

РОЗДІЛ 1. АКТУАЛЬНІ ПРОБЛЕМИ МИСТЕЦЬКОЇ ПЕДАГОГІКИ

Nazymgul Bolatkhan
Svetlana Tuleutaivna Balagazova
Sibel Celik
Inha Oleksiivna Khmelevska

Formation of pop-vocal performance competence in future music teachers: main approaches

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Nazymgul Bolatkhan
Doctoral Student
Abai Kazakh national pedagogical university,
Almaty, Kazakhstan
ORCID: 0000-0002-8758-0006

Svetlana Tuleutaivna Balagazova
Candidate of Pedagogical Sciences,
Associate Professor at the Department of
Music Education and Choreography
Abai Kazakh National Pedagogical
University, Almaty, Kazakhstan
ORCID: 0000-0001-9498-938X

Sibel Celik
Doctor of Philosophy (PhD),
Associate Professor at the Department of
Voice Training
Dicle University, State Conservatory,
Diyarbakir, Turkey
ORCID: 0000-0002-8177-9946

Inha Oleksiivna Khmelevska
Candidate of Pedagogical Sciences,
Senior Lecturer at the Department of Musical
Art and Choreography
The State Institution "South Ukrainian
National Pedagogical
University named after K. D. Ushynsky"
ORCID: 0000-0001-9129-2173

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The article is devoted to the phenomenon of pop and vocal performance competence (PVPC) of future music teachers. The main objective was to substantiate the methodology of targeted PVPC formation in the process of professional training of the aforementioned candidates. The research hypothesis was that effective interaction between the structural components of PVPC requires the use of a set of interrelated approaches aimed at developing the emotional, cognitive, empathic-communicative and self-regulatory elements of this construct.

To achieve the research goal, methods of theoretical synthesis and contextualisation were applied in the process of analysing literature on music pedagogy, art history, vocal performance methodology, and cognitive psychology. As a result, it was established that the formation of PVPC in future music teachers should be based on the interaction of scientific approaches selected taking into account the characteristics of the components of this construct. The theoretical study conducted made it possible to substantiate the need to rely on technological, reflective, constructivist, polycultural, facilitative, collaborative, and creative-praxiological approaches, demonstrating their comprehensive effectiveness in the formation of the emotional-motivational, cognitive-epistemological, empathic-communicative, and assertive-self-regulatory components of PVPC. Based on the results, a model was constructed that reflects the interaction of two systems: the system of interrelated components of PVPC and the system of approaches to their formation, among which the technological approach plays a key role, performing the function of supporting and regulating the action of all other approaches, as it provides the basis for the integration of various teaching methods and the adaptability of learning strategies, which confirmed the main hypothesis of the study.

The effectiveness of the developed methodological model requires empirical verification during a specially organised pedagogical experiment, which is the main direction of further research.

Keywords: pop-vocal musical performance competence, music education, pedagogical approaches, emotional intelligence, future music teachers.

Introduction. The contemporary landscape of music teachers' professional activity is characterised by multitasking, which necessitates a range of relevant competencies. Among them, the Pop-Vocal Performance Competence (PVPC) is a significant one, which ensures the ability of future music teachers to navigate the complexities of emotional expression in the performance of pop vocal works, as well as to successfully solve tasks related to artistic interpretation in music performance and vocal pedagogy. Thus. It was found that the PVPC integrates emotional motivation

for pop vocal performance and the teaching of the relevant subject, knowledge of the peculiarities of performing interpretation, and the ability to perform pop vocal works confidently and artistically and convincingly on stage and to teach this ability to one's own (Bolatkhan et al., 2025). In general, this competence provides the ability of future music teachers to navigate the complexities of artistic and emotional expression and interpretation in music performance and vocal pedagogy, which determines the importance of the task of its formation.

Literature review. For the effective development of professional competences of future musicians and music teachers, it is important to use specialised approaches that meet the structural features of the relevant competence, which is confirmed by research. For example, in highlighting the component of professional resilience, Perrier et al. (2025) suggest relying on a continuous learning approach as a methodology that promotes the development and continuous improvement of professional skills and a sense of professional satisfaction. López-Íñiguez and Bennett (2019) show that a metacognitive approach is effective in relation to building students' adaptability to the complexities of contemporary music careers, encouraging them to be deliberate in analysing their own professional development. Mozgalova et al. (2024), also, investigate the effectiveness of the metacognitive approach in the formation of skills of artistic interpretation of musical works.

Vaag et al. (2013) suggest using an innovative approach to foster entrepreneurialism and adaptability, which are important for overcoming the challenges of a career in the arts, by encouraging the development of the necessary components of professional competence, creativity and critical thinking. In turn, the creative approach, as Akbarova et al. (2018) prove, promotes the development of research and pedagogical competence of future music teachers, allowing them to combine scientific knowledge and artistic creativity for effective interpretation of musical works, in particular, pedagogical.

One of the fundamental approaches in music education today is recognised as multicultural. This approach allows the creation of educational programmes that integrate cultural relevance and awareness of the benefits of cultural exchange. As Burton (2011) argues, developing culturally competent and professionally literate music educators requires specific partnership models that address the diverse musical needs of learners in an increasingly globalised world. Preparing future music teachers based on a multicultural approach provides a pedagogical framework for developing students' cultural tolerance, as well as, developing culturally responsive practices.

The application of praxiological approach is considered as a factor contributing to the development of one of the important components of performance and creative competence of future music teachers, in particular, the ability to understand the specific non-verbal vocabulary used in the music-pedagogical process. As it is noted, the use of this vocabulary is an essential factor in increasing the efficiency of information exchange about artistic and technical methods in the conditions of the performing-interpretative creative process (Chatelain et al., 2024).

At the current stage of development of the music-education industry, an important role is played by the technological approach, which makes it possible to

effectively solve the tasks of forming various competences of future teachers due to the integration into a single coherent system of psychological and pedagogical teaching strategies, which are based on deep professional knowledge and the use of modern information and communication technologies. For example, the Technological Pedagogical Content Knowledge (TPACK) methodology, which allows technologically (i.e. systematically, algorithmically) integrating musical and pedagogical knowledge with information and communication technologies (ICT) (Havre et al., 2018).

Thus, the formation of professionally significant competences of future music teachers requires an effective methodology. Such a methodology should be based on approaches that have the potential to purposefully form the components of the relevant competence. On this basis, we define the *main goal* of this study – to develop a system of approaches that should form the basis of the methodology of purposeful formation of future music teachers' PVPC in the process of their professional university training.

The main hypothesis of the study is that the interconnectedness of structural components of future music teachers' PVPC determines the expediency of selecting interacting approaches for its formation, in particular, comprehensively aimed at the development of emotional, cognitive, empathic-communicative and self-regulatory aspects of pop vocal performance and pop vocal teaching.

Purpose of Article. The aim of the study is to substantiate approaches to the formation of Pop-Vocal Performance Competence (PVPC) in future music teachers, and to identify its main characteristics and features.

Research Methods. In order to achieve the research objective, a literature review was conducted using contextualisation and theoretical synthesis methods, which allowed us to study the current trends in the development of modern pedagogy. Also, existing problems and successful practices of different approaches in teaching music performance and music pedagogical disciplines were identified in order to identify those that have the potential to shape PVPC. The theoretical synthesis aimed to integrate perspectives from different disciplines such as music education, vocal pedagogy and performance, and cognitive psychology to develop a holistic understanding of how pop-vocal competence is formed in the training of future music teachers. The method of theoretical modelling was applied to create a model that integrates the different approaches to vocal performance education and teaching, highlighting their mutual influence, which is an important condition for their effective use. Thus, the main principle of this theoretical model was the integration of several scientific approaches, with: (a) the technological approach plays a key role in managing pedagogical

strategies and ensuring that learning is individualised through specially designed pedagogical technologies (Longlong & Luen, 2023); (b) the reflective approach is seen as encouraging the exploration of personal emotional connections to music and stimulating intrinsic motivation for students' vocal and musical activities (Kelly-McHale, 2013); (c) the constructivist approach promotes the development of cognitive skills by engaging in active learning that builds on existing knowledge (Shively, 2015); (d) multicultural approach creates a special educational space by integrating different musical traditions and developing an understanding of the cultural roots of the origin of pop vocal genres (Hidayatullah, 2023); (e) facilitative and collaborative approaches that promote teamwork and the development of empathy, important for creating a positive creative learning environment (Hidayatullah, 2023); (f) creative-praxiological approach that links theory to practice and helps students to improve their vocal performance skills.

Results. As a result of the conducted theoretical research, the expediency of applying a number of scientific approaches to ensure the process of formation of pop-vocal performing competence of future music teachers was substantiated. The technological approach was chosen as the dominant one due to its ability to provide a basis for the introduction of innovative and, at the same time, flexible pedagogical strategies that allow taking into account the diverse needs of students and learning conditions. Thus, the key principle of the technological approach is *adaptation to different cultural and educational contexts*. This is due to both the high level of inclusiveness, which is ensured by the use of information and communication technologies and the introduction of pedagogical technologies in the educational process (Burnard, 2007; Crawford, 2016).

The potential of a technological approach to facilitate the adoption of pedagogical technologies is of particular value in the context of the study for several reasons. Firstly, because of the fundamental inherent ability of pedagogical technologies to provide a more effective solution to educational problems than conventional pedagogical methods. Being interactive and adaptive, pedagogical technologies make it possible to integrate a whole set of effective innovative methods, progressive techniques and forms of work into a single system. For example, the synthesis of technological and pedagogical knowledge, on which TPACK technology is designed, makes it possible to comprehensively provide the process of training future teachers by integrating content knowledge and digital skills in the direction of solving practical problems of professional activity (Yilmaz et al., 2017).

Another important property of pedagogical technologies in the context of the study is their potential for competence building. This effect is ensured by the focus of technologies on the compliance of

educational goals with modern requirements for training professionals. Through the integration of problem-based learning, project-interactive forms of work, continuous assessment of results and self-correction on this basis, pedagogical technologies ensure the development of critical thinking and the acquisition of practical skills (Aubakirova et al., 2021).

Technological approach in music education, also, has found a wide application. As scholars prove, an integrated technological framework ensures the development of core competences of future music educators, including emotional-motivational engagement, cognitive understanding, empathy, communication abilities and self-regulation (Nikolai et al., 2023). Through the integration of digital tools such as composition software, virtual performances and interactive learning platforms, technology helps to develop performance and creative skills, allowing students to engage in musical projects that reflect real-world practice (Priadko et al., 2024).

Among the current applications of the technology approach in music education is the development and implementation of Popular Music Pedagogies (PMP) technology. This technology emphasises students' self-control and self-determination through masterless studio teaching. In this case, the technological approach allowed to strengthen the relationship between the educational and practical musical-performance activities of students, providing a high level of personalisation of learning, taking into account their career plans. The role of Popular Music Pedagogies' potential in the training of students in the pop music programme is special in view of the fact that it relies on the use of a diverse repertoire that allows the mastery of both academic and pop performance traditions (Lebler, 2007).

The technological approach also ensures effective training of future music educators thanks to an algorithm of constant re-evaluation of the pedagogical techniques used in the light of the requirements of the current professional environment, as well as, in accordance with the identified shortcomings (Vasil et al., 2018; Vasil, 2020). Thus, the technological approach triggers a cycle of continuous improvement of the educational process through active feedback, ensuring the adaptability of the educational space.

Among modern pedagogical technologies, a special place in music education is occupied by emotional intelligence training, which allows solving the problems of self-regulation in pop-vocal performing activity. Considering the special role of emotions in pop vocal performance, it is relevant to focus emotional intelligence training on the development of self-awareness and empathy, which allow to effectively establish contact with the audience. Also, the active development of emotional intelligence based on the technological approach allows future music educators to master the ability to teach with sensitivity and

awareness of the emotional dynamics of musical interactions (Kakimova et al., 2022).

Thus, the formation of pop-vocal performing competence of future music teachers by means of technology is a process that integrates a whole set of directions, among which the development of emotional intelligence plays a key role. In this connection, the importance of the reflexive approach as one that allows us to emphasise the development of self-awareness, understanding of our own psychophysiological foundations of artistic and expressive vocal performance, and the regularities of establishing an emotional connection with the audience increases.

Given that reflexivity provides awareness of one's own experiences and impressions during vocal performance, it, also, contributes to enhancing the emotional depth of the performing interpretation (Ros-Morante et al., 2019). Thus, developing vocal students' emotional intelligence through a reflective approach involves creating an environment that encourages performing self-reflection and artistic-emotional expression that is based on communicating authentic feelings (Zhang, 2023).

The role of emotional expression and ethical interaction with a variety of musical traditions that characterise contemporary pop vocal practice makes it advisable to rely on constructivist and multicultural approaches. Reliance on the constructivist approach allows us to systematically ensure the formation of the knowledge basis of competence as a process of building individual understanding through analytical and creative activity. Teaching pop music performance based on a constructivist approach involves students in collaborative musical activities, which contributes to their cognitive development through shared experiences (Miendlarzewska & Trost, 2014).

At the same time, the multicultural approach allows for a broader understanding of the fundamentals of pop music performance skills, in particular by directing them to learn about the ethnocultural contexts of pop vocal repertoire. The sociocultural context in which pop music is created and performed determines its interpretation, in particular, the style of performance, the measure of expression, stage design, etc. (Kablova & Teteria, 2020). Thus, relying on a multicultural approach implies expanding the repertoire and developing an understanding of a variety of artistic methods of emotional expression in the context of studying the performing traditions of different ethnicities and developing appropriate interpretive strategies.

The emphasis on the technological nature of the PVPC formation process requires the use of approaches that provide effective pedagogical support and creative interaction between students. These functions are fulfilled by the interaction of facilitative and collaborative approaches, which, in general, are

also of paramount importance for the development of artistic communication skills and the structuring of emotional experiences necessary for effective artistic collaboration and interaction with diverse audiences.

In particular, the facilitative approach fosters an environment in which creative initiative is supported and artistic emotions are stimulated (Nikolai et al., 2023). The essence of this approach is to provide support through communication, by showing empathy, which improves interaction and understanding. In the music education process, pedagogical facilitation prioritises the needs and goals of students, fostering an atmosphere in which all parties feel valued and engaged. Adhering to the principles of openness and responsiveness, the pedagogical facilitator selects teaching methods that foster students' personal growth, favouring creative interaction and counseling, instead of the traditional demands of meeting rigid standards and strict grading (Cremata, 2017).

It is worth noting the particular importance of a facilitative approach in pop vocal training due to the impact that the emotional state of the vocalist has on vocal performance. Research shows that emotional expression in singing is closely related to certain acoustic characteristics, including variations in pitch, loudness, timbre and degree of vibrato intensity. A significant contrast in these measures was found when singing against the background of experiencing different emotions, such as sadness and tenderness compared to the emotions of anger, joy, and pride (Scherer et al., 2017). As the expression of emotions is fundamentally important for artistic musical performance, the ability to experience true emotions during performance becomes crucial. Thus, the most significant focus of the facilitation approach in the formation of PVPC is to encourage emotional sincerity in music perception and support in the process of creative transformation of such experiences into interpretive solutions.

Thus, the pedagogical empathy perceived by the student-vocalist in the process of working on a musical piece is conveyed in the performance by a special level of sincerity of artistic experiences, which positively affects the expressiveness of the performance. The required facilitation presupposes, first, a special style of pedagogical communication, which is markedly different from the directive one, with a tendency to limit the exchange of opinions and suppress the emotional involvement of students. Stimulating students to creative self-expression, this approach allows to teach them, in turn, to support each other in the joint creative process, which determines the expediency of integrating the action of facilitative and collaborative approaches.

The collaborative approach in this process creates a dynamic creative environment where mutual facilitation and emotional empathy are encouraged. This approach is key to enabling collaborative design and

creative work among music students. For example, forms such as collaborative composition, or working together on an arrangement of a vocal piece, require fine-tuned interactions where the slightest emotional nuance can be crucial. Only an empathic, supportive attitude towards each other allows students to fulfil their creative potential (Muhonen, 2013). Relying on the principles of collaboration in this process helps to emphasise the importance of each participant's creative expression.

In general, the creative nature of pop-vocal performing activity makes it advisable to rely on the creative-praxiological approach. It provides a framework in which the ability to self-evaluate and emotionally self-regulate is developed by stimulating creativity. Thus, the creativity-praxiological approach can positively influence the formation of one of the important components of the assertiveness-self-regulation component of PVPC, in particular, it is the ability to manage one's performance anxiety through 'transforming negative emotional energy into artistic experience' (Bolatkhan et al., 2025).

Music Performance Anxiety (MPA) is a common problem due to the interplay of cognitive, emotional and physiological responses to the psychological pressures of performing. MPA is differentiated by type into maladaptive and adaptive MPA, according to the extent to which musicians cope with the problem. Disadaptive MPA is often categorised as a subtype of social anxiety disorder, reflecting the intense fear experienced during public performances, which can manifest physiologically and psychologically (Sabino et al., 2018; Wolfe, 1989). This type of MPA can severely interfere with performance, as it is manifested by feelings of overwhelming fear and insecurity. Adaptive MPA, on the other hand, is seen as one that can enhance performance by redistributing mental energy and utilising psychological self-regulation techniques.

Research shows that experienced musicians use psychological techniques to transform their anxiety into artistic emotions (Guyon et al., 2020). One effective method involves cognitive-behavioural self-regulation strategies that combine cognitive restructuring and behavioural self-control techniques. Such techniques include setting realistic performance goals and engaging in systematic desensitisation that promotes gradual habituation to performance situations (Dma & Özgür, 2019; Fernholz et al., 2019). In addition, mindfulness practices such as deep breathing and visualisation techniques help to reduce the physiological arousal associated with anxiety (Fernholz et al., 2019). However, all of these techniques work truly effectively provided that musicians reframe experiences by creatively self-reflecting and finding artistic equivalents to strong situational experiences in relation to performance (Guyon et al., 2020).

Thus, the creative-praxiological approach involves encouraging music students to draw on their individual emotional relationship with music to cope with anxiety, transforming it into a source of creative expression (Guyon et al., 2020; Papageorgi et al., 2011). By actualising the important role of creative expression in musical performance, students develop an awareness that it is the individually coloured stage experience, understood and transformed into artistic emotions, that gives birth to a unique musical interpretation.

On the basis of this analysis, a theoretical model was constructed that demonstrates how the approaches (technological, reflexive, constructivist, multicultural, facilitative, collaborative and creative-praxiological) dynamically interact in their orientation towards the formation of PVPC components (emotional-motivational, cognitive-epistemological, empathic-communicative, assertive-self-regulatory), which, in their turn, are also interrelated. At the same time, the technological approach, being in the centre of the model, performs the function of supporting and regulating the action of all other approaches. It provides a structure for the integration of different teaching methods and guarantees the adaptability of teaching strategies. In general, this model can be visualised as a visualisation of the relationship between the two systems, where the approaches, influencing the formation of a certain component, are united by the methodology of technologisation, which allows the integration of their potentials and enhances their mutual action (see Fig. 1).

Discussion. Interpretation of the results of the theoretical study allows us to establish that the previously identified interdependence between the components of pop vocal performance competence (Bolatkhan et al., 2025) makes it advisable to rely on a number of interrelated approaches. In particular, the formation of the emotional-motivational component, which is related to music students' self-efficacy and their desire to acquire PVPC, is facilitated by the application of a reflective approach that encourages self-knowledge and professional growth based on it (Zhang, 2023).

The formation of the cognitive-epistemological component requires a constructivist approach that ensures the construction of new knowledge structures based on existing experiences. Also, a multicultural approach plays an important role in this process, which actualises the focus on learning about the diverse cultural traditions underlying popular vocal genres (Miendlarzewska & Trost, 2014). In turn, the formation of the empathic-communicative component is facilitated by the use of facilitative and collaborative approaches, which make it possible to create a favourable supportive environment that promotes the competence development of future music teachers in the process of joint creative work.

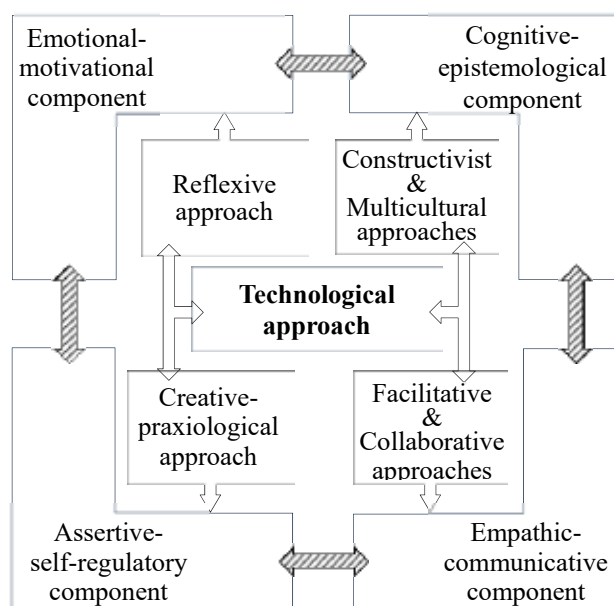


Fig. 1. Model of interaction between pedagogical approaches to the formation of PVPC components

Also significant is the role of the creative-praxiological approach in relation to the assertive-self-regulatory component, which is responsible for the ability to confidently and expressively present the results of their performance-interpretative preparatory work. In particular, this is facilitated by the transformation of the emotional excitement associated with music performance anxiety (MPA) into artistic emotions. A systematising role at all stages of the above approaches is played by the technological approach, which ensures the individualised nature of the whole process, as well as its high efficiency through the use of both pedagogical technologies and ICT.

The limitations of the study are due to the lack of empirical data confirming the effectiveness of theoretically grounded approaches and the results of their practical application for the formation of pop-vocal performing competence of future music teachers. Thus, conducting an experiment on the implementation of the corresponding methodology based on these approaches in the process of training future music teachers is the main direction of future research.

Conclusions. To summarise, we can say that the formation of Pop-Vocal Performance Competence (PVPC) in future music teachers should be based on the interaction of scientific approaches selected considering the features of the components of this construct. The conducted theoretical research allowed us to substantiate the necessity of relying on technological, reflexive, constructivist, multicultural, facilitative, collaborative and creative-praxiological approaches, demonstrating their complex effectiveness in the formation of emotional-motivational, cognitive-epistemological, empathic-communicative and

assertive-self-regulatory components of PVPC. The results are followed by a model reflecting the interaction of two systems – the system of interrelated PVPC components and the system of approaches to their formation, among which the key role is played by the technological approach, which fulfils the function of supporting and regulating the action of all other approaches, as it provides the basis for the integration of different teaching methods and the adaptability of teaching strategies. Thus, the main hypothesis regarding the necessity of using interacting approaches due to the interconnectedness of PVPC components was confirmed at the theoretical stage of the research.

Justifying the expediency of creating a holistic, technological and pedagogical basis for the formation of PVPC, the study actualises the problem of preparing future music teachers for professional activity and presents a few conclusions that are significant in the context of determining the conditions that ensure the effectiveness of such training. At the same time, the effectiveness of the developed model requires empirical verification during a specially organised pedagogical experiment, which is the main direction of further research.

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Формування естрадно-вокальної виконавської компетентності майбутніх учителів музики: основні підходи

Назимгул Болатхан
докторантка
Казахський національний педагогічний
університет імені Абая, Алмати, Казахстан
ORCID: 0000-0002-8758-0006

Світлана Тулеутаївна Балагазова
кандидат педагогічних наук,
асоційований професор кафедри музичної
освіти та хореографії
Казахський національний педагогічний
університет імені Абая, Алмати, Казахстан
ORCID: 0000-0001-9498-938X

Сібель Челік
доктор філософії (PhD),
асоційований професор кафедри
вокальної підготовки
Університет Дікле, Державна
консерваторія, Діярбакир, Туреччина
ORCID: 0000-0002-8177-9946

Інга Олексіївна Хмелевська
кандидат педагогічних наук,
старший викладач кафедри музичного
мистецтва і хореографії
ДЗ «Південноукраїнський національний
педагогічний університет
імені К. Д. Ушинського»
ORCID: 0000-0001-9129-2173

Стаття присвячена феномену естрадно-вокальної виконавської компетентності (ЕВВК) майбутніх учителів музики. Основна мета полягала в обґрунтуванні методології цілеспрямованого формування естрадно-вокальної виконавської компетентності у процесі професійної підготовки означених здобувачів. Гіпотезу дослідження становить припущення, що ефективна взаємодія структурних компонентів естрадно-вокальної виконавської компетентності передбачає застосування комплексу взаємопов'язаних підходів, спрямованих на розвиток емоційних, когнітивних, емпатійно-комунікативних і саморегуляційних елементів означеного конструкта. Для досягнення мети дослідження було застосовано методи теоретичного синтезу й контекстуалізації у процесі аналізу літератури з галузей музичної педагогіки, мистецтвознавства, методики вокального виконавства, когнітивної психології. У результаті було встановлено, що формування естрадно-вокальної виконавської компетентності майбутніх учителів музики має спиратися на взаємодію наукових підходів, відібраних з урахуванням особливостей компонентів означеного конструкта. Проведене теоретичне дослідження дозволило обґрунтувати необхідність опори на технологічний, рефлексивний, конструктивістський, полікультурний, фасилітативний, колаборативний і креативно-праксеологічний підходи, продемонструвати їхню комплексну ефективність у формуванні емоційно-мотиваційного, когнітивно-епістемологічного, емпатійно-комунікативного й асертивно-саморегуляційного компонентів естрадно-вокальної виконавської компетентності. За результатами побудовано модель, що відображає взаємодію двох систем – системи взаємопов'язаних компонентів естрадно-вокальної виконавської компетентності та системи підходів до їх формування, серед яких ключову роль відіграє технологічний підхід, який виконує функцію підтримки та регулювання дії всіх інших підходів, оскільки забезпечує основу для інтеграції різних методів викладання та адаптивність стратегій навчання, що підтвердило основу гіпотезу дослідження.

Ефективність розробленої методологічної моделі потребує емпіричної перевірки у процесі спеціально організованого педагогічного експерименту, що становить основний напрям майбутніх досліджень.

Ключові слова: естрадно-вокальна виконавська компетентність, музична освіта, педагогічні підходи, емоційний інтелект, конструктивістське викладання, методи співпраці.

