

NAZARIY LESHCHUK

ORCID ID: 0000-0002-5204-4852

nazar.leshchuk423@gmail.com

Assistant at the Department of Musicology and Methods of Musical Art

Ternopil Volodymyr Hnatiuk National Pedagogical University

2 Maksyma Krivonosy Str., Ternopil

ANALYSIS OF COMPETENCY MODELS OF TRAINING A MODERN MUSIC TEACHER

The article is devoted to the study of the modernization of professional training of future teachers of music in the conditions of modern transformational processes in education in Ukraine, caused by the implementation of the concept of the New Ukrainian School, European integration aspirations and digitalization. The emphasis is on changing the teaching paradigm, where the teacher of music is considered as a facilitator, mentor and creator of the educational environment, which contributes to the development of not only artistic and aesthetic, but also social, emotional, communicative and creative skills of students through artistic activity. The competency-based approach has been analyzed as a leading educational trend, which is focused on the formation of the ability to apply knowledge and skills in practical activities and to act effectively in various professional situations. It is emphasized that it is precisely such training of teachers capable of creative self-realization, reflection and professional development that meets the challenges of the modern information and cultural environment. The article presents a review of modern scientific research, which unanimously supports the leading role of the competency-based approach in the training of music teachers. The main arguments in favor of this approach are highlighted: practice-oriented training, development of professionally balanced, creative and integrated competence, as well as the ability to respond to modern challenges (New Ukrainian School, inclusion, digitalization). Separately, the works of researchers focusing on specific competencies have also been considered: methodological, information-digital, inclusive, artistic, creative (performing), etc. An analysis of the latest competency models that are actively implemented in Ukraine and Europe has been conducted, highlighting their most important components and defining competencies for the professional training of musical art specialists. This approach will allow us to highlight sound engineering training as the basis for the formation of a teacher's information and digital competence, the integration of digital technologies into the educational process, and the development of practical skills in sound recording, editing, working with audio editors, and creating multimedia content for teaching and artistic activities.

Key words: competency-based approach, New Ukrainian School, professional training, music teacher, model, key competencies.

НАЗАРІЙ ЛЕЩУК

Тернопільський національний педагогічний університет

імені Володимира Гнатюка

вул. Максима Кривоноса, 2, м. Тернопіль

АНАЛІЗ КОМПЕТЕНТІСНИХ МОДЕЛЕЙ ПІДГОТОВКИ СУЧАСНОГО ВЧИТЕЛЯ МУЗИЧНОГО МИСТЕЦТВА

Статтю присвячено дослідженню модернізації професійної підготовки майбутніх учителів музичного мистецтва в умовах сучасних трансформаційних процесів в освіті України, зумовлених упровадженням концепції Нової української школи, євроінтеграційними прагненнями та диджиталізацією. Акцентовується увага на зміні парадигми викладання, де вчитель музичного мистецтва розглядається як фасилітатор, наставник і творець освітнього середовища, який сприяє розвитку не лише художньо-естетичних, а й соціальних, емоційних, комунікативних і креативних навичок учнів через мистецьку діяльність. Аналізується компетентнісний підхід як провідна освітня тенденція, що орієнтована на формування здатності застосовувати знання та вміння у практичній діяльності й ефективно діяти в різноманітних професійних ситуаціях. Підкреслюється, що саме така підготовка педагогів, здатних до творчої самореалізації, рефлексії та професійного розвитку, відповідає викликам сучасного інформаційного й культурного середовища. У статті представлено огляд сучасних наукових досліджень, які одногослоно підтримують провідну роль компетентнісного підходу в підготовці вчителів музики. Виокремлюються основні аргументи на користь цього підходу: практико-орієнтована підготовка, розвиток професійно зв'язаної, творчої та інтегрованої компетентності, а також здатність відповідати на сучасні виклики (Нова українська школа, інклюзія, цифровізація). Окремо також розглядаються роботи дослідників, що акцентують увагу на специфічних компетентностях: методологічних, інформаційно-цифрових, інклюзивних,

художніх, творчих (виконавські) та ін. Проведено аналіз новітніх компетентнісних моделей, що активно впроваджуються в Україні та Європі, з виділенням їх найважливіших складових компонентів і визначальних компетентностей для професійної підготовки фахівців музичного мистецтва. Такий підхід дасть можливість виокремити звукорежисерську підготовку як основу формування інформаційно-цифрової компетентності педагога, інтеграції цифрових технологій в освітній процес та розвитку практичних навичок звукозапису, монтажу, роботи з аудіоредакторами і створення мультимедійного контенту для навчання та мистецької діяльності.

Ключові слова: компетентнісний підхід, Нова українська школа, професійна підготовка, учитель музичного мистецтва, модель, ключові компетентності.

In the modern educational space of Ukraine, which is undergoing fundamental changes under the influence of the concept of the New Ukrainian School (NUS), European integration aspirations and rapid digitalization, the modernization of professional training of future art teachers is gaining the status of one of the key priorities. The New Ukrainian School puts forward a demand for a new generation of specialists who possess not only thorough theoretical knowledge of musical art and a high level of performing skills, but also are capable of creative thinking, the implementation of innovative teaching methods and the formation of key competencies in students.

The development of these competencies through artistic activity is extremely important, as it contributes not only to artistic and aesthetic development, but also to the formation of social, emotional, communicative and creative skills of students. Thus, the role of the art teacher is transformed: he ceases to be exclusively a transmitter of knowledge, becoming a facilitator, mentor and creator of a favorable educational environment [11].

The transition to a competency-based approach is one of the leading educational trends of today. In the context of training higher education applicants, it is based on the formation of the ability to apply knowledge and skills in practical activities. This approach is focused on achieving specific results, which are manifested not only in the amount of knowledge, but also in the ability to act effectively in various professional situations. Only such training of teachers, capable of creative self-realization, reflection and continuous professional development, can fully meet the challenges of the modern information and cultural environment.

Modern researchers, in particular I. Marynin [16], O. Venhryniuk [2] and A. Martyniuk [17], O. Ionova, Ma Li and Chen Tsiuntsun [8], M. Zaimenko [7], Ch. Syu [29], unanimously support the thesis about the leading role of the competency-based approach in the training of music teachers. They argue that this approach provides practice-oriented training (formation of key and professional competencies), the development of professionally balanced, creative and integrated competence, as well as an effective response to modern educational challenges (NUS, inclusion, digitalization, etc.).

Most of the mentioned researchers focus on individual competencies or areas of professional activity of a music teacher. For example, V. Lymarenko [13] and O. Venhryniuk [2] emphasize the development of methodological competence, considering it a key condition for improving the pedagogical skills of a music teacher in the conditions of the New Ukrainian School. A. Martyniuk [17] emphasizes the formation of information and digital competencies among future music teachers on the competency-based basis of integrated learning. M. S. Zaimenko [7] highlights the importance of the formation of inclusive competence in music pedagogy as a modern educational trend. L. Kozhevnikova, I. Malashevska, A. Martyniuk [10] define artistic competence as a systemic integrated personal and professional characteristic of a teacher of musical art. Ch. Syu [29] emphasizes the importance of creative (performing) competence as a necessary component of the professional skills of future teachers.

The relevance of transformational changes in the training of art education specialists requires not only scientific justification, but also practical implementation through a clearly defined modern competency model of a music teacher. This model should include all possible components that will help a modern teacher to implement their professional activities in secondary education institutions as successfully as possible.

In this regard, it is important to analyze existing competency-based models of music teacher training, determine their structure, functions, advantages and disadvantages, in order to outline prospects for further improvement.

The purpose of the article is to analyze the currently known competency models for training music teachers, taking into account current scientific and methodological approaches, legislative requirements, and practical needs of educational institutions.

In recent years, in Ukraine and Europe, new competency-based models of music teacher training have been actively implemented, and they meet modern educational challenges and reforms. Having analyzed them, we have identified the most important components and competencies that are decisive for the professional training

of music teachers (Table 1). For a better understanding of the trends and processes of development of music teacher training, we have presented the information in the chronological order of the appearance of this or that model. Also, the components of the models and the competences on which the specific model is aimed have been identified.

Scientists studied individual components of the professional training of a future teacher of musical art. Thus, Yuriy Merezhko investigated innovative activity as a component of the professional training of a future teacher of musical art [18]. The author proposed innovative methods, techniques and forms of work with students aimed at the use of computer technologies during musical art lessons. They are aimed at combining the emotional, aesthetic, and rational in teaching, will help 'to arm' future music teachers with the latest technologies in the music education industry. They will also increase students' interest, and will form in them the personal qualities necessary for life in the modern world – mobility, ingenuity, and creativity.

In his competency model, T. M. Pliachenko points to the implementation of goals and objectives through projective-constructive, analytical-synthetic, organizational-pedagogical, concert-performing activities. The means and methods of achieving the goal of activity include pedagogical techniques and musical-performing actions. The results of activity are expressed in the formation of moral and spiritual qualities in students, a certain level of development of their musical abilities and musical-performing skills; the dynamics of self-development and self-improvement of the leader's personality, the enrichment of his/her own musical-pedagogical experience, and the degree of realization of his/her own creative potential [23; 24].

I. Shyman, I. Havrysh, I. Dychkivska, V. Dokuchayeva, O. Ihnatovych, N. Klokar, E. Makagon, L. Petrynenko, O. Podymova, V. Pozdniakova, V. Slastyonina, O. Shafran, G. Khmelnytskyi, A. Khutorskyi and others consider innovative pedagogical activity as an integral part of the professional training of a music teacher, under the influence of which positive changes in the artistic and educational process and the development of the aesthetic environment of the educational institution are observed. As a result, there is formation of aesthetic culture, aesthetic worldview, innovative artistic competence of schoolchildren [4].

Zh. Kartashova and M. Kuziv call the basis for the formation of professional competence of future teachers of musical art the training of specialists, the result of which is the formation of a complex of musical abilities and pedagogical qualities. They will ensure effective results of musical education and aesthetic education of schoolchildren. The authors consider the professional competence of a music teacher to be an integral professional quality, a unity of formed psychological and pedagogical, professional and musical (artistic) and information and communication competencies. They will ensure the practical readiness of the specialist to carry out musical and pedagogical activities [9, pp. 144–147].

L. Sbitneva in the professional training of a future teacher of music distinguishes music-theoretical, conducting-choral, vocal and instrumental components. As a result, there is formation of musical-pedagogical, organizational-management and performing competencies in specialists [27, pp. 179–187].

Based on the analysis of scientific literature, R. Zhoga proposes a structure of professional competence of a future teacher of music, built on the interaction of motivational-value, cognitive-active, creative and personal components. The motivational-value component ensures the formation of the need for creative communication with teachers, students, instrumental groups, as well as motivation for musical-pedagogical and musical-performing activities. Cognitive-active is characterized by the formation of musical-performing, musical-theoretical and musical-pedagogical knowledge. The creative one means mobilization and realization of the applicant's creative potential to increase the productivity of musical-pedagogical activity. The personal one means readiness for self-realization and development in professional activity, ability for independent cognitive and intellectual activity [27].

V. Lymarenko in his work emphasized the importance of the methodological competence of the future leader of the vocal ensemble, the components of which are motivational-regulatory, cognitive, communicative-game, and activity-creative components. The first one is formed in the process of studying psychological and pedagogical disciplines. The cognitive one is formed through the acquisition by applicants of general knowledge in the theory of art, history of culture, modern culture, fine arts; professional, pedagogical, methodological, psychological knowledge; information computer technologies. In the process of developing personal qualities and communicative abilities of the future leader of the vocal ensemble, a communicative-game component is formed. The activity-creative one is formed during the implementation of acquired knowledge and skills in practical activities [13, pp. 49–53].

In the content of the professional competence of the future teacher of musical art, S. Rumiantseva, Yu. Dreeva gave an important place to the artistic-informative, facilitative and musical-professional components. The first

Table 1

Competency-based models of music teacher training

Model name and author	Model components	Competences
A content-component model of the phased implementation of an integrative approach in the training of music teachers, M. P. Nazarenko, (2009) [19]	– Cognitive – Orientational – Constructive – Operational – Creative – Reflective	– Formation of a system of integrated knowledge among future music teachers — psychological and pedagogical, musicological, artistic and aesthetic; ability to identify genres, styles, and directions of musical and choreographic arts – Freely operating with acquired knowledge, instrumental and performing skills, techniques and skills necessary for the diverse instrumental and performing work of a music teacher – The student's creative application of the elements of instrumental composition, arrangement, composition, ability to improvise and artistic interpretation; formation of skills in selecting and arranging musical material for musical and rhythmic exercises, plastic etudes and choreographic compositions
Competency model of a music teacher, T. M. Pliachenko, (2010) [22]	– Goals and objectives – Means and methods of achieving the goal of the activity – Results of the activity	– Personal competencies (personal qualities, abilities, individual psychological characteristics, work style, creative image) – Professional and pedagogical (axiological orientation, professionally necessary knowledge, skills and abilities and mastery of professional methods) – Functional competencies (work experience, functional ability, analysis, evaluation and correction of students' educational and extracurricular musical activities)
Model of gradual formation of innovative readiness of a music teacher, L. M. Lihitska, (2011) [14]	– Motivational-incentive – Orientational-cognitive – Procedural-executive	– The presence of cognitive interest in innovative pedagogical technologies in musical art as a means of professional self-improvement among students, motivational focus of future music teachers to introduce effective artistic innovative technologies into musical and pedagogical practice, students' ability to innovatively design musical activities in order to stimulate students' creative activity – Formation of the personal need of the future music teacher in mastering innovative artistic forms and methods – Formation of skills and abilities to differentiate the experience of artistic and pedagogical innovations in accordance with the capabilities of the contingent of a certain class in order to form students' value artistic orientations through the means of musical art
Model of formation of readiness of future music teachers for professional self-development in the process of instrumental and performing training, L. A. Bondarenko, (2012) [1]	– Targeted – Content-based – Organizational and activity-based – Effective	– Motivational-value, cognitive, reflective-activity – Musical-aesthetic thesaurus – Formation of the readiness of the future music teacher for professional self-development in the process of instrumental and performing training
Model of formation of professional competence of future music teachers in the process of conducting and choral training, S. Svitaylo, (2012) [28]	– Cognitive-cognitive – Value-analytical – Activity-creative components	– Professional-pedagogical and professional conducting-choral – Artistic – Methodological-organizational – Choirmaster
Technological model of formation of readiness of future music teachers for innovative activity, K. V. Zavalko, (2013) [24]	– Conceptual-paradigmatic and procedural-methodical blocks – Microspace, mesospace, macrospace and megaspace – Personal, cognitive, motivational, axiological – Activity components	– Formation of psychological and pedagogical, musical and pedagogical, methodological competencies – Innovative musical and pedagogical knowledge and metacognitive awareness, interest in innovative methods of musical education of the individual – Attitude to improve the musical and pedagogical process – Formation of one's own innovative position as a teacher and musician – Universal, national and professional values
Competency model of professional training of future music teachers, T. M. Pliachenko, (2020) [21]	– Content – Procedural – Resultant components	– Instrumental and performance competence
Conceptual, prognostic, structural-component model of professional competence of a future teacher of musical art, V. V. Zhelanova, (2020) [4]	– Motivational and value – Cognitive – Creative and activity blocks.	– Value-orientation, artistic-ideological, artistic-communicative – Informational-cognitive – Professional-pedagogical, functional, musical-performing

Table 1 (Continued)

Integrated model of preparation for interdisciplinary learning, O. V. Popova, V. P. Zhukov, (2022) [25]	– Psychological-intentional – Theoretical-practical – Creative-personal components	– Professional motivation for vocational training; value orientations and goal settings; awareness of the significance and advantages of individual studies for music arts schoolchildren and the need for special training for organizing this type of training; desire for professional self-improvement – Methodological-integrative competence – Poly-artistic competence – Personality qualities: humanistic (perception, empathy, tact, tolerance), cognitive-creative (activity, independence, initiative, artistic-creative and innovative thinking, ability to reflect, intellectual mobility), emotional-volitional (purposefulness, perseverance, independence, principledness, discipline, ability to self-regulation)
Model of a personal educational environment, R. A. Zhoga, (2023) [27]	– Motivational-value – Cognitive-activity – Creative – Personal components	– Formation of a complex of musical theoretical knowledge, practical skills, experience in their implementation and ensuring the ability to engage in effective musical and pedagogical activities
Competent model of professional training of music teachers, O. M. Pavlenko, N. O. Batiuk, M. O. Tkachenko, (2024) [20]	– Music theory – Music performance – Music education; – Digital components	– A system of knowledge and skills to implement constructive professional, musical-performing, communicative-organizational, professional, and research activities
A transdisciplinary model of training for innovation activities, Liu Chunjiang, (2024) [15]	– Digital tools – Interactive methods – Online resources	– Innovative competence

ones equip future specialists with multimedia technologies as means of learning in the process of professional training and a tool of professional activity; the second ones provide the ability to create conditions and assist in the development of professional perfection of subjects on the principles of creative pedagogy, help in adjusting the perception of information and pedagogical interaction; the third ones provide theoretical training and vocal-performing skills and abilities, their application in practice [26, pp. 222–226].

Modern music education is actively developing in the direction of digitalization and multimedia [3, pp. 213–225; 12, pp. 127–131]. Given this, in the process of training a music teacher, there is an increasing need to form competencies related to sound engineering. Sound engineering is an integral part of musical, theatrical, choreographic, pop, circus arts, cinema and television. In each type of art, it has its own specifics, but it implements a common task, which is to create a holistic artistic and sound image with the help of technical means [30].

Sound engineering training as a component of the professional training of a music teacher meets the challenges of the time and the requirements of the New Ukrainian School. After all, its key ideas are the formation of information and digital competence as one of the key ones for a modern teacher and the integration of digital technologies into the educational process [11]. This is relevant in the training of music teachers, especially in the context of sound engineering, with the aim of developing knowledge about the basics of acoustics and electroacoustics, the theory of sound recording, the basics of microphone technology, editing and mastering of audio material, preparing phonograms for the educational process and concert activities; skills in working with sound editors (Audacity, Cubase, Logic, Pro Tools, etc.), as well as competence in applying sound engineering skills during music lessons; organizing concerts, recording student performances; creating multimedia content for integrated art courses.

The professional training of a future music teacher is complex, multi-level and includes the formation of integral professional competence, combining psychological and pedagogical, music-theoretical, performing, methodological, information and communication, and sound engineering components, which ensure his/her practical readiness to carry out musical and pedagogical activities, effective interaction with students, realization of creative potential, and application of digital technologies in accordance with the requirements of modern education and the challenges of the New Ukrainian School. The competency spectrum in the above models indicates its expansion from narrowly musical to complex digital and creative skills.

The content of the models presented in the table shows a logical trajectory from a traditional music teacher to a digital artist-pedagogue capable of working with sound, multimedia, and online tools. The evolution of professional training models for music teachers is presented for the period 2009–2024 and demonstrates a clear dynamics of changes in the structure of professional competence depending on socio-educational challenges. The change in emphasis in training in certain periods can be seen through the main focus of the models. Thus,

in 2009–2013 traditional music-pedagogical competences and integration of artistic knowledge prevailed. In 2014–2020 innovative activity, self-development, value-motivational aspects were highlighted as the basis. And in 2021–2024 digitalization, interdisciplinarity, transdisciplinarity, and media literacy prevail.

The development and implementation of the models we have considered indicates a significant contribution of all the above-mentioned scientists to the development of musical art pedagogy. The analysis of models of formation of professional competence of a music teacher demonstrates a gradual transition from the dominance of traditional music-theoretical and performing competencies (2009–2013) to the integration of innovative, digital, media-technological and transdisciplinary components (2020–2024), which is due to the requirements of digitalization of education, the development of creative industries and the renewal of the content of art education in the conditions of the New Ukrainian School.

The requirements of the New Ukrainian School for the formation of a competent, innovatively oriented teacher are prerequisites for the development of a competency model of a modern musical art teacher, which will expand the professional tools of the teacher, promote the integration of modern digital technologies into the educational process, and also increase the competitiveness of the future specialist in the conditions of the modern educational environment. All models have a similar logical-didactic structure: motivational → cognitive → activity → productive components. Such a structure indicates: the presence of a single methodological base, heredity in concepts, orientation towards effective changes in professional behavior.

Thus, effective professional training of a music teacher involves the integration of music-theoretical, performing, pedagogical, methodological, information-digital and sound engineering competencies, which ensure his/her readiness for creative, technologically based and modern educational activities. We see the prospect of further research in substantiating the model of training a future music teacher for sound engineering activities as an integrative competency that would complement the list of specific competencies of a modern teacher.

BIBLIOGRAPHY

1. Бондаренко Л. А. Модель формування готовності майбутнього вчителя музики до професійного саморозвитку у процесі інструментально-виконавської підготовки. *Сучасні стратегії університетської освіти: якісний вимір* : матер. Міжнар. наук.-практ. конф. (28–29 березня 2012 р., Київ). Київ, 2012. С. 547–553.
2. Венгринюк О. В. Педагогічна майстерність вчителя музичного мистецтва у контексті вимог Нової української школи. *Освіта дорослих: теорія, досвід, перспективи*. 2022. Вип. 1 (21). С. 68–74. [https://doi.org/10.35387/od.1\(21\).2022.68-74](https://doi.org/10.35387/od.1(21).2022.68-74).
3. Гаврілова Л., Федоришин В. Проблема формування професійної компетентності майбутніх учителів музики засобами комп'ютерних технологій у теорії вітчизняної мистецької освіти. *Професіоналізм педагога: теоретичні й методичні аспекти: збірник наукових праць*. Вип. 5, Ч. 1. ДВНЗ «Донбаський державний педагогічний університет». Слов'янськ, 2017. С. 213–225 URL: [http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?C21COM=2&I21DBN=UJRN&P21DBN=UJRN&IMAGE_FILE_DOWNLOAD=1&Image_file_name=PDF/prptma_2017_5\(1\)_22.pdf](http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?C21COM=2&I21DBN=UJRN&P21DBN=UJRN&IMAGE_FILE_DOWNLOAD=1&Image_file_name=PDF/prptma_2017_5(1)_22.pdf) (дата звернення: 11.09.2025).
4. Желанова В. В. Модель професійної компетентності майбутнього вчителя музичного мистецтва. *Збірник наукових праць «Педагогіка та психологія»*. Вип. 63. Харків, 2020. С. 51–59. <http://doi.org/10.34142/2312-2471.2020.63.06>.
5. Жога Р. Структура фахової компетентності майбутніх учителів музичного мистецтва. *Вісник науки та освіти*. 2023. № 2 (8). С. 397–409. [https://doi.org/10.52058/2786-6165-2023-2\(8\)-397-409](https://doi.org/10.52058/2786-6165-2023-2(8)-397-409).
6. Завалко К. В. Формування готовності майбутнього вчителя музики до інноваційної діяльності : автореф. дис. ... д-ра пед. наук. 13.00.02 – теорія та методика музичного навчання. Київ, 2013. 43 с. URL: <https://enpuir.npu.edu.ua/bitstream/handle/123456789/4884/Zavalko.pdf?sequence=1> (дата звернення: 11.09.2025).
7. Заїменко М. С. Формування інклюзивної компетентності майбутніх учителів музичного мистецтва з використанням європейського та вітчизняного освітньо-мистецького досвіду : кваліфікаційна робота / М. С. Заїменко ; науковий керівник – проф., д-р пед. наук Овчаренко Н. А. Кривий Ріг : КДПУ, 2023. 85 с. URL: <https://elibrary.kdpu.edu.ua/xmlui/handle/123456789/11926> (дата звернення: 11.09.2025).
8. Іонова О. М., Ма Лі, Чень Цюньцун. Компетентнісний підхід до підготовки майбутнього вчителя музичного мистецтва. *Матеріали VII Міжнар. наук.-практ. конф.* (16–18 березня 2023 р., Харків). 2023. С. 769–771. URL: <https://dspace.hnpu.edu.ua/bitstreams/b0a5461b-c62d-4105-8b1d-d062bc9e211c/download> (дата звернення: 11.09.2025).
9. Карташова Ж. Ю., Кузів М. В. Компетентнісно орієнтований підхід до підготовки вчителя музичного мистецтва: проблеми теорії та практики. *Інноваційна педагогіка. Теорія і методика професійної освіти*. 2021. Вип. 38. С. 144–147. <https://doi.org/10.24919/2308-4634.2022.253477>.

10. Кожевнікова Л., Малашевська І., Мартинюк А. Розвиток мистецької компетентності майбутніх вчителів музичного мистецтва. *Вісник Черкаського національного університету ім. Богдана Хмельницького. Серія «Педагогічні науки»*. 2023. Вип. 3. С. 51–56. <https://doi.org/10.31651/2524-2660-2023-3-51-56>.
11. Концепція «Нова українська школа» (2016). URL: <http://mon.gov.ua/activity/education/zagalna-serednya/ua-sch-2016/konczepczya.html> (дата звернення: 11.09.2025).
12. Король А. Формування професійної компетенції майбутнього вчителя музичного мистецтва. *Науковий вісник Миколаївського національного університету імені В. О. Сухомлинського. Серія: Педагогічні науки*. 2018. № 1. С. 127–131.
13. Лимаренко В. І. Структурні компоненти методичної компетентності майбутнього керівника вокального ансамблю. *Музичне мистецтво в освітологічному дискурсі*. 2020. № 5. С. 49–53. <https://doi.org/10.28925/2518-766X.2020.5.9>.
14. Ліхичка Л. М. Формування готовності майбутніх учителів музики до мистецької інноваційної діяльності : автореф. дис. на здобуття наук. ступ. канд. пед. наук : спец. 13.00.02 «Теорія та методика музичного навчання» / Лариса Миколаївна Ліхичка ; Нац. пед. ун-т ім. М. П. Драгоманова. Київ, 2011. 21 с. URL: <https://elbib.nakkkim.edu.ua/handle/123456789/2927?show=full> (дата звернення: 11.09.2025).
15. Лю Чуньцзян. Формування готовності майбутніх учителів музичного мистецтва до впровадження інновацій: трандисциплінарний підхід. *Науковий часопис Українського державного університету імені Михайла Драгоманова. Серія 14. Теорія і методика мистецької освіти*. 2024. Вип. 32. С. 91–97. <https://doi.org/10.31392/UDU-nc.series14.2024.32.12>.
16. Маринін І. Г. Компетентнісний підхід у системі інструментальної підготовки вчителя музичного мистецтва. *Педагогічна освіта: теорія і практика*. 2020. № 28. С. 282–291. <https://doi.org/10.32626/2309-9763.2020-28-282-291>.
17. Мартинюк А. Формування інформаційно-комунікаційної компетентності майбутніх учителів музичного мистецтва. *Професіоналізм педагога: теоретичні й методичні аспекти*. 2022. № 1 (17). С. 192–200. <https://doi.org/10.31865/2414-9292.17.2022.259987>.
18. Мережко Ю. Інноваційна діяльність як складова професійної підготовки майбутнього вчителя музичного мистецтва. *Музичне мистецтво в освітологічному дискурсі*. 2017. № 1. С. 76–79. <https://doi.org/10.28925/2518-766X201617679>.
19. Назаренко М. П. Формування готовності майбутнього вчителя музики до інструментально-виконавської діяльності на основі інтегративного підходу : дис. на здобуття ступеня канд. пед. наук : спец. 13.00.02 «Теорія та методика музичного навчання», Кіровоградський державний педагогічний університет імені Володимира Винниченка. Кіровоград, 2009. 189 с.
20. Павленко О. М., Батюк Н. О., Ткаченко М. О. Особливості професійної підготовки сучасного вчителя музичного мистецтва. *Вісник науки та освіти*. 2024. № 5 (23). С. 1221–1235. [https://doi.org/10.52058/2786-6165-2024-5\(23\)-1221-1235](https://doi.org/10.52058/2786-6165-2024-5(23)-1221-1235).
21. Пляченко Т. М. Компетентнісна модель у структурі фахової підготовки майбутнього вчителя музики. *Сучасні стратегії університетської освіти: якісний вимір* : матеріали. Міжнар. наук.-практ. конференції. Київ, 2012. С. 722–729. URL: <https://elibrary.kubg.edu.ua/id/eprint/570/> (дата звернення: 11.09.2025).
22. Пляченко Т. М. Підготовка майбутнього вчителя музики до роботи з учнівськими оркестрами та інструментальними ансамблями : монографія. Кіровоград : Імекс-ЛТД, 2010. 428 с.
23. Пляченко Т. М. Структура і зміст професійних компетентностей учителя музичного мистецтва. *Педагогічна освіта: Теорія і практика. Психологія. Педагогіка. Збірник наукових праць*. 2015. № 24. С. 84–87. URL: <https://pedosvita.kubg.edu.ua/index.php/journal/article/view/81> (дата звернення: 11.09.2025).
24. Пляченко Т. М. Формування інструментально-виконавської компетентності майбутнього вчителя музичного мистецтва у процесі фахової підготовки. *Професійна мистецька освіта і художня культура: виклики XXI століття : матер. Міжнарод. наук.-практ. конф. (16–17 жовтня 2014 р.)* Київ, 2014. С. 61–69.
25. Попова О. В. Підготовка майбутніх учителів музичного мистецтва до організації інтегрованого навчання учнів : монографія / О. В. Попова, В. П. Жуков. Харків : ХНПУ. 2022. 319 с. URL: <https://dspace.hnpu.edu.ua/handle/123456789/7285> (дата звернення: 11.09.2025).
26. Румянцева С. В., Дресєва Ю. О. Сутність та зміст фахової компетентності майбутнього вчителя музичного мистецтва. *Педагогіка формування творчої особистості у вищій і загальноосвітній школах*. 2020. № 70. Т. 3. С. 222–226. <https://doi.org/10.32840/1992-5786.2020.70-3.41>.
27. Сбітнєва Л. М. Формування професійної компетентності майбутнього вчителя музичного мистецтва у процесі фахового навчання. *Духовність особистості: методологія, теорія і практика*. Т. 1. № 2 (101). Севе́родо-нецьк, 2021. С. 179–187. https://doi.org/10.33216/2220-6310-2021-101-2_1-179-187.
28. Світайло С. В. Формування фахової компетентності майбутніх учителів музичного мистецтва у процесі диригентсько-хорової підготовки. *Вісник науки та освіти «Наукові перспективи»*. 2023. Вип. 3 (9). С. 527–537. [https://doi.org/10.52058/2786-6165-2023-3\(9\)-527-537](https://doi.org/10.52058/2786-6165-2023-3(9)-527-537).

29. Сюй Ченьци. Педагогічні умови і методи формування творчої компетентності майбутніх учителів музичного мистецтва. *Південноукраїнські мистецькі студії*. 2024. № 3. С. 46–51. <https://doi.org/10.24195/artstudies.2024-3.7>.
30. Ужинський М. Ю. Сценофонія як культурно-мистецький феномен : дис. на здобуття ступеня канд. пед. наук : спец. 26.00.01 «Теорія та історія культури», Національна академія керівних кадрів культури і мистецтв, Міністерство культури та інформаційної політики України. Київ, 2021. 225 с. URL: https://nakkkim.edu.ua/images/Instytut/dysertatsii/Disertatsiya_Uzhynskiyi_MYu.pdf (дата звернення: 11.09.2025).
31. Чернега С. Р. Методика формування звукорежисерських умінь майбутніх учителів музичного мистецтва у процесі фахової підготовки. Рукопис. Магістерська робота на здобуття освітнього ступеня магістра зі спеціальності 014 Середня освіта (Музичне мистецтво). Чернівецький національний університет імені Юрія Федьковича. Чернівці, 2023. 114 с. URL: https://archer.chnu.edu.ua/bitstream/handle/123456789/9066/educ_2024_170.pdf?sequence=1&isAllowed=y (дата звернення: 11.09.2025).
32. Шиман І. Інноваційна компетентність сучасного вчителя музичного мистецтва у розрізі його готовності до інноваційної педагогічної діяльності. *Музична та хореографічна освіта в контексті культурного розвитку суспільства* : матеріали і тези VIII Міжнародної конференції молодих учених та студентів (Одеса, 14–15 жовтня 2022 р.). Т. 2. Одеса : ПНПУ імені К. Д. Ушинського, 2022. С. 96–98. URL: <http://dspace.pdpu.edu.ua/handle/123456789/17310> (дата звернення: 11.09.2025).

REFERENCES

1. Bondarenko, L.A. (2012). Model formuvannia hotovnosti maibutnoho vchytelia muzyky do profesiinoho samorozvytku u protsesi instrumentalno-vykonavskoi pidhotovky [Model of forming the readiness of the future music teacher for professional self-development in the process of instrumental and performance training]. *Suchasni stratehii universytetskoï osvity: yakisnyi vymir* : mater. Mizhnar. nauk.-prakt. konf. (pp. 547–553) [in Ukrainian].
2. Venhryniuk, O. (2022). Pedahohichna maisternist vchytelia muzychnoho mystetstva u konteksti vymoh NUSH [Pedagogical skills of a music teacher in the context of the demands of the New Ukrainian School]. *Osvita doroslykh: teoriia, dosvid, perspektyvy*, 1 (21), 68–74. [https://doi.org/10.35387/od.1\(21\).2022.68-74](https://doi.org/10.35387/od.1(21).2022.68-74) [in Ukrainian].
3. Havrilova, L., Fedoryshyn, V. (2017). Problema formuvannia profesiinoï kompetentnosti maibutnikh uchyteliv muzyky zasobamy kompiuternykh tekhnolohii u teorii vitchyznianoï mystetskoï osvity [The problem of forming the professional competence of future music teachers by means of computer technologies in the theory of national art education]. *Profesionalizm pedahoha: teoretychni y metodychni aspekty*, 5 (1), 213–225. Retrieved from: [http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?C21COM=2&I21DBN=UJRN&P21DBN=UJRN&IMAGE_FILE_DOWNLOAD=1&Image_file_name=PDF/prptma_2017_5\(1\)_22.pdf](http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?C21COM=2&I21DBN=UJRN&P21DBN=UJRN&IMAGE_FILE_DOWNLOAD=1&Image_file_name=PDF/prptma_2017_5(1)_22.pdf) [in Ukrainian].
4. Zhelanova, V.V. (2020). Model profesiinoï kompetentnosti maibutnoho vchytelia muzychnoho mystetstva [Model of professional competence of a future music teacher]. *Zbirnyk naukovykh prats "Pedahohika ta psykhologhiia"*, 63, 51–59. <https://doi.org/10.34142/2312-2471.2020.63.06> [in Ukrainian].
5. Zhoga, R. (2023). Struktura fakhovoi kompetentnosti maibutnikh uchyteliv muzychnoho mystetstva [Structure of professional competence of future music teachers]. *Visnyk nauky ta osvity*, 2 (8), 397–409. [https://doi.org/10.52058/2786-6165-2023-2\(8\)-397-409](https://doi.org/10.52058/2786-6165-2023-2(8)-397-409) [in Ukrainian].
6. Zavalko, K.V. (2013). Formuvannia hotovnosti maibutnoho vchytelia muzyky do innovatsiinoï diialnosti [Formation of readiness of the future music teacher for innovative activity]. *Extended abstract of Doctor's thesis*. 43 p. Retrieved from: <http://enpui.npu.edu.ua/handle/123456789/4884> [in Ukrainian].
7. Zaimenko, M.S. (2023). Formuvannia inkluzyvnoï kompetentnosti maibutnikh uchyteliv muzychnoho mystetstva z vykorystanniam yevropeiskoho ta vitchyznianoho dosvidu [Formation of inclusive competence of future music teachers using European and domestic experience] [Qualification paper, KDPU]. 85 p. Retrieved from: <https://elibrary.kdpu.edu.ua/xmlui/handle/123456789/11926> [in Ukrainian].
8. Ionova, O.M., Ma, L., Chen Tsiuntsiun (2023). Kompetentnisnyi pidkhid do pidhotovky maibutnoho vchytelia muzychnoho mystetstva [Competence-based approach to the training of a future music teacher]. In VII Mizhnar. nauk.-prakt. konf. (March 16–18). pp. 769–771. Kharkiv. Retrieved from: <https://dspace.hnpu.edu.ua/bitstreams/b0a5461b-c62d-4105-8b1d-d062bc9e211c/download> [in Ukrainian].
9. Kartashova, Zh. u., Kuziv, M. V. (2021). Kompetentnisno oriientovanyi pidkhid do pidhotovky vchytelia muzychnoho mystetstva: problemy teorii ta praktyky [Competence-oriented approach to music teacher training: problems of theory and practice]. *Innovatsiina pedahohika. Teoriia i metodyka profesiinoï osvity*, 38, 144–147. <https://doi.org/10.24919/2308-4634.2022.253477> [in Ukrainian].
10. Kozhevnikova, L., Malashevska, I., Martyniuk, A. (2023). Rozvytok mystetskoï kompetentnosti maibutnikh vchyteliv muzychnoho mystetstva. [Development of art competence of future music teachers]. *Visnyk ChNU im. Bohdana Khmelnytskoho. Seriia "Pedahohichni nauky"*, 3, 51–56. <https://doi.org/10.31651/2524-2660-2023-3-51-56> [in Ukrainian].

11. Kontseptsiiia "Nova ukrainska shkola" [Concept "New Ukrainian School"]. (2016). Retrieved from: <https://mon.gov.ua/static-objects/mon/sites/1/zagalna%20serednya/nova-ukrainska-shkola-compressed.pdf> [in Ukrainian].
12. Korol, A. (2018). Formuvannia profesiinoi kompetentsii maibutnoho vchytelia muzychnoho mystetstva [Formation of professional competence of the future music teacher]. *Naukovyi visnyk MNU imeni V.O. Sukhomlynskoho. Pedahohichni nauky*, 1 (60), 127–131 [in Ukrainian].
13. Lymarenko, V.I. (2020). Strukturni komponenty metodychnoi kompetentnosti maibutnoho kerivnyka vokalnogo ansamblu [Structural components of methodical competence of the future vocal ensemble leader]. *Muzychne mystetstvo v osvitolohichnomu dyskursi*, 5, 49–53. <https://doi.org/10.28925/2518-766X.2020.5.9> [in Ukrainian].
14. Likhitska, L.M. (2011). *Formuvannia hotovnosti maibutnoho vchytelia muzyky do mystetskoï innovatsiinoi diialnosti* [Formation of readiness of the future music teacher for artistic innovative activity]. *Extended abstract of Candidate's thesis*. Kyiv. 21 p. Retrieved from <https://elib.nakkkim.edu.ua/handle/123456789/2927?show=full> [in Ukrainian].
15. Liu, C. (2024). Formuvannia hotovnosti maibutnikh uchyteliv muzychnoho mystetstva do vprovadzhennia innovatsii: transdystsylinarnyi pidkhid [Formation of readiness of future music teachers for the implementation of innovations: a transdisciplinary approach]. *Naukovyi chasopys Ukrainського derzhavnoho universytetu imeni Mykhaila Drahomanova. Serii 14. Teoriia i metodyka mystetskoï osvity*, 32, 91–97. <https://doi.org/10.31392/UDU-nc.series14.2024.32.12> [in Ukrainian].
16. Marynin, I.H. (2020). Kompetentnisnyi pidkhid u systemi instrumentalnoi pidhotovky vchytelia muzychnoho mystetstva [Competence approach in the system of instrumental training of a music teacher]. *Pedahohichna osvita: teoriia i praktyka*, 28, 282–291. <https://doi.org/10.32626/2309-9763.2020-28-282-291> [in Ukrainian].
17. Martyniuk, A. (2022). Formuvannia informatsiino-komunikatsiinoi kompetentnosti maibutnikh uchyteliv muzychnoho mystetstva [Formation of information and communication competence of future music teachers]. *Profesionalizm pedahoha*, 1 (17), 192–200. <https://doi.org/10.31865/2414-9292.17.2022.259987> [in Ukrainian].
18. Merezko, Yu. (2017). Innovatsiina diialnist yak skladova profesiinoi pidhotovky maibutnoho vchytelia muzychnoho mystetstva [Innovative activity as a component of professional training of a future music teacher]. *Muzychne mystetstvo v osvitolohichnomu dyskursi*, (1), 76–79. <https://doi.org/10.28925/2518-766X201617679> [in Ukrainian].
19. Nazarenko, M.P. (2009). Formuvannia hotovnosti maibutnoho vchytelia muzyky do instrumentalno-vykonavskoi diialnosti na osnovi intehratyvnoho pidkhodu [Formation of readiness of the future music teacher for instrumental and performing activity on the basis of an integrative approach] *Candidate's thesis*. Kirovohrad State Pedagogical University named after Volodymyr Vynnychenko. 189 p. [in Ukrainian].
20. Pavlenko, O.M., Batiuk, N.O., Tkachenko, M.O. (2024). Osoblyvosti profesiinoi pidhotovky suchasnoho vchytelia muzychnoho mystetstva [Peculiarities of professional training of a modern music teacher]. *Visnyk nauky ta osvity*, 5 (23), 1221–1235. [https://doi.org/10.52058/2786-6165-2024-5\(23\)-1221-1235](https://doi.org/10.52058/2786-6165-2024-5(23)-1221-1235) [in Ukrainian].
21. Pliachenko, T.M. (2012). *Kompetentnisna model u strukturi fakhovoi pidhotovky maibutnoho vchytelia muzyky* [Competence model in the structure of professional training of a future music teacher]. P. 722–729. Retrieved from: <https://elibrary.kubg.edu.ua/id/eprint/570/> [in Ukrainian].
22. Pliachenko, T.M. (2010). *Pidhotovka maibutnoho vchytelia muzyky do roboty z uchnivskymy orkestramy ta instrumentalnymy ansamblamy* [Preparation of the future music teacher for work with student orchestras and instrumental ensembles] (monograph). Imeks-LTD. 428 p. [in Ukrainian].
23. Pliachenko, T.M. (2015). Struktura i zmist profesiinykh kompetentnostei uchytelia muzychnoho mystetstva [Structure and content of professional competencies of a music teacher]. *Pedahohichna osvita: Teoriia i praktyka. Psykholohiia. Pedahohika*, (24), 84–87. Retrieved from: <https://pedosvita.kubg.edu.ua/index.php/journal/article/view/81> [in Ukrainian].
24. Pliachenko, T.M. (2014). Formuvannia instrumentalno-vykonavskoi kompetentnosti maibutnoho vchytelia muzychnoho mystetstva u protsesi fakhovoi pidhotovky [Formation of instrumental and performance competence of the future music teacher in the process of professional training]. In *Profesiina mystetska osvita i khudozhnia kultura: vyklyky XXI stolittia: mater. Mizhnarod. nauk.-prakt. konf.*, 16–17 zhovtnia 2014 r. (pp. 61–69) [in Ukrainian].
25. Popova, O.V., Zhukov, V.P. (2022). Pidhotovka maibutnikh uchyteliv muzychnoho mystetstva do organizatsii intehrovanoho navchannia uchniv [Preparation of future music teachers for the organization of integrated student learning] (monograph). Kharkivskiy natsionalnyi pedahohichnyi universytet imeni H.S. Skovorody. 319 p. Retrieved from: <https://dspace.hnpu.edu.ua/handle/123456789/7285> [in Ukrainian].
26. Rumiantseva, S.V., Driieieva, Yu.O. (2020). Sutnist ta zmist fakhovoi kompetentnosti maibutnoho vchytelia muzychnoho mystetstva [Essence and content of professional competence of a future music teacher]. *Pedahohika formuvannia tvorchoi osobystosti u vyshchii i zahalnoosvitnii shkolakh*, 70 (3), 222–226. <https://doi.org/10.32840/1992-5786.2020.70-3.41> [in Ukrainian].
27. Sbitnieva, L.M. (2021). Formuvannia profesiinoi kompetentnosti maibutnoho vchytelia muzychnoho mystetstva u protsesi fakhovoho navchannia [Formation of professional competence of a future music teacher

- in the process of professional training]. *Dukhovnist osobystosti: metodolohiia, teoriia i praktyka*, 2 (101, Ch. 1). P. 179–187. https://doi.org/10.33216/2220-6310-2021-101-2_1-179-187 [in Ukrainian].
28. Svitailo, S.V. (2023). *Formuvannia fakhovoi kompetentnosti maibutnikh uchyteliv muzyky u protsesi dyryhentsko-khorovoi pidhotovky* [Formation of professional competence of future music teachers in the process of conducting and choral training]. *Visnyk nauky ta osvity "Naukovi perspektyvy"*, 3 (9), 527–537. [https://doi.org/10.52058/2786-6165-2023-3\(9\)-527-537](https://doi.org/10.52058/2786-6165-2023-3(9)-527-537) [in Ukrainian].
 29. Syu, Ch. (2024). *Pedahohichni umovy i metody formuvannia tvorchoi kompetentnosti maibutnikh uchyteliv muzychnoho mystetstva* [Pedagogical conditions and methods of forming the creative competence of future music teachers]. *Pivdennoukrainski mystetski studii*, (3), 46–51. <https://doi.org/10.24195/artstudies.2024-3.7> [in Ukrainian].
 30. Uzhynskyi, M.Yu. (2021). *Stsenofoniia yak kulturno-mystetskyi fenomen* [Scenophony as a cultural and artistic phenomenon]. 225 p. Retrieved from: https://nakkkim.edu.ua/images/Instytut/dysertatsii/Disertatsiya_Uzhynskyi_MYu.pdf [in Ukrainian].
 31. Cherneha, S.R. (2023). *Metodyka formuvannia zvukorezhyserskykh umin maibutnikh uchyteliv muzychnoho mystetstva u protsesi fakhovoi pidhotovky* [Methodology of forming sound engineering skills of future music teachers in the process of professional training] [Master's thesis, Chernivetskyi natsionalnyi universytet imeni Yurii Fedkovycha]. 114 p. Retrieved from: https://archer.chnu.edu.ua/bitstream/handle/123456789/9066/educ_2024_170.pdf?sequence=1&isAllowed=y [in Ukrainian].
 32. Shyman, I. (2022). *Innovatsiina kompetentnist suchasnoho vchytelia muzychnoho mystetstva u rozrizi yoho hotovnosti do innovatsiinoi pedahohichnoi diialnosti* [Innovative competence of a modern music teacher in the context of his readiness for innovative pedagogical activity]. In *Muzychna ta khoreohrafichna osvita v konteksti kulturnohorozvytku suspilstva: materialy i tezy VIII Mizhnarodnoi konferentsii molodykh uchenykh ta studentiv* (Odesa, 14–15 zhovtnia 2022 r.) (Vol. 2, p. 163). PNPu imeni K. D. Ushynskoho. P. 96–98. Retrieved from: <http://dspace.pdpu.edu.ua/handle/123456789/17310> [in Ukrainian].

Дата надходження статті: 30.09.2025

Дата прийняття статті: 27.10.2025

Опубліковано: 24.11.2025

