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Methodological foundations for developing the ability of future musical art specialists for creative self-realization

UDC 378.091.3:78

DOI <https://doi.org/10.24195/artstudies.2026-2.10>

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Дата першого надходження статті до видання: 10.03.2026

Дата прийняття статті до друку після рецензування: 07.04.2026

Дата публікації (оприлюднення) статті: 29.05.2026

The article substantiates the methodological foundations for developing the ability of future Musical Art specialists for creative self-realization in the context of contemporary art education. The relevance of the problem is determined by the contradiction between the social demand for creative musicians and the predominance of reproductive and normative training models in professional education, which narrow the scope for students' initiative, stage and performance persuasiveness, and their ability for self-regulation and self-improvement. The purpose of the article is to identify and theoretically substantiate a set of scholarly approaches and pedagogical principles that ensure the integrity of the process of developing students' ability for creative self-realization in performance, pedagogical, project-communicative, and reflective activity. The methodological framework of the study is constituted by integrative, personality-personalized, innovative-technological, synergetic-communicative, and hermeneutic approaches, whose interaction makes it possible to understand creative self-realization as a multidimensional professional phenomenon. The pedagogical principles ensuring the implementation of the outlined approaches are defined as follows: interdisciplinary coordination, artistic-stylistic orientation of the music educational process, motivation for autonomy and self-governance in a personalized educational environment, the unity of the sensorimotor, emotional-intuitive, and analytical-intellectual components of creative activity, reflective-corrective self-improvement, facilitative dialogic co-creativity, and the stage-by-stage nature of interpretative activity. The component structure of the studied ability has been specified through the unity of motivational-value, cognitive-operational, communicative-projective, and reflective-regulative components. The practical significance of the article lies in the possibility of applying its provisions in designing the content of the professional training of future teachers of Musical Art and in developing methods for fostering their creative activity.

Keywords: creative self-realization, future Musical Art specialists, methodological approaches, teaching principles, individual educational trajectory, reflection, digital technologies, art education.

Introduction. The issue of the creative self-realization of the future teacher of Musical Art is becoming particularly relevant in the context of changing educational paradigms, the digitalization of the educational space, and the reorientation of professional training toward a creative outcome that goes beyond the reproduction of knowledge and performance skills. The practice of artistic-pedagogical training reveals a contradiction between the social demand for a creative musician capable of autonomous creative-search and interpretative-performance activity, critical self-assessment, and the insufficient development of pedagogical mechanisms that genuinely ensure the formation of students' ability for creative self-realization and professional self-improvement. The normative character of training, the fragmented implementation of innovative technologies, the lack of facilitative forms of interaction, and the shortage of reflective-corrective procedures significantly narrow the student's space for creative choice (Crawford, 2013). Under such conditions, the need for a methodologically verified system that integrates value orientations, psychological mechanisms of self-regulation, interpretative strategies, the resources of the digital environment, and collaborative forms of musical activity becomes particularly urgent (Amabile, 2018).

For the Ukrainian system of higher art education, this problem is of particular significance, since the training of the future teacher of Musical Art integrates performance, pedagogical, methodological, communicative, and culture-creative spheres. Under such conditions, creative self-realization appears not as an additional characteristic of professionalism, but as one of the key indicators of readiness for contemporary music-pedagogical activity.

Literature review. The concept of creative self-realization has an interdisciplinary status and is considered at the intersection of the psychology of creativity, pedagogy, cultural studies, and artistic hermeneutics. In the psychological tradition, creativity is described as the result of the interaction of motivational, cognitive, and social factors, in which the conditions supporting initiative and intrinsic motivation are of decisive importance (Amabile, 2018; Nikolai et al., 2020).

For the educational context, self-determination theory is of fundamental significance, within which autonomy, competence, and relatedness are interpreted as basic needs ensuring the stability of motivation, activity, and productivity (Deci & Ryan, 2008).

In the field of university music education, it has been proven that support for autonomy directly correlates with professional motivation, responsibility for one's own development, and the stability of the future

teacher-musician's professional identity (Yu Pen, 2020).

In the music-pedagogical sphere, creativity is traditionally analyzed in several interrelated dimensions:

- creativity in performance activity, embodied in the process of developing interpretative versions, mastering variative-stylistic performance technique and stage-artistic means of revealing the artistic image of a work, as well as establishing ensemble communication and interaction and artistically suggestive influence on listeners (Yan Pengfei & Tang Sai, 2023);

- productive creativity, realized in such types of activity as arranging, transcribing a work for another ensemble of performers, improvisation, creating accompaniment to a melody, varying texture, and the like (Shyp & Melnychenko, 2022);

- research-methodological creativity, related to methodological design, the development of one's own musical materials, teaching manuals, and methodological recommendations (Khmelevska, 2022);

- pedagogical-practical creativity, examples of which include stimulating students' creative activity, demonstrating ingenuity and flexibility in educational-communicative activity, as well as in preparation for stage-artistic performance (Koehn, 2024).

The emphasis on the value component of professionalism is also important: a value-motivated attitude toward pedagogical activity is regarded as a component of the future teacher of Musical Art's professional competence and a factor in the stability of his or her professional identity (Yu Pen, 2020). At the same time, scholarly sources do not yet reveal in a sufficiently systematic way the methodological unity of the approaches and principles that ensure the integral process of developing the ability of future Musical Art specialists for creative self-realization. It is precisely this circumstance that determines the need for further theoretical generalization of the problem.

The purpose of the article is to substantiate the methodological foundations for developing the ability of future Musical Art specialists for creative self-realization and to identify the pedagogical principles that ensure the integrity of this process in the context of contemporary art education.

Research methods. The study employed theoretical analysis and synthesis of scholarly sources, comparison and generalization of conceptual approaches, as well as pedagogical modeling of the structure of the studied phenomenon, the scholarly approaches, and the principles of its formation in the process of professional training for professional activity.

Results and discussion. Summarizing the findings of scholarly works, we define the creative self-realization of the future Musical Art specialist as an integrated ability for the conscious disclosure and embodiment of individual creative potential in performance, pedagogical, communicative, project-methodological, and self-developmental activity.

Its manifestation is associated with the ability to initiate and create one's own musical-artistic and methodological-pedagogical products, construct original interpretative concepts, carry out reflective self-regulation, and engage in productive artistic-creative interaction.

The structural components of the creative self-realization of future Musical Art specialists are defined as motivational-value, cognitive-operational, communicative-projective, and reflective-regulative components. The motivational-value component encompasses professional meanings, intrinsic motivation, and orientation toward creative self-expression; the cognitive-operational component includes knowledge, interpretative-performance skills, and the ability for creative-integrative generalization; the communicative-projective component includes readiness for co-creativity, ensemble interaction, pedagogical communication, and the design of creative products; the reflective-regulative component includes self-control, self-assessment, self-correction, and planning for further professional growth.

Taking into account the diversity and multidirectionality of musical-creative forms of activity that a competent Musical Art specialist must possess made it possible to identify the integrative approach as the methodologically system-forming basis for developing the creative self-realization of future specialists. Its significance lies in the combination of knowledge and skills acquired in different professional disciplines and in the coordination of performance, pedagogical, methodological, and culturological experience within a single logic of professional formation. It is precisely such an approach that makes it possible to consider creative self-realization not fragmentarily, but as an integral process unfolding through the interaction of different types of music-pedagogical activity.

The implementation of the integrative approach is ensured by the principle of interdisciplinary coordination, owing to which substantive and procedural interconnections are achieved between lecture-based disciplines, individual lessons, ensemble music-making, pedagogical practice, and independent creative work. For the training of the future teacher of Musical Art, this principle has particular significance, since it enables the transfer of knowledge and skills from one educational sphere to another and contributes to the formation of holistic professional thinking.

An important connecting link in the integration process is the principle of artistic-stylistic orientation of the music educational process. As Yan Pengfei and Tang Sai (2023) demonstrate, the professional competence of the future musician is expanded through reliance on the artistic-stylistic affiliation of works, an understanding of the logic of the evolution of artistic styles, and the ability to identify their essential features in performance practice. Observance of this principle makes possible the meaningful mastery of

stylistically diverse repertoire and forms the basis for one's own interpretative position.

The personality-personalized approach directs the educational process toward taking into account the student's individual experience, creative needs, and professional aspirations. Its implementation makes possible the construction of an individual educational trajectory, the development of creative autonomy, and an inner responsibility for the results of professional formation (López-Íñiguez & Bennett, 2021). That is why, within this approach, the principle of motivation for autonomy and self-governance in a personalized educational environment acquires particular significance.

The innovative-technological approach in the development of creative self-realization should be considered not as a self-sufficient goal, but as a means of modernizing the artistic-educational process. The use of digital resources, audiovisual tools, programmes for music notation, recording and analysis of performance, as well as online platforms, expands the possibilities for creative experimentation, modeling interpretative decisions, and students' independent artistic productivity. At the same time, technologies acquire pedagogical value only when they enhance creative activity, reflection, and the quality of the artistic outcome (Crawford, 2013; Yu Pen, 2020).

The constant and rapid enrichment of innovative-technological resources plays an important role in activating students' creative manifestations. Contemporary scholars and methodologists emphasize the effectiveness of introducing digital tools into the music educational process (Bandcamp, SoundCloud, DAWs, music notation editors, means of recording and editing performance attempts, the use of online platforms, etc.). However, their use is appropriate only when they support the iterative nature of the creative process: rapid feedback, repeated editing, modeling of alternatives, comparison of interpretative versions, and so forth. In addition, media technologies play a significant role in deepening artistic knowledge, developing sensitivity to bodily-acoustic parameters and analytical-auditory representations, as well as in improving the technological-performance actions of future specialists. At the same time, it is important to take into account that the "evolution of technologies" changes ways of learning and requires the reconsideration of pedagogical decisions in music education (Crawford, 2013).

It is also worth noting the relevance of turning to embodied technologies, owing to which attention to corporeality and sensorimotor processes is intensified in the formation of creative experience, and the effectiveness of developing musical abilities and students' mastery of creative forms of activity—improvisation and performance-stage interpretation—is enhanced (Herts & Nikolai, 2024). Thus, this concerns the need for such pedagogical support under which

bodily-acoustic sensations, the emotional experience of the musical image, and its conscious analytical comprehension function not in isolation but in interaction, which determines the importance of observing the principle of the unity of the sensorimotor, emotional-intuitive, and analytical-intellectual components of creative activity.

No less important is the future musician's ability for reflective awareness and critical comprehension of the obtained results: as I. Héroux (2018) and S. Shyp (2024) show, without such self-analysis intuition may turn into mere impulsiveness or the repetition of spontaneously invented stereotypes. Therefore, from a pedagogical perspective, it is expedient to organize work in such a way that creative experimentation is accompanied by procedures of quality analysis: comparison of variants, justification of choices, correlation with style and artistic conception, as well as reflective correction. Accordingly, although creative intuition contributes to the practical embodiment of the generalized artistic representations of the musician-performer and initiates variability in phrasing, agogics, timbral and articulation decisions, their invention and the construction of a coherent interpretative version of a work take place on the basis of awareness of the essential features of the work: its musical-speech and structural peculiarities, recourse to accumulated knowledge and auditory representations, and the like.

Reflective-corrective self-improvement acts as a factor facilitating the transition from a spontaneous creative impulse to conscious professional growth. Observance of these provisions places high demands on the style of pedagogical communication and on the teacher's ability to create an educational environment aimed at activating students' creative self-realization. This process should take place as dialogic interaction and cultural-creative exchange directed toward their artistic-creative development. It is equally important to establish the process of creative interaction among all participants in the educational process, to involve students in ensemble music-making, peer assessment of the quality of their performance representation, and discussions on art studies topics, that is, in cultural exchange for strengthening their creative activity and self-identification. This actualizes the expediency of turning to the provisions of the synergetic-communicative approach, whose assumptions encourage creative activity in synergetic interaction, dialogic communication, and mutual support. It is precisely in such an environment that the student acquires the experience of co-creativity, learns to present his or her own interpretative decisions, coordinate actions with other participants in the creative process, and bear responsibility for the shared artistic result.

This indicates the expediency of observing the principle of facilitative dialogic co-creativity, which directs pedagogical communication toward supporting creative processes and, in particular, assigns

teachers the role of facilitators in creative dialogue: in such communication, the teacher performs the role of a sensitive mentor rather than an authoritarian transmitter of knowledge, owing to which the student feels capable of initiating, proposing, experimenting, and thereby expressing himself or herself as a creative personality.

In our view, it is also important here to take into account the particular characteristics of each participant in the educational process, which should be facilitated by observing the principle of complementarity between individualized and synergetic-communicative forms of creative activity. Owing to this, creative forms of activity become a trigger for musicians' acquisition of the ability for confident self-expression and active involvement in the emotionally dynamic experience of the performance process.

In turn, this contributes to deepening the student's personal perception of the artistic meaning of musical works and becomes an impetus for inventing his or her own interpretative versions of the performed repertoire. However, interpretation, together with freedom of self-expression, requires the discipline of the creative process and the artistic authenticity of the result, both of which are ensured by the hermeneutic approach.

The peculiarity of hermeneutics is that it considers understanding as a dialogue between the interpreter and the work. At the same time, through the work, a certain cultural-historical context, the creator's personal experience, and the experience of other interpreters are included in the dialogue. From the point of view of hermeneutics, meaning is not fixed or given, but is created jointly through reflective interaction, which constitutes a cyclical process—the "hermeneutic circle"—in which meanings are constructed and refined through deeper immersion in contexts that connect the work of art with broader cultural phenomena.

The specificity of interpreting a musical work on the basis of hermeneutics lies not only in understanding and explaining the essence of the text, but also in its performance embodiment, which, in essence, is a new creative product. Performance interpretation becomes an act of meaning-making in which the musician is a co-author of expressive content. Thus, interpretation on hermeneutic principles simultaneously develops a sense of creative freedom and responsibility, allowing musicians to put forward new ideas while at the same time preserving a respectful attitude toward the artistic material. The application of the hermeneutic approach places corresponding demands on work with a piece at all stages of interpretative-creative activity—from the analysis of the musical text to the stage embodiment of the developed performance concept.

It is worth noting that different dimensions of creativity are involved at each stage of interpretation, which requires observance of the principle of the

stage-by-stage nature of interpretative activity. Thus, the initial stage may be designated as analytical-perceptive, at which cognitive comprehension of the musical text, its structural-stylistic analysis (Héroux, 2018), and basic emotional contouring (Juslin & Västfjäll, 2008) take place.

The next stage—the emotional-imaginative one—involves emotional engagement with the artistic text, the development of one's own affective reactions, and creative conceptualization. This stage corresponds most closely to the algorithm of analysis according to the principle of the hermeneutic circle, which presupposes the activation of personal understanding, the reconsideration of previous analysis, and the deepening of emotional engagement.

The third stage—the integrative-collaborative one—is directed toward improving the interpretative concept through performance experimentation and evaluation (external and independent). At this stage, the results of evaluation influence interpretative decisions, which stimulates spontaneous creativity as a response to feedback. Such creative spontaneity is especially important in ensemble music-making and in collective forms of interpretation, as it ensures the exchange of expressive-performance actions and interpretative ideas.

The final, expressive-performative stage is connected with the stage embodiment of interpretation. The main process at this stage is the expression of the artistic concept through performance, by which is understood not merely execution, but an artistic act involving the creation of a stage image through the embodiment of images, meanings, and narratives from which the interpretative concept is constructed. The result is the transformation of creative insight into performance, while performance, in turn, may inspire new searches, thus continuing the hermeneutic spiral (Juslin & Västfjäll, 2008).

Therefore, the development of the ability of future Musical Art specialists for creative self-realization requires not the isolated use of individual pedagogical ideas, but their systematic combination, which is achieved under the conditions of interaction among integrative, personality-personalized, innovative-technological, synergetic-communicative, and hermeneutic approaches. Owing to this, it becomes possible to create an educational environment in which the student's ability for creativity becomes not an episodic manifestation of abilities, but a stable professional quality.

Conclusions. The creative self-realization of the future Musical Art specialist is a systemic professional characteristic that integrates performance-interpretative, pedagogical, communicative, value-motivational, project-technological, and reflective dimensions of professional formation.

The integrative approach has been defined as the methodological framework for developing this ability,

since it ensures the coordination of knowledge, skills, values and practices within a single logic of professional formation. Its content is specified through interaction of personality-personalized, innovative-technological, synergetic-communicative and hermeneutic approaches, implementation of which requires observance of the principles of interdisciplinary coordination, artistic-stylistic orientation, motivation for autonomy and self-governance, the unity of the sensorimotor, emotional-intuitive, and analytical-intellectual components of creative activity, reflective-corrective self-improvement, facilitative dialogic co-creativity, and the stage-by-stage nature of interpretative activity.

The prospect for further research lies in the development of criteria, indicators, and methods for diagnosing the levels of formation of the ability of future Musical Art specialists for creative self-realization, as well as in the approbation of the corresponding pedagogical model in the practice of higher art education.

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Методологічні засади формування здатності майбутніх фахівців музичного мистецтва до творчої самореалізації

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У статті висвітлено методологічні засади формування здатності майбутніх фахівців музичного мистецтва до творчої самореалізації в умовах сучасної мистецької освіти. Актуальність проблеми зумовлена суперечністю між зростанням соціального запиту на креативну, автономну та рефлексивну професійну діяльність музиканта-педагога та переважанням у навчальній практиці репродуктивно-нормативних моделей підготовки, що обмежують індивідуальну ініціативу, сценічно-виконавську свободу й здатність до саморегуляції. Метою дослідження є теоретико-методологічне обґрунтування інтегрованого комплексу підходів і принципів, які забезпечують цілісність процесу становлення творчої самореалізації здобувачів у виконавській, педагогічній та проєктно-комунікативній діяльності. Методологічну основу становлять інтегративний, особистісно-персоналізований, інноваційно-технологічний, синергійно-комунікативний та герменевтичний підходи, що взаємодіють як єдина система проєктування змісту й організації освітнього процесу. Обґрунтовано компонентну структуру творчої самореалізації фахівців музичного мистецтва а єдності мотиваційно-ціннісного, когнітивно-операційного комунікативно-проєктного, рефлексивно-регулятивного компонентів. Представлено педагогічні принципи, дотримання яких має сприяти реалізації зазначених наукових підходів: міждисциплінарної координації; художньо-стильової зорієнтованості музично-освітнього процесу; мотивації до автономії та самоврядування в персоналізованому освітньому середовищі; єдності компонентів творчої діяльності (сенсомоторного, емоційно-інтуїтивного, аналітично-інтелектуального; рефлексивно-корекційного) самовдосконалення музично-творчої самореалізації, фасилітативної діалогічної співтворчості та принципу етапності інтерпретаційної діяльності.

Ключові слова: творча самореалізація, майбутні фахівці музичного мистецтва, методологічні підходи, принципи навчання, індивідуальна траєкторія, рефлексія, цифрові технології, мистецька освіта.