principle of polycentric integration in the context of the methodology of art education becomes important. Thus, the integrative principles of education in the context of a practically oriented methodology are understood as: achieving the integrity of the individual’s worldview; vision of the main integrative principle in personal meanings; integrated knowledge, which is manifested in new polydisciplines. But in the conditions of art education, such principles are a partial tendency of integration as an aesthetic quality.

The aesthetic dimension of education consists in establishing in it the principle of polycentric integration, which requires restructuring the architecture of the educational space, which is designed to harmonize the contradictory world of human existence. And this is one of the features of the methodology of art education, the vocation of which is to cultivate the harmony of creative and aesthetic ideals by means of art.

The connection between the development of the methodology of post-nonclassical science and synergetic knowledge is revealed, which is oriented towards the search for universal patterns and the self-organization of open nonlinear systems, which causes changes in the paradigm of scientific knowledge, in the entire conceptual grid of thinking, “gestalt switching”, changes in the methodological foundations of modern science, philosophical view of the world, and in this way a new epistemological horizon is formed.

We are talking about epistemological guidelines characteristic of a specific historical era, which manifests itself in the form of a scientific ideal, a methodological “tool” of research, the researcher’s awareness of himself as a subject of knowledge. Thus, synergetics is considered as a general scientific concept, a new worldview, a new paradigm that causes changes in epistemological means (methods of posing problems and scientific research), the conceptual arsenal, the models used, the goals and attitudes of scientific research, due to its interdisciplinary nature, and can be considered as the initial basis for cross-disciplinary, cross-professional and cross-cultural communication. In the context of the synergetic paradigm, the ability to understand the broad, and given the current level of world development, the global context of the problem under study is formed. Knowledge is transformed according to different ways of understanding (scientific, artistic) and the essential characteristics of realities and problems, which are becoming increasingly global, transformational, multidimensional, multidisciplinary and planetary.



*Participants of the 5th International Scientific and Practical Conference  
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One of the ways to renew art education, according to V. V. Tusheva, is the paradigmatic transformation of its methodology through the philosophical and anthropological substantiation of the development of new

thinking and value consciousness, the actualization of the meaning-forming spiritual principle. It is important to understand cultural anthropology as a fundamental research discipline that focuses on the problems of the genesis of man as a creator and the creation of culture. In this context, art is considered as changing the contours of both the cultural space and the anthropological characteristics of man, transforming and enriching his spiritual experience.

The basis for the influence on the personality of a work of art is its anthropogenicity and anthropological ness. Such potential is manifested in the unity of “human-dimensional art” and personality; the formation of human subjectivity in all its complexity, diversity through the interpretation of art; the understanding of art as a way of determining the system of relations between Man and the Universe. Thus, the anthropic principle as a set of approaches to the problem of man in the context of various philosophical systems of understanding the world and the ways of its evolution is closely connected with the formation of a new scientific paradigm, according to which the dominant one in scientific knowledge is the “subjective pole”.

It is concluded that the substantiation of the anthropological dimension of modern pedagogical reality and the conceptualization of its discursiveness are dictated by the urgent need to understand modern pedagogical theory and practice from the standpoint of personally oriented, anthropocentric concepts as the most important condition for overcoming the methodological crisis in pedagogy, in particular art.

Thus, considering artistic pedagogy, which is characterized by the expansion and deepening of interdisciplinary forms of cognition, poly-conceptuality, hypotheticality, ambiguity of interpretations, convergence of scientific and artistic methods of cognition, actualization of its humanistic-reflexive methods, V. V. Tusheva asserts the thesis regarding the emergence of a new type of ideals and norms of scientific cognition, methods of explaining and substantiating knowledge.

Google Scholar profile: <https://scholar.google.ru/citations?user=BxUJPMcAAAAJ&hl=ru>

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