

THEORETICAL ASPECTS OF THE FORMATION OF SPIRITUAL CULTURE AMONG MUSIC TEACHERS

^aRUSLANA LOTSMAN, ^bIRYNA TKACHENKO, ^cANETT OMELCHENKO, ^dLYUBOMYRA LASTOVETSKA, ^eNADIYA ZELENINA

^aDoctoral student, Candidate of pedagogical science, Docent, National Pedagogical Dragomanov University, 9 Pyrohova str., Kyiv, Ukraine, 02000.

^bCandidate of Pedagogical Sciences, Associate Professor, Sumy State Pedagogical University named after A.S. Makarenko, 87 Romenska St., Sumy, Ukraine, 40002.

^cPhD in Pedagogical Sciences, Associate Professor, Department of Theory and Methods of Teaching Artistic Disciplines, Berdiansk State Pedagogical University, 4 Schmidta St., Berdiansk, Zaporizhzhia region, Ukraine, 71100.

^dAssociate Professor, Department of Vocal and Choral, Choreographic and Fine Arts, Drohobych Ivan Franko State Pedagogical University, 34 I. Franko St., Drohobych, Ukraine, 82100.

^ePhD, Docent of the Department of Opera Training and Music Direction, Ukrainian National Tchaikovsky Academy of Music, 1-3/11, Architect Gorodetsky St., Kyiv, Ukraine, 01001.

email: ^arusyalotsman_@ukr.net, ^birisha310192_@gmail.com, ^comelchenkoanetta_@gmail.com, ^dzoriana_0705_@gmail.com, ^enadezhda.zelenina@gmail.com

Abstract: In times of social-economic and political changes, higher art education is the subject of the attention of numerous researchers. Currently, an increased interest in the problem of artistic culture is observed as an essential link in the education of a future professional in any field, and particularly in the creative environment. The process of formation of a musical art teacher's artistic and spiritual culture is essential during the period of professional training. The spiritual culture of a musical art teacher as a measure of the multifaceted development of his general cultural, psychological, communicative, aesthetic, and performance skills in music-pedagogical activity is a social-psychological phenomenon. It concerns cognition, value awareness and creative activity in an educational institution. The ability of a musical art teacher to build his creative professional activity according to the laws of goodness, harmony and humanistic person-oriented pedagogy is the most important ability that arises based on a combination of creative and special abilities of the personality. A music teacher's awareness of the spiritual, cultural and moral, aesthetic and artistic values of musical art is the main indicator of his high professional culture, evidence of the growth of the specialist's spirituality and cultural wealth. The purpose of the academic paper is to clarify the degree and directions of studying the scientific literature and identifying the theoretical fundamentals of the formation process of musical specialties teachers' spiritual culture and to explore individual practical issues regarding the formation of musical art teachers' spiritual culture. Methodology. In the course of the research, an analytical and bibliographic method was used to study the scientific literature on the application of the formation of musical art teachers' spiritual culture, as well as an online questionnaire survey was applied for the practical clarification of certain aspects of this issue. Results. Based on the research results, modern tendencies in using means of cultivation of musical art teachers' spiritual culture were studied, and the features and effective methods of forming musical art teachers' spiritual culture were identified.

Keywords: spiritual culture, musical art, cultural and moral aspect, formation of professional culture, the orientation of teachers-musicians on values, musical and aesthetic activity.

1 Introduction

The economic, political and social-cultural changes in our country set new guidelines for professional training in educational, cultural and artistic institutions, the content of which is to ensure the relevant level of general and professional culture of the education seeker. Positive changes in art education are possible under the condition of creating an environment in which unique pedagogical conditions are created, ensuring the professional development of a new generation of specialists. The social-cultural environment of educational institutions of culture and art serves as a tool for the interaction of its subjects to create valuable, functional, professional and practical components that ensure the process of forming the professional and spiritual culture of future artists. Consequently, a high level of spiritual culture of teachers of art specialties is an essential prerequisite for the successful development of the artistic environment.

In the theoretical part of the present research, a description of the concept, components and optimal organizational and

pedagogical conditions for the formation of musical art teachers' spiritual culture is provided.

The research's practical part includes clarifying the most important components of musical art teachers' spiritual culture. It includes aspects that are not given enough attention in developing the teachers' spiritual culture in the art institutions of higher education. These are the most common levels of the formation of spiritual values, the most important value orientations of musical art teachers as prerequisites for the development of their spiritual culture, work directions on activating the development of the orientation of teachers - musicians toward cultural values, as well as highlighting the features of a high level of musical art teachers' spiritual culture development.

Based on the research results, conclusions have been made regarding the issues raised. It has been established that the most important components of the spiritual culture of a musical art teacher are a conceptual and holistic vision of the essence, nature and laws of musical art, creative passion for the profession of a music teacher, active self-education, cognitive and artistic activity in the field of music and pedagogical science. The most problematic aspects that are not given enough attention in developing the spiritual culture of teachers in art institutions of higher education are techniques and methods of organizing active, creative musical and pedagogical activities and understanding musical and psychological phenomena, patterns of overcoming through action. The most common levels of formation of teachers - musicians' spiritual values of musical culture are subjective-intuitive (primary direction) and subjective reference (intermediate direction). An important result of the survey was the identification of the musical art teachers' value orientations, which are the most important and in demand in practical activities. These are the formation of aesthetic consciousness (from feelings to ideals) as a form of individual value orientations and the education of aesthetic abilities and skills to think artistically. At the same time, the survey respondents have defined pedagogical and social-cultural directions as the principal and most effective areas of work regarding activating the orientation development of music teachers towards cultural values. According to the respondents' viewpoint, the consequences and, at the same time, features of a high level of musical art teachers' spiritual culture development are tangible spiritual development and spiritual-cultural growth of education seekers in the process of musical-aesthetic activity, their assessment of the quality and scope of creative self-expression and self-fulfillment in the process of musical and aesthetic movement and the use of the spiritual potential of musical art in professional activity.

2 Literature Review

One of the aspects of the democratic transformations in our society is the humanization of all spheres of life and social relations, which involves the improvement of the personality's spiritual culture, the development of his creative potential (Özgenel & Ankaraloğlu, 2020).

Spiritual culture, on the one hand, collects the results of creative activity. On the other hand, it forms the qualities of a person, and develops his intellectual and spiritual-creative abilities (Barton, 2018).

At the level of everyday consciousness, the term "spiritually developed person" has become almost synonymous with the concept of "educated person": the cultural and spiritual growth of the personality is primarily related to the acquisition of education as a process of acquiring diverse and deep knowledge related to his development. Given that education's source is culture, education's content should be the development of a person's cultural potential (Lestiyawati, 2020).

Characterization of the teacher as a subject of the cultural development of the education seekers makes it possible to clarify the main goal of pedagogical education: training the teaching staff of educational institutions as subjects of culture, forming their readiness for self-development, which ensures successful integration into the artistic and cultural sphere (Yang et al., 2019).

The subjectivity of culture directs education not only toward studying cultural heritage but also toward quality training of teachers as subjects of culture (Papademetriou et al., 2022).

Modern pedagogical studies of the theory and methods of forming the musical culture of art teachers require the observance of pedagogical conditions. Their provision will contribute to a positive influence on the development of the spiritual culture of future music teachers (Prest, et al., 2021).

A. Prest (2020) emphasizes that the basis of a teacher's professional training is the formation of spirituality. It is a component of artistic culture. It is characterized by sensual and effective involvement, a manifestation of love for the profession, the ability to "recognize the leading meaning of art", and inclusion in the conditions of interaction with other senses in conducting educational and communicative activities. The scholar notes that in the described case, there are mechanisms of double stimulation, which allow integration of the components of human and artistic world culture into the pedagogical and professional consciousness of the teacher.

A. Schiavio and D. van der Schyff (2018) emphasize that the spiritually-oriented component of the teacher's artistic culture contributes to the formation of an attitude towards the approach of truth – goodness - beauty (that is, disposition towards good deeds, avoidance of sinfulness, and formation of a moral and spiritual personality).

According to Y. Li (2022), a spiritually developed person can qualitatively solve creative tasks and implement his life-sustaining activities based on determining the value of constructive, productive and creative actions in harmony with himself and the world, self-knowledge.

It is significant to note that the basis of spiritual culture is an art as a form of artistic and figurative understanding of the real and imaginary. This explains the importance of a high spiritual culture for a music teacher. It expresses the personality of the teacher with his attitude to the content, the method of pedagogical activity and the desire to learn the essence of pedagogical phenomena thanks to spirituality and mobilize his moral efforts towards achieving professional goals in music teaching (Schiavio et al., 2020).

To develop the spiritual culture of an individual, it is necessary to create an aesthetic attitude to reality, and creative activity. The musical and aesthetic culture of a music teacher, as a component of his general spiritual and artistic culture, reflects the ability of the teacher to perceive and shape the world of music not only according to the laws of musical and artistic technique but also according to the norms of aesthetic relations (Schiff et al., 2018).

The problem of organizing the education of music teachers depends not only on objective factors but also on subjective ones, in particular, taking into account the specialists' characteristics; that is, it requires a person-oriented approach promoting self-knowledge and self-fulfillment of the personality (Williamson, Clark & Küssner, 2017).

It is possible to determine the optimal organizational and pedagogical conditions for the formation of musical art teachers' spiritual culture, namely:

- 1) directing the personality towards self-fulfillment through the creation and maintenance of an innovative educational environment;

- 2) implementation of pedagogical and methodological skills and abilities of teachers, which ensure the development of their professional competencies;
- 3) motivation of students towards educational activities and development of their cognitive activity;
- 4) ensuring the quality of the educational process (Savchenko-Shlapak et al., 2022).

As a bearer of high artistic culture, a musical art teacher becomes a creator of musical art; he should play an important role in developing students' intellectual culture with which such a teacher will work in the future (Tolstova, 2018).

A good teacher-musician, according to the viewpoint of Y. Yao (2018), will always make art his assistant to reveal the spiritual potential of students. In all musical and educational programs, all innovative ideas are implemented through the creative activity of the music teacher. Therefore, his professional and spiritual culture as a "representative of the most sophisticated form of art" greatly determines the content of the students' intellectual life (Zhang, 2019).

The teacher's spiritual culture includes the culture of thinking, and feelings and behavior, which are considered from the viewpoint of the moral value of the teacher's subjective motives. As a constituent part of the personality's general culture, spiritual culture reveals the objective moral significance of the teacher's behavior and its subjective assessment (Westerlund et al., 2021)

The interrelationship between spiritual and moral culture and the emotional sphere of a musical art teacher's personality is manifested in the subtlety of the mind, tact, emotional response to the phenomena of a person and art, and his ability to compassion.

3 Aims

The purpose of the research is to determine the standpoint of scientists studying the effectiveness of teaching musical art and practicing teachers of musical art specialties in higher education institutions regarding the features of the formation process of teachers' spiritual values in this direction.

4 Materials and Methods

A practical study of modern tendencies in the development of musical art teachers' spiritual culture was conducted by surveying 73 scientists and 211 teachers of music specialties working in 16 educational institutions of higher education in the Volyn, Rivne, Zhytomyr and Kyiv regions of Ukraine. The research was conducted using the Survey Planet service.

5 Results and Discussion

According to the survey participants' viewpoint, the most important components of the music teacher's spiritual culture, which is characterized by general cultural, general educational and artistic aspects, are as follows (Figure 1):

- a conceptual and holistic vision of the essence, nature and regularities of musical art;
- creative enthusiasm toward the profession of a musical art teacher;
- active self-educational cognitive and artistic activity musical and pedagogical science.

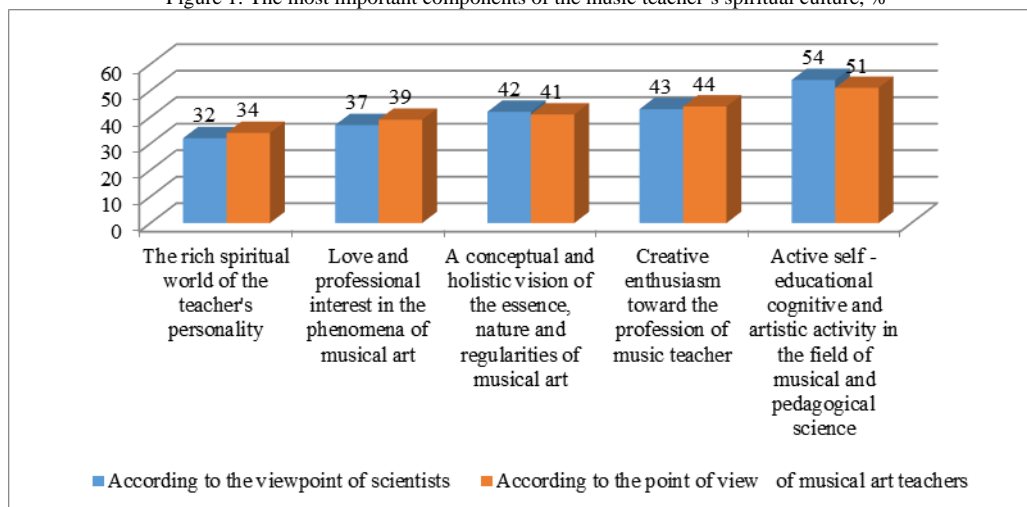
During the survey, the respondents have identified the following most problematic aspects, which are not given enough attention in the process of working on the development of the spiritual culture of teachers in art institutions of higher education (Figure 2), namely:

- techniques and methods of organizing active, creative music-pedagogical activity,

- understanding of musical and psychological phenomena, patterns of overcoming through action.

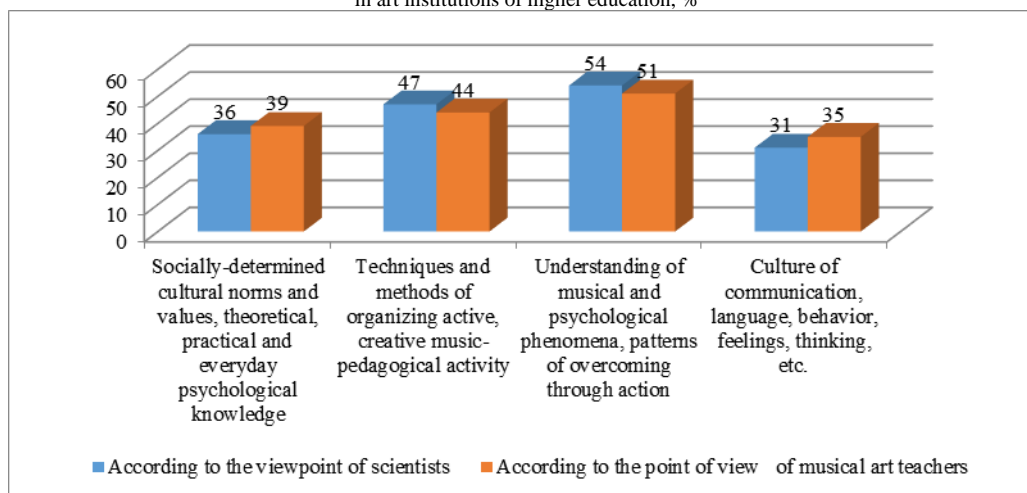
It is possible to single out the most common formation levels of musical art teachers' spiritual values of musical culture (Figure 3):

Figure 1: The most important components of the music teacher's spiritual culture, %



Source: compiled by the authors.

Figure 2: The aspects which are not given enough attention in the process of working on the development of the spiritual culture of teachers in art institutions of higher education, %



Source: compiled by the authors.

- subjective-intuitive (primary orientation). A significant role in the subjective preferences and orientations of a specialist is played only by those musical genres, directions and styles that have attracted his interest in a certain layer of musical culture;
- subjective reference (intermediate orientation). At this level, teachers have not fully mastered conscious, objective and stable assessment criteria, relevant experience and understanding of musical culture, although they have been approaching it. The specialist operates only with an attitude towards certain samples
- benchmarks of this or that type of music or style.

In the course of the research, respondents were asked to highlight the value orientations of musical art teachers, which are the most important and in demand in practical activities (Figure 4):

- formation of aesthetic consciousness (from feelings to ideals) as a form of value orientation of the personality;
- cultivation of aesthetic skills and skills to think artistically.

By the way, the respondents have identified the main and most effective directions of work for activating the orientation

development of musical art teachers towards cultural values (Figure 5):

- pedagogical;
- social-cultural.

Moreover, the respondents have also figured out the expected consequences and, at the same time, high level development features of musical art teachers' spiritual culture (Figure 6):

- tangible spiritual development and spiritual and cultural growth of the education seekers in the process of musical and aesthetic activities;
- one's assessment of the quality and scope of creative self-expression and self-fulfillment in the process of musical and aesthetic activity;
- use of the spiritual potential of musical art in professional activity.

The traditional approach to higher musical education assumes that most musical art teachers focus on developing artistic competence in the course of training, namely, whether they explain basic musical terminology to students or study the value aspects of musical works and musical styles, and compositions. In general, most teachers, who have graduated from professional

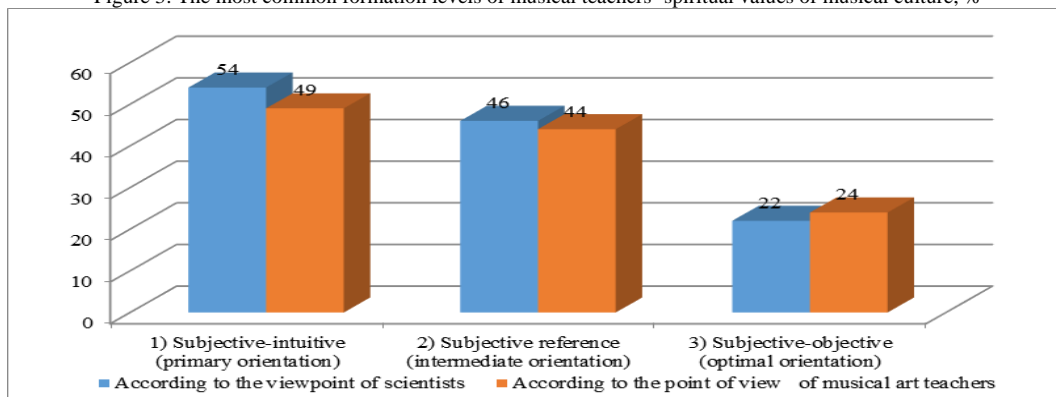
music academies, continue to focus on teaching art and craft (Makris & Welch, 2021).

Traditionally, more attention is paid to training activities that only develop musical abilities, but pedagogical and theoretical classes that form spiritual culture are often ignored. At the same time, using modern innovative methods of studying academic disciplines allows students to get a preliminary idea of the music perception, and to understand in more detail musical melody, rhythm, harmony, timbre, orchestration, etc. They can be considered as the basis of training, influencing the formation of various levels of artistic abilities. These innovative methods help students master different ways of dealing with music (playing,

singing, composing, etc.) and develop their professional skills (Lorenz, Krulatz & Torgersen, 2021).

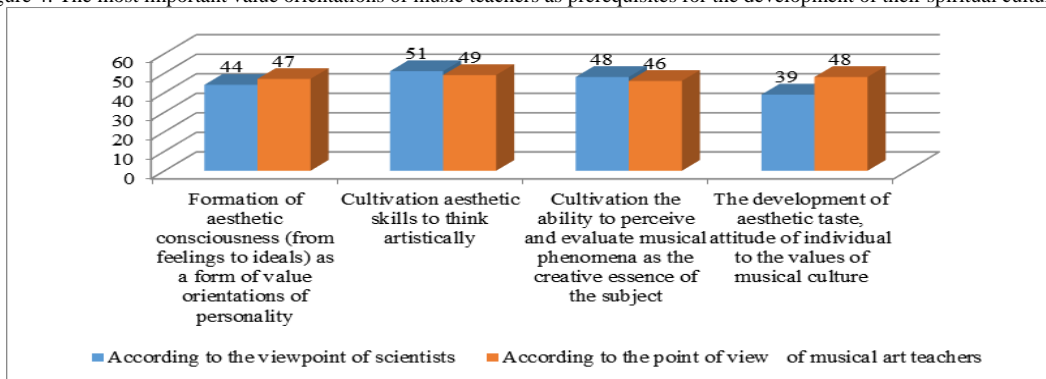
The pedagogical and cognitive level of musical art teachers is related to the effectiveness of teaching, which directly determines the quality of communication between the teacher and students. Along with this, the practice of forming spiritual culture and spiritual thought should be aimed at diversifying educational material and expanding the number and quality of educational platforms to provide the opportunity for musical art teachers to collect more useful, prosperous and multifaceted educational materials (Lee, 2021).

Figure 3: The most common formation levels of musical teachers' spiritual values of musical culture, %



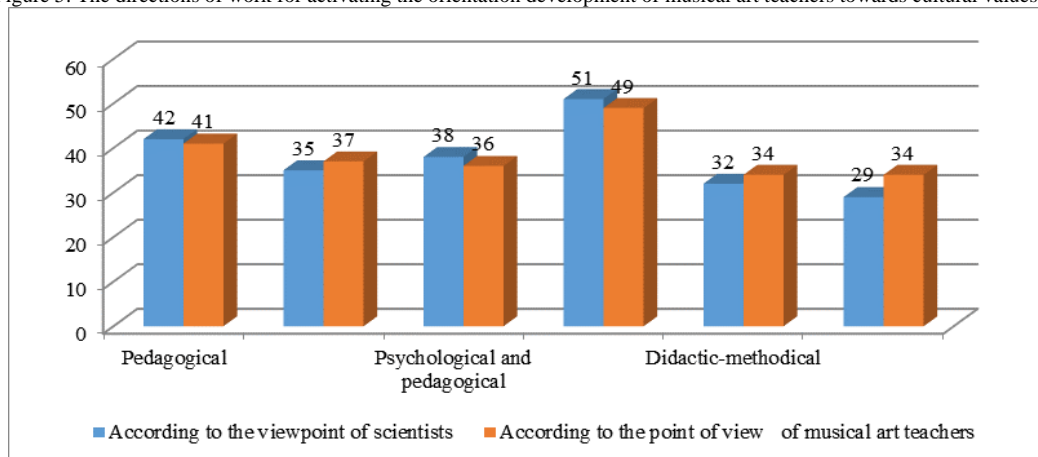
Source: compiled by the authors.

Figure 4: The most important value orientations of music teachers as prerequisites for the development of their spiritual culture, %



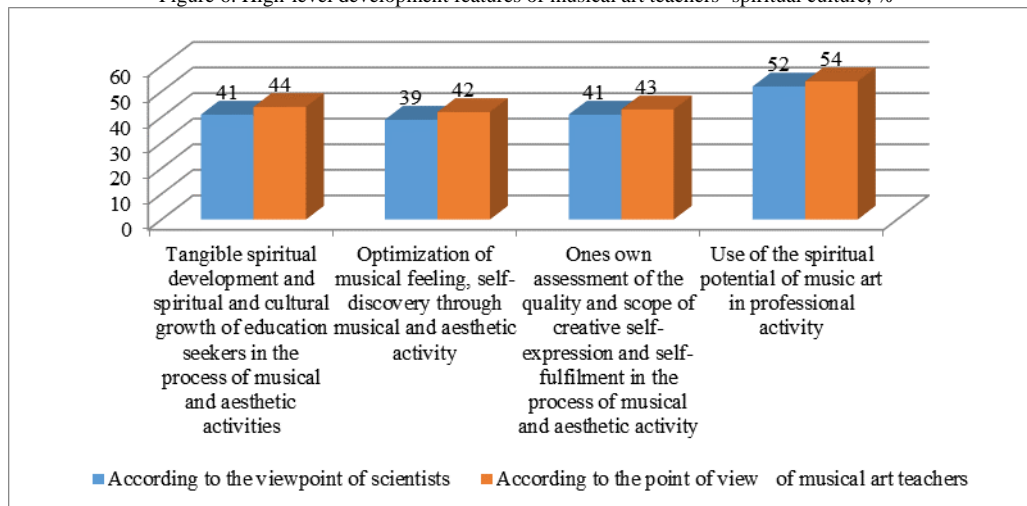
Source: compiled by the authors.

Figure 5: The directions of work for activating the orientation development of musical art teachers towards cultural values, %



Source: compiled by the authors.

Figure 6: High-level development features of musical art teachers' spiritual culture, %



Source: compiled by the authors.

The musical and aesthetic culture of a teacher, based on its composition, is a system of the following interconnected and mutually conditioned components:

- a motivational component, which includes various personal attitudes: beliefs, needs, interests, goals, etc.;
- an informational component covering the system of types and forms of knowledge about music: ideas, concepts, theories, etc.;
- an activity component as a set of all forms and types of musical activity, including the elements that make up its basis: abilities, skills, methods, techniques, etc.;
- an emotional and evaluative component related to the formation of musical and aesthetic feelings, evaluations, ideals, preferences, beliefs, etc. (Makris & Welch, 2021).

Determining the conditions for developing the aesthetic culture of the individual on the basis of the musical subculture requires clarifying several scientific and methodological issues. The issues of artistic and pedagogical examination of modern musical works and clarification of the interrelationship of their various styles and genres deserve special attention. Psychological science, showing the dependence of personality development on social conditions, emphasizes that a person is not a passive object of environmental influences but an active subject whose level of spiritual development determines the quality of his activity (Prest, et al., 2021), (Barton, 2018).

The analysis of different approaches to the interpretation of the conditions for the cultivation of musical art teachers' spiritual culture allows us to establish that the main directions of the development of such conditions are as follows:

- the teacher's responsibility for the level of his professional and spiritual development;
- multidirectionality in implementing the tasks of the spiritual culture of pedagogy in the process of musical and aesthetic activity;
- a combination of axiological and personal-activity approaches in the process of organizing musical-aesthetic activities;
- strengthening by the teacher of theoretical and pedagogical aspects of the musical-aesthetic activity in the educational process to develop both education seekers' and one's spiritual culture.
- creation of situations of spiritual and cultural "engagement" in the process of musical and aesthetic activity;
- creation of a safe spiritual and culturally rich educational environment in higher education institutions, implementation of its meaningful content and assessment of the dynamics and indicators of spiritual development of the subjects of the educational process (Yang et al., 2019).

6 Conclusions

Therefore, the analysis of the scientific literature on the research topic and the results of the questionnaire have shown that the musical-aesthetic and spiritual culture of a musical art teacher, as an integral part of his general intellectual and professional culture, reflects the teacher's ability to perceive and shape the world of music not only according to the laws and technologies of musical art but also by the norms of aesthetic relations. The spiritual and aesthetic aspect of the professional culture of a musical art teacher manifests itself in the real music-pedagogical process in the harmony of goals and means, compositional coherence and completeness, proportionality of pedagogical influences, in the emotional and sensual moments of their rhythmic design.

From among the promising directions of research on the issue raised, one can note the development of the teachers' readiness to cultivate the spiritual culture of students of higher educational institutions in the process of musical and aesthetic activities, the study of foreign experience in the organization of musical and aesthetic educational activities of teachers and the clarification of the features of using the spiritual and educational potential of musical and aesthetic activities in the process of work with education seekers of different specialties.

Literature:

1. Barton, G. (2018). The Relationship Between Music, Culture, and Society: Meaning in Music: Implications for Classroom Practice. August 2018. In book: Music Learning and Teaching in Culturally and Socially Diverse Contexts (pp.23-41) DOI:10.1007/978-3-319-95408-0_2 https://www.researchgate.net/publication/326993769_The_Relationship_Between_Music_Culture_and_Society_Meaning_in_Music_Implications_for_Classroom_Practice
2. Lee, D. (2021). The Role of Music Education in Cultural Preservation, Perpetuation and Development in 21st Century Digital Environments. October 2021. Conference: 43rd ANZARME Conference: Unmasking Music Education (online) 2021 At: Melbourne Graduate School of Education and Melbourne Conservatorium of Music, The University of Melbourne in conjunction with Southern Cross University. https://www.researchgate.net/publication/355758833_The_Role_of_Music_Education_in_Cultural_Preservation_Perpetuation_and_Development_in_21st_Century_Digital_Environments
3. Lestiyawati, R. (2020). The Strategies and Problems Faced by Indonesian Teachers in Conducting e-learning during COVID-19 Outbreak. *CLLIENT (Culture, Literature, Linguistics, and English Teaching)*, 2,1, 71-82. <https://ojs.unsiq.ac.id/index.php/cllient/article/view/1271>.

4. Li, Y. (2022). Music aesthetic teaching and emotional visualization under emotional teaching theory and deep learning. *Frontiers in Psychology*, 2022, 13: 911885. Published online 2022 Jul 14. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9331923/>. doi: 10.3389/fpsyg.2022.911885
5. Lorenz, E., Krulatz, A. & Torgersen, E.N. (2021). Embracing linguistic and cultural diversity in multilingual EAL classrooms: The impact of professional development on teacher beliefs and practice. *Teaching and Teacher Education*, 105, September 2021, 103428. <https://www.sciencedirect.com/science/article/pii/S0742051X21001529>. <https://doi.org/10.1016/j.tate.2021.103428>
6. Makris, S. & Welch, G.F. (2021). Evangelos Himonides. Music Teachers' Perceptions of, and approaches to, Creativity in the Greek-Cypriot Primary Education. <https://doi.org/10.1002/jobc.518>. <https://onlinelibrary.wiley.com/doi/full/10.1002/jobc.518>
7. Özgenel, M. & Ankaraloğlu, S. (2020). The Effect of School Administrators' Spiritual Leadership Style on School Culture, June 2020, *Spiritual Psychology and Counseling*, https://www.researchgate.net/publication/342624914_The_Effect_of_School_Administrators'_Spiritual_Leadership_Style_on_School_Culture
8. Papademetriou, C., Anastasiadou, S., Konteos, G. & Papalexandris, S. (2022). COVID-19 Pandemic: The Impact of the Social Media Technology on Higher Education. *Education Sciences*, 12, 261. [file:///C:/Users/user/Downloads/education-12-00261-v2%20\(1\).pdf](file:///C:/Users/user/Downloads/education-12-00261-v2%20(1).pdf) <https://doi.org/10.3390/educsci12040261>
9. Prest, A., Goble, J. S., Vazquez-Cordoba, H. & Tuinstra, B. (2021). Enacting curriculum 'in a good way': Indigenous knowledge, pedagogy, and worldviews in British Columbia music education classes. *Journal of Curriculum Studies*, 53, 5, 711-728 <https://www.tandfonline.com/doi/full/10.1080/00220272.2021.1890836>. <https://doi.org/10.1080/00220272.2021.1890836>
10. Prest, A. (2020). Cross-cultural understanding: The role of rural school-community music education partnerships. *Research Studies in Music Education*, 42(2), 208–230. Pre-published online January 2019 <https://journals.sagepub.com/doi/10.1177/1321103X18804280>. <https://doi.org/10.1177/1321103X18804280>
11. Savchenko-Shlapak, Y., Savchenko, R., Lendiel-Syarkevich, A., Strohal, T., & Pavliuk, Y. (2022). Self-education culture of future music teachers: diagnostic and formative methods. *Amazonia Investiga*, 11(51), 129-139. <https://doi.org/10.34069/AI/2022.51.03.12>. <https://amazoniainvestiga.info/index.php/amazonia/article/view/1939>
12. Schiavio, A. & van der Schyff, D. (2018). 4E music pedagogy and the principles of self-organization. *Behavioral Science*, 8:E72. <https://www.mdpi.com/2076-328X/8/8/72> doi: 10.3390/bs8080072
13. Schiavio, A., Küssner, M. B. & Williamon, A. (2020). Music Teachers' Perspectives and Experiences of Ensemble and Learning Skills. *Front. Psychol.*, 06 March 2020, Sec. Performance Science, <https://www.frontiersin.org/articles/10.3389/fpsyg.2020.00291/full>. <https://doi.org/10.3389/fpsyg.2020.00291>
14. Schyff, D., Schiavio, A., Walton, A., Velardo, V. & Chemero, T. (2018). Musical creativity and the embodied mind. Exploring the possibilities of 4E cognition and dynamical systems theory. *Music & Science*, 1. <https://journals.sagepub.com/doi/10.1177/2059204318792319>. doi: 10.1177/2059204318792319
15. Tolstova, N.M. (2018). Formation of readiness of future music teachers for professional selfimprovement in voice-setting classes. (PhD thesis), Sumy State Pedagogical University named after AS Makarenko. Sumy, Ukraine. <https://scienceandeducation.pdpu.edu.ua/en/articles/2016-6-doc/2016-6-st8-en>. DOI: <https://doi.org/10.24195/2414-4665-2016-6-8>
16. Westerlund, H., Kallio, A.A., Treacy, D.S., Miettinen, L., Timonen, V. & Gluschkof, C., Ehrlich, A. and Shah, I.B. (2021). Visions for intercultural music teacher education in complex societies. *Research Studies in Music Education*. Volume 44, Issue 2. <https://journals.sagepub.com/doi/full/10.1177/1321103X211032490>. <https://doi.org/10.1177/1321103X211032490>
17. Williamon, A., Clark, T. & Küssner, M. (2017). "Learning in the spotlight: approaches to self-regulating and profiling performance," in *Musicians in the Making: Pathways to Creative Performance*, eds Rink, J., Gaunt, H., and Williamon, A. (Oxford: Oxford University Press), 206–221. https://books.google.com.ua/books?hl=en&lr=&id=-Zk6DwAAQBAJ&oi=fnd&pg=PA206&ots=i0ib74uxzG&sig=6I00M2z36CX1uNWsaw3bpJv0Vyg&redir_esc=y#v=onepage&q&f=false
18. Yang, L., Cao, C., Kantor, E.D., Ngyyen, L.H., Zheng, X., Park, Y., Giavannucci, E.L., Matthews, C., Colditz, G.A. & Cao, Y. (2019). Trends in sedentary behavior among the US population. *Journal of the American Medical Association*, 321, 1587. <https://jamanetwork.com/journals/jama/fullarticle/2731178>. doi:10.1001/jama.2019.3636
19. Yao, Y. (2018). Methods of self-organization of educational space of future teachers-musicians in pedagogical universities of Ukraine (PhD dissertation). National Pedagogical University named after MP Drahomanova, Kyiv. https://npu.edu.ua/images/file/vidil_aspirant/dicer/D_26.053.08/dis_Yao_Yaming.pdf
20. Zhang, T. (2019). Methods of forming a culture of self-education in the vocal and choral education of future teachers of music. Theoretical issues of culture, education and upbringing. (PhD dissertation) Kyiv: Ed. Center, National Pedagogical University named after MP Drahomanova. https://npu.edu.ua/images/file/vidil_aspirant/Doctor_filosofii/Diser/Cgan_Tanlin1204.pdf

Primary Paper Section: A**Secondary Paper Section: AA**