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Psychological and Pedagogical Foundations for the Formation of the Musician-Pedagogue under Contemporary Challenges

Abstract:

The relevance of the study is determined by the profound social, educational, and wartime transformations that significantly affect the professional mission and personal sustainability of contemporary educators, particularly in music education. Under conditions of social instability, digitalisation, and increased psycho-emotional pressure, the formation of a musician-pedagogue requires renewed theoretical reflection grounded in humanistic and learner-centred educational values. The novelty of the study consists in its integrative psychological and pedagogical conceptualisation of forming the musician-pedagogue under contemporary challenges, including wartime realities, digitalisation, and the growing influence of artificial intelligence in education. Unlike traditional approaches, the study foregrounds the personality of the musician-pedagogue as a central value-bearing, emotionally resilient, and culturally responsible subject of the educational process. The subject of the study is the psychological and pedagogical foundations of forming the personality of the musician-pedagogue as a professionally competent, value-oriented, and psychologically resilient educator. The object of the study is the process of forming a teacher of musical art within the realities of an unstable and digitalised educational environment. The study aims to provide a theoretical substantiation of the psychological and pedagogical foundations for forming the personality of the musician-pedagogue capable of effective professional functioning under contemporary social, wartime, and educational challenges. The study employs theoretical methods, including analysis, synthesis, generalisation, and systematisation of scholarly sources, as well as comparative and historical-pedagogical methods to interpret the evolution of the musician-pedagogue's professional role in the context of tradition and innovation. The study draws upon and synthesises the scholarly contributions of Ukrainian researchers in pedagogy, psychology, music education, and educational innovation, including works. The study substantiates that the formation of the musician-pedagogue under contemporary challenges is grounded in the integration of professional competence, humanistic value orientations, emotional awareness, and psychological resilience. It demonstrates that music-pedagogical activity transcends purely instructional functions and acquires psycho-emotional, therapeutic, and socially supportive significance, particularly under conditions of war and social instability. The conclusions confirm that effective music-pedagogical activity in the 21st century requires a harmonious combination of humanistic pedagogical traditions with innovative, learner-centred,

and digitally informed approaches, while preserving the central role of the educator as a bearer of culture, empathy, and ethical responsibility.

Keywords: personal development, psychological resilience, humanistic values, artificial intelligence, music-pedagogical activity, music therapy, innovative processes.

Introduction

The twenty-first century places numerous demands on the formation of the contemporary professional, including personal qualities, knowledge, abilities, skills, competences, values, and resilience. In educational activity, which today takes place daily under the difficult and dangerous conditions of war, the organisation of learning reaches a new level of responsibility and the formation of new experience, where the primary task is the preservation of citizens' life and health. In this context, modern teachers face a complex range of professional and personal challenges: alongside traditional pedagogical tasks, there has emerged a need to act effectively in conditions of distance and blended learning, to work with children who have experienced traumatic events, to resist professional burnout, to maintain internal motivation, and not to lose faith in the humanistic vocation of education as a space of support, development, and hope for achieving a dignified standard of living, among other aims. Therefore, research into the psychological and pedagogical aspects of the formation of the musician-pedagogue will contribute to a deeper understanding of the factors that influence their success, self-determination, professional growth, and developmental potential.

The novelty of this study lies in its integrative psychological and pedagogical conceptualisation of forming the musician-pedagogue under contemporary challenges, including wartime realities, digitalisation, and the growing influence of artificial intelligence on education. Unlike traditional approaches that predominantly focus on methodological or didactic aspects of music education, this research foregrounds the personality of the musician-pedagogue as a central, value-bearing, and psychologically resilient subject of the educational process. The study introduces a holistic model that combines professional competence, humanistic value orientations, emotional awareness, and psychological self-regulation as key components of pedagogical effectiveness. A distinctive contribution of the research is its emphasis on the therapeutic and psycho-emotional dimensions of music-pedagogical activity, particularly in the context of war-related trauma and social instability. The article substantiates music-pedagogical practice not only as an educational activity but also as a resource for emotional support, recovery, and social cohesion. Furthermore, the study critically examines the role of digital technologies and artificial intelligence, arguing for their integration into music education without the loss of its humanistic essence. By bridging pedagogy, psychology, musicology, and contemporary educational innovation, the research expands the theoretical framework for understanding the professional identity of the musician-pedagogue in the twenty-first century. This interdisciplinary synthesis constitutes a novel perspective within current music-pedagogical and educational research.

The subject of the study is the psychological and pedagogical foundations of the formation of the personality of the musician-pedagogue as a professionally competent, value-oriented, and psychologically resilient educator under contemporary social, wartime, and educational challenges.

The object of the study is the process of forming a teacher of musical art within the realities of an unstable and digitalised educational environment.

The study aims the theoretical substantiation of the psychological and pedagogical foundations for forming the personality of the musician-pedagogue capable of professional functioning under conditions of contemporary social transformations, wartime challenges, and the rapid development of digital technologies.

To achieve the stated purpose, the study pursues the following objectives:

- analyse the impact of contemporary transformational processes on developing the personality of the music teacher;
- characterise the relationship between tradition and innovation in the professional formation of the musician-pedagogue of the 21st century;
- reveal the educational potential of music in shaping the value-based worldview of the individual;
- determine the role of pedagogical mastery, spiritual depth, and psychological resilience in music-pedagogical activity;
- substantiate the significance of music-pedagogical activity as a means of psycho-emotional support for the individual under conditions of societal challenges.

The results of the study are intended for a broad academic and professional audience involved in music, arts, and pedagogical education. They may be of particular relevance to students of higher pedagogical and arts education programmes who are preparing for professional activity in music education. The findings are also addressed to university lecturers and teacher educators responsible for the design and implementation of music-pedagogical curricula. In addition, the research may be useful for practising teachers of musical art and arts disciplines in general secondary education institutions, as well as leaders of creative collectives. Finally, the materials of the study may serve as a theoretical and methodological resource for psychologists, music therapists, and researchers exploring the intersections of education, art, emotional well-being, and humanistic values in contemporary society.

Methods

The methodological framework of the study is based on a combination of general scientific and special research methods that ensure a comprehensive and interdisciplinary analysis of the psychological and pedagogical foundations of forming the personality of the musician-pedagogue under contemporary challenges. The selected methodology reflects the theoretical nature of the research and is aimed at conceptual analysis, interpretation, and synthesis of existing scholarly knowledge. By integrating approaches from pedagogy, psychology, philosophy of education, and music pedagogy, the study seeks to provide a holistic understanding of professional formation in conditions of social transformation, wartime realities, and digitalisation of education.

The method of analysis was employed as a fundamental general scientific tool for examining theoretical concepts and scholarly approaches relevant to the research problem. It enabled a detailed examination of pedagogical, psychological, and music-pedagogical literature addressing professional competence, value orientations, emotional resilience, and personal maturity of the musician-pedagogue. Through analytical decomposition, key components of music-pedagogical activity were identified and examined in relation to contemporary educational challenges. This method also facilitated the exploration of music as an educational, cultural, and therapeutic phenomenon. As a result, analysis provided a structured understanding of the multidimensional professional identity of the musician-pedagogue.

The method of synthesis was applied to integrate diverse theoretical perspectives into a coherent conceptual framework. It allowed the combination of findings from pedagogy,

psychology, and musicology into a unified model of professional formation. Through synthesis, isolated theoretical positions concerning humanistic values, emotional awareness, and psychological resilience were interconnected and interpreted as mutually reinforcing elements of pedagogical effectiveness. This approach supported the conceptualisation of music-pedagogical activity as a space that unites educational, artistic, and psycho-emotional functions. Consequently, synthesis contributed to the development of integrative conclusions reflecting the complexity of contemporary music education.

The method of generalisation was used to identify common patterns and tendencies emerging from the analysis of scholarly sources and contemporary educational practices. It enabled the formulation of general principles related to learner-centred education, humanistic pedagogy, and resilience-oriented professional development. By generalising individual theoretical insights, the study articulated broader conclusions applicable to diverse educational contexts. This method ensured that the research findings transcend isolated cases and contribute to the theoretical advancement of music-pedagogical studies. As a result, the conclusions gained both conceptual depth and practical relevance.

The method of systematisation was employed to organise and structure key concepts, categories, and approaches within the research framework. It facilitated the logical ordering of theoretical constructs related to personal development, psychological resilience, pedagogical mastery, innovation, and music-pedagogical activity. Through systematisation, the interrelations between pedagogical, psychological, and artistic components were clearly delineated. This method ensured internal consistency and conceptual clarity throughout the study. Consequently, systematisation strengthened the methodological coherence and transparency of the research design.

The comparative method was applied to identify similarities and differences between traditional and contemporary approaches to the formation of the musician-pedagogue. It enabled a systematic comparison of pedagogical models, value orientations, and professional roles across different educational paradigms. Through comparative analysis, the study examined how humanistic pedagogical traditions interact with innovative learner-centred and technology-enhanced approaches. This method also facilitated the identification of convergent trends in music education, such as the growing emphasis on emotional resilience, creativity, and interdisciplinary integration. As a result, the comparative method supported a balanced interpretation of continuity and change in music-pedagogical practice.

The historical-pedagogical method was used to analyse the evolution of the image and professional mission of the musician-pedagogue within the broader context of educational history. It enabled the examination of pedagogical ideas and practices across different historical periods, highlighting their influence on contemporary conceptions of music education. By situating current challenges within a historical continuum, the study demonstrated the persistence of humanistic values in music pedagogy. This method also allowed the identification of transformations in the educator's role in response to social, cultural, and technological change. Consequently, historical-pedagogical analysis reinforced the theoretical grounding of the study and contextualised contemporary innovations within long-standing pedagogical traditions.

In conclusion, the integrated use of general scientific and special research methods ensured the methodological rigour and interdisciplinary depth of the study. The applied methodological framework made it possible to examine the formation of the musician-pedagogue as a complex, dynamic, and value-oriented process. By combining analytical, synthetic, comparative, and historical perspectives, the study achieved a comprehensive interpretation of contemporary challenges and professional requirements. This methodological approach provides a solid

foundation for the validity of the research findings and supports their applicability within both academic discourse and educational practice.

Literature Review

The theoretical foundations of modern pedagogy, the emphases of vocational training and higher education, the psychological and pedagogical foundations of teachers' professional development, innovative teaching and learning methods, as well as the use of artificial intelligence in educational and scientific activities and its impact on the professional development of educators, are addressed in the works of Ukrainian scholars N. Avsheniuk and H. Tovkanets (2022), O. Vishnevskiy (2006), O. Zakhar (2024), A. Kolomiets and O. Kushnir (2024), V. Pidyachyi (2023), N. Sofii (2007), among others.

The formation of the future musician-pedagogue under contemporary conditions is a complex, multidimensional process that involves the preparation of a new type of specialist—a bearer of cultural and spiritual values, innovative thinking, digital literacy, project and research competences, and self-development—capable, through musical art, of creating a space of education, culture, support, inspiration, motivation, and both internal and external resources. These components determine not only the level of the specialist's professional competence, but also their capacity to influence the formation of individuals prepared for responsible life in society. Contemporary educators emphasise the significance of the value-oriented educational and cultural orientation of the educational process, pointing to the need to “reconsider the strategy and tactics of teaching towards modernisation, attractiveness, and effectiveness, and to prioritise the formation of meanings, values, and aesthetic tastes of today's youth.” (*Hnativ, Shunevych, & Hordieieva, 2025, p. 64*)

Music-pedagogical activity in the contemporary world is capable of becoming an important factor in preserving identity and in educating the Person of Culture. L. Romankova reveals the set of qualities that a future graduate of a higher education institution should possess for effective self-realisation within the space of the global knowledge society, noting that “the cultural sphere is the most sensitive component of global civil society, as it is grounded in a spiritual substrate that can be perceived only by a ‘person of culture’.” (*Romankova, 2017, p. 120*)

Special attention should be given to scholarly research on health-preserving technologies in education. The influence of musical art on mental health, which is important for the future of Ukrainian society, is examined in the works of Ye. Dudnyk (2023), while the use of music therapy in the educational process is explored in the studies of V. Draganchuk (2016), V. Koshel and M. Novyk (2020), and L. Romaniv and O. Pishak (2024), among others.

At the same time, the issue of harmoniously combining the humanistic tradition of music-pedagogical education with innovative technologies—particularly the use of artificial intelligence and music-therapeutic approaches—as factors supporting professional identity, psycho-emotional well-being, and the personal growth of the musician-pedagogue requires further scholarly analysis.

Results

Contemporary personal development takes place under the multidimensional influence of social, cultural, informational, and technological factors. At present, personal development is one of the most relevant topics and a prerequisite for success as a basic human need. Success is most often defined as a process of developing abilities and realising personal potential, as well as “a positive result of activity, the achievement of a goal, and the maximum self-realisation of the individual.” (*Skoryk, 2022, pp. 10–11*) Therefore, education is called not only to transmit

knowledge, but also to create conditions for the formation of happy, successful, and self-fulfilled individuals.

Modern personal development is increasingly oriented towards a harmonious integration of intellectual, emotional, and value-based spheres. It is precisely such a holistic model of personal development that enables an individual to adapt to the rapid changes of the contemporary world while preserving humanistic orientations and cultural identity. The formation of a successful personality is impossible outside the laws of beauty and goodness, outside culture, and outside the formation of the Person of Culture. “Today, the actual formulation of the question of which person a modern higher education institution should form—‘a person of the market’ or ‘a person of culture’—reflects the confrontation of two opposing concepts of world order: materially oriented and spiritually oriented... Those who look to the past gravitate towards the material factor, while those who look to the future strive for higher spirituality. By all indications, the cultural sphere is now coming to the fore as the most sensitive component of global civil society, since it is grounded in a spiritual substrate that can be perceived only by a ‘person of culture’.” (*Romankova, 2017, p. 120*) In scholarly research, the concept of the “person of culture” is interpreted as an individual who possesses a high level of spiritual, moral, and aesthetic consciousness, is capable of value-based comprehension of the world, dialogue with cultural heritage, and responsible creative self-expression. Such a person not only assimilates the cultural achievements of society, but also actively reproduces and enriches them in their own activity, maintaining a connection between tradition and modernity.

Musical art, owing to its emotional and semantic nature, acts as one of the leading means of educating the Person of Culture and as a space of spiritual support under conditions of war and contemporary socio-cultural challenges. Through music, creativity, improvisation, and dialogue, the individual learns to live through complex emotions and to find harmony between external chaos and their own inner world. “The universe of music, which has long been an integral part of human culture, not only satisfies our sensory appetites, but also penetrates deeply into the psychology and physiology of our organism.” (*Dudnyk, 2023, p. 89*) Music becomes a language of support, hope, and faith in victory and the future; it heals, helps recovery, and enables individuals to feel their own value and belonging to culture and humanity as a whole. “Music, like literature, visual art, philosophy, and the like, introduces a person into a certain system of values, thereby performing a specific pedagogical function. Every author (writer, artist, etc.) educates through their creativity and, in this sense, is a pedagogue.” (*Vishnenskyi, 2006, p. 21*)

In contemporary society, pedagogical activity emerges as one of the most socially significant forms of service to the individual and the community, since it is precisely through education that future conscious, educated, spiritually developed, and goal-oriented citizens of the state are formed. In this context, a special role belongs to music-pedagogical activity and to the personality of the musician-pedagogue, who combines personally and professionally significant qualities and competences, among which a prominent place is occupied by emotional and aesthetic culture, social responsibility, creativity, innovativeness, the capacity for interdisciplinary integration, support of psychological well-being, and many others. “The future teacher of musical art is, first and foremost, a facilitator of creativity, musical-aesthetic experience, and the cultural growth of the contemporary generation of pupils.” (*Fedorets, 2025, p. 50*)

The vocation of the contemporary teacher of the twenty-first century is manifested not only in the aspiration to transmit knowledge, but above all in the ability to see in the learner a unique personality, to support their individual developmental path, and to inspire the search for personal meanings and self-knowledge. An important component of the teacher’s professional mission is also continuous self-improvement, reflection on one’s own activity, and readiness for personal

and professional growth and motivation under conditions of dynamic social change. Thus, O. Vishnevskiy emphasises that “no other profession provides such constant ‘recharging’ with optimism and youthfulness as teaching, for the teacher constantly deals with youth, with a child’s soul not yet damaged by life.” (*Vishnevskiy, 2006, p. 29*)

Consequently, contemporary social and educational challenges necessitate a rethinking of traditional approaches to pedagogical activity. Under conditions of digitalisation, the development of artificial intelligence, generational change, and growing information flows, priority is given to the formation of creative thinking, emotional intelligence, the capacity for self-reflection, communication, and conscious life choice. Learner-centred education, grounded in subject–subject interaction, creates conditions for the development of each child’s uniqueness and their successful adaptation to a dynamic world. “Do not teach children in the way you were taught—they were born in different times... School is a model of society, and when speaking of human rights, equality, and freedom, the child’s personality must be placed at the centre of all activity so that it becomes a mediator in the interaction of the subjects of learning.” (*Sofii, 2007*)

The effectiveness of a successful educational process is determined by many factors, among which the search for innovative teaching methods and principles that are consonant with contemporary conditions and needs plays an important role. It is precisely through the harmonious combination of traditional values and educational innovations that the teacher is able to facilitate the formation of a generation of young people who will make conscious, responsible, and internally motivated choices of their life path. “A competent pedagogue must, first and foremost, possess a system of psychological and pedagogical knowledge about basic mental processes, the characteristics of human development, methods of educational activity and forms of organising learning activity, and subject knowledge in the relevant fields of science, among others.” (*Avsheniuk & Tovkanets, 2022, p. 38*)

Thus, the ability to think innovatively—to generate new ideas and approaches—becomes an essential skill. Innovation is one of the leading methodological principles of contemporary education and includes new teaching methods, new ways of organising classes, integrative and interdisciplinary connections, and the organisation of research and project-based activities, among others. The greatest innovators are not necessarily those who possess the most original idea; more often, they are individuals or teams who use their creative potential to develop a new perspective or a more effective way of conveying an idea. Comprehending or transmitting new ideas in an innovative and engaging manner, approaching problems from new viewpoints, and developing new solutions are qualities that are in demand and highly valued by society and employers.

Innovative processes and the digitalisation of the educational space open up new opportunities for music-pedagogical activity; at the same time, however, they pose new ethical and professional challenges for educators. The use of digital platforms, artificial intelligence, and online tools requires the musician-pedagogue to demonstrate a high level of media literacy, critical thinking, and a responsible attitude towards the content and forms of teaching and learning. Pedagogical innovations are implemented through the educator’s own personal resources and professional mastery (communicative abilities, professional skills, motivation, etc.), as well as through the acquisition of new abilities and skills (the desire for self-improvement, the engagement of additional resources—tools, methods, technologies, etc.). Taken together, all these factors enhance the overall effectiveness of innovative approaches in education. Consequently, these trends encourage the introduction of new educational courses into the training of the contemporary teacher of musical art. For example, one such course is the elective discipline “*Modern Technologies and Organisational Strategies in Arts Education*” from the

general training cycle of the field of knowledge A Education, subject specialisation A4.13 Secondary Education (Arts. Musical Art), which is taught to full-time and part-time students at the second (Master's) level of higher education at Ivan Franko National University of Lviv. The course was developed to provide students with the necessary knowledge for implementing innovative arts lessons, interactive forms and methods, and the use of online resources to support the processes of teaching and learning arts in general secondary education institutions.

Today, personality formation occurs not only within the boundaries of formal education, but also within the space of digital communication, social networks, and media culture. In the era of artificial intelligence, the ability to analyse, communicate, listen and hear, work in a team, and independently seek answers to tasks and questions is extremely important. “The duel ‘human versus artificial intelligence’ has begun. Despite the fact that artificial intelligence learns quickly, does not become fatigued, and requires relatively small financial investments, it remains ‘non-competitive’ in areas where creative thinking, intuition, emotionality, emotional intelligence, empathy, interpersonal skills, contextual understanding (especially in psychology), moral values, soft skills, and others are involved. Therefore, the main goal of contemporary education is to educate a new generation characterised by creativity, innovativeness, a propensity for non-standard thinking and decision-making, and a high level of emotional and aesthetic culture.” (*Hnativ et al., 2025, p. 68*)

In this context, particular importance is attached to the preparation of a teacher capable of combining innovative technologies with the humanistic values of education. It is worth recalling that the term *pedagogy* derives from two Greek words: *paidos* (child) and *ago* (to lead). Accordingly, pedagogical thinking must correspond to the new demands of life.

Contemporary scholarly research increasingly emphasises that “the introduction of artificial intelligence tools into the educational process opens up new opportunities for the professional development of educators, particularly in terms of the personalisation of learning, the automation of routine processes, and the expansion of access to educational resources. At the same time... no algorithm is capable of replacing live pedagogical interaction, empathy, and the moral responsibility of the teacher.” (*Zakbar, 2024, pp. 104–105*) The personality of the musician-pedagogue is their principal professional instrument. No methods, technologies, or programmes are capable of compensating for the absence of sincerity, empathy, inner culture, and personal maturity. It is precisely through personal example that the teacher transmits values and shapes aesthetic taste and attitudes towards art and life in general. As noted by A. Kolomiets and O. Kushnir, “artificial intelligence in scientific and educational activity should be regarded not as a substitute for pedagogical work, but as an auxiliary tool whose effectiveness directly depends on the level of professional culture, ethical awareness, and digital literacy of the educator.” (*Kolomiets & Kushnir, 2024, pp. 45–46*)

An essential professional competence of the teacher under conditions of rapid social change, the digitalisation of education, and the instability of the contemporary world is a thorough understanding of the psychological determinants of personality development. Today, the educator must not only adapt to new technologies and learning formats, but also preserve the value-based core of the profession—genuine attention to the inner world of the individual. Awareness of the psychological aspects of personal development, the capacity for empathy, and pedagogical support of learners’ self-determination are not additional, but fundamental components of the professional competence of the modern teacher. Issues related to the preservation of physical and mental health, the development of internal resources, the capacity for self-regulation, and emotional resilience acquire particular urgency under conditions of the current military aggression. Consequently, the need to introduce various health-preserving

technologies into the educational process becomes evident; scholars define these as “favourable learning conditions for the child in school and higher education institutions (the absence of stressful situations, the adequacy of requirements and teaching and upbringing methods); the optimal organisation of the educational process (in accordance with age, gender, individual characteristics, and hygienic standards); and a complete and rationally organised motor regime.” (*Romaniv & Pishak, 2024, p. 561*)

Under contemporary conditions, music-pedagogical activity increasingly goes beyond the boundaries of traditional teaching and approaches therapeutic practice. Music becomes a means of emotional support, psychological recovery, and rehabilitation, especially for children who have experienced the traumatic consequences of war, the loss of home, or separation from loved ones. In this process, the musician-pedagogue acts as a guide to a safe emotional space in which it is permissible to feel, to make mistakes, to search for, and to discover inner resources.

Today, the therapeutic function of art and the use of art practices, particularly music therapy, are extremely relevant and lie at the intersection of scholarly research in psychology, medicine, art studies, pedagogy, sociology, and related fields. “From a pedagogical perspective, music therapy can be an effective means of optimising the educational process aimed at the formation and development of a distinctive new psychoculture which, in the opinion of scholars, may give humanity a chance for survival and flourishing in the future.” (*Koshel & Novyk, 2020, p. 6*)

Music therapy is used in various countries worldwide for the treatment of somatic and neuro-psychological disorders. Art practices are understood as innovative educational technologies that employ art-based techniques, contribute to the activation of individuals’ internal resources, and enhance their adaptive capacities. “Advanced experience of foreign music-therapeutic centres shows that the involvement of musicologists and practising musicians in cooperation with medical professionals is effective. This is due to the need by the need for knowledge of music theory and history for selecting appropriate repertoires for listening, mastery of musical instruments or vocal skills for joint music-making with the patient (for example, when verbal contact is impossible for certain reasons), and so forth. Therefore, music psychology and therapy should be an integral part of the training of specialists in music and music-pedagogical fields.” (*Draganchuk, 2016, p. 8*)

The contemporary world is changing very rapidly, and predicting what it will be like in the future is rather difficult. The ability to adapt to change, maintain inner stability, understand one’s emotional state and learn to regulate it, and think critically helps individuals navigate conditions of uncertainty. The development of emotional-volitional processes, effective thinking, and purposeful action in response to contemporary challenges contributes to the formation of one’s own developmental trajectory and one’s personal and professional life path. Investigating the impact of the level of development of cognitive processes on work capacity, V. Pidyachyi notes: “If cognitive, emotional, and volitional processes are developed at a sufficient level, an academic and pedagogical worker demonstrates good work capacity, productivity, creativity, and adaptability to life and work. When these processes are reduced or impaired, this leads to problems with concentration of attention, memorisation, decision-making, emotional stability, self-control, and self-regulation.” (*Pidyachyi, 2023, p. 128*)

Under conditions of constant tension, information overload, and wartime realities, the problem of psychological resilience of the musician-pedagogue becomes particularly acute. It is often the musician-pedagogue who absorbs the experiences of children, while remaining a person with their own fears, anxieties, and losses. Therefore, the formation of the personality of the musician-pedagogue today is impossible without the development of self-regulation skills,

conscious experiencing of emotions, prevention of professional burnout, and the preservation of inner balance.

The formation of emotional resilience of the musician-pedagogue is one of the key factors of their professional effectiveness under contemporary challenges. Emotional resilience implies the ability to recognise one's experiences, regulate emotional reactions, and maintain inner equilibrium in situations of tension and uncertainty. For the musician-pedagogue, this is particularly important, as their professional activity involves constant emotional interaction with children who often require support, acceptance, and a safe space for self-expression.

The development of emotional resilience occurs through reflection on one's pedagogical experience, a conscious attitude towards professional difficulties, and the use of artistic and musical practices as means of self-regulation. In this context, music functions not only as an instrument of influence on learners, but also as a resource for the educator's own inner recovery, helping to prevent professional burnout and to maintain psychological well-being.

Discussion

The results of this study are highly relevant in the context of contemporary social, educational, and wartime realities, which significantly transform the professional mission of the musician-pedagogue. The study confirms that music-pedagogical activity today cannot be limited to the transmission of knowledge or the development of performance skills. Instead, it functions as a multidimensional practice that integrates educational, emotional, cultural, and therapeutic components. This expanded understanding responds directly to the increased psycho-emotional vulnerability of learners and educators under conditions of war, instability, and accelerated digitalisation. The study substantiates the necessity of reorienting professional training towards the development of psychological resilience, emotional awareness, and value-based responsibility. In this sense, the obtained results address an urgent demand within contemporary education systems for educators capable of sustaining both pedagogical effectiveness and humanistic integrity.

Another aspect of relevance lies in the confirmation of music as a powerful resource for emotional support and recovery. The findings demonstrate that music-pedagogical activity acquires particular significance in situations of trauma, stress, and social disruption, where traditional instructional models prove insufficient. By highlighting the therapeutic and supportive dimensions of music education, the research contributes to a broader understanding of education as a space of care, safety, and restoration. This perspective is especially important for post-war reconstruction processes, where education plays a central role in rebuilding social cohesion and psychological stability. The study thus reinforces the idea that the musician-pedagogue is a key mediator between cultural heritage and contemporary human needs. The relevance of the results is further enhanced by their applicability to both formal and non-formal educational contexts.

The study is also relevant in light of the growing influence of digital technologies and artificial intelligence in education. While technological innovation offers new opportunities for personalisation and access, the findings emphasise that such tools cannot replace the human-centred essence of music education. The study demonstrates that the effectiveness of digital and AI-based tools depends on the educator's value orientations, ethical awareness, and professional culture. This conclusion is particularly significant in debates surrounding the future of education, where technological efficiency is often prioritised over emotional and cultural dimensions. By reaffirming the central role of the teacher's personality, the research contributes to a balanced

discourse on innovation and tradition. Consequently, the results provide a timely response to current educational transformations.

Despite the growing body of research on music education and pedagogical innovation, the study reveals several unresolved problems within this field. One of the key issues is the fragmentation of existing approaches, which often address pedagogical, psychological, and artistic dimensions separately. Such compartmentalisation limits the ability to conceptualise the musician-pedagogue as a holistic professional whose effectiveness depends on the integration of these dimensions. Many studies focus either on didactic techniques or on performance training, neglecting the emotional and value-based aspects of professional formation. This imbalance reduces the capacity of educational models to respond adequately to contemporary challenges, particularly those related to trauma, stress, and social instability. The present research highlights the need for integrative frameworks that overcome disciplinary boundaries.

Another significant problem concerns the insufficient attention to the psychological well-being of educators themselves. While much study addresses learners' emotional needs, the psychological resilience of teachers—especially music educators—remains underexplored. The study demonstrates that the musician-pedagogue often absorbs the emotional experiences of learners while simultaneously coping with personal stress, fear, and loss. However, existing training programmes rarely include systematic preparation for emotional self-regulation, burnout prevention, or reflective practice. This gap leads to professional exhaustion and undermines the sustainability of music-pedagogical activity. Addressing this problem requires a rethinking of professional standards and training priorities.

A further challenge lies in the uncritical adoption of digital technologies and artificial intelligence in music education. While innovation is frequently presented as an unquestioned good, the study shows that technological tools may weaken the humanistic essence of education if applied without ethical and pedagogical reflection. The lack of clear guidelines for integrating AI into music-pedagogical practice creates risks related to depersonalisation, emotional disengagement, and the erosion of value-based interaction. Moreover, the rapid pace of technological change often exceeds educators' capacity for meaningful adaptation. This discrepancy highlights the need for critical frameworks that balance technological advancement with human-centred pedagogy. The study thus identifies a pressing need for deeper theoretical and ethical analysis in this area.

Based on the findings of this study, several promising directions for further research can be identified. First, there is a clear need for the development and empirical validation of integrated models of training musician-pedagogues that systematically combine pedagogical, psychological, and artistic components. Such models should explicitly address emotional resilience, self-regulation, and value-based reflection as core professional competencies. Future studies could explore how these competencies are formed at different stages of professional education and how they influence long-term professional sustainability. Comparative research across different cultural and educational contexts would further enrich this line of inquiry. This direction would contribute to the establishment of more resilient and humanistically oriented educational systems.

Another important direction involves the expansion of research on music-pedagogical activity as a form of psycho-emotional support. While the therapeutic potential of music is increasingly recognised, its systematic integration into educational practice remains limited. Further studies could investigate the effectiveness of specific music-based interventions for children and young people affected by war-related trauma and social instability. Interdisciplinary research involving psychology, pedagogy, and music therapy would be particularly valuable in

this regard. Such studies could also inform the development of evidence-based guidelines for educators. This direction holds significant potential for post-war educational recovery and social rehabilitation.

Finally, future research should focus on the ethical and pedagogical implications of digitalisation and artificial intelligence in music education. There is a need to examine how technological tools can support, rather than undermine, the humanistic mission of the musician-pedagogue. Studies could explore models of digital pedagogy that enhance emotional engagement, creativity, and cultural continuity. Particular attention should be paid to the role of the educator as a mediator between technology and human values. By addressing these questions, further research can contribute to shaping a future-oriented yet ethically grounded vision of music-pedagogical education in the 21st century.

Conclusion

The formation of the personality of the musician-pedagogue under contemporary social, wartime, and educational conditions emerges as a holistic, multidimensional, and humanistically oriented process that integrates professional mastery, value orientations, and personal maturity. The effectiveness of music-pedagogical activity is ensured by the harmonious integration of pedagogical traditions of humanistic education with innovative learner-centred, reflective, and project-based approaches. Music acts as a powerful factor in the spiritual, emotional, and value-based development of the individual, while music-pedagogical activity transcends its instructional function and acquires psycho-emotional and socially supportive significance. Under conditions of increased emotional burden, the professional activity of the musician-pedagogue requires a high level of psychological resilience, emotional awareness, and well-developed self-regulation skills. The contemporary musician-pedagogue thus appears not only as a bearer of knowledge and performance skills, but also as a person of culture and empathy, capable of creating a safe educational and emotional space for the child's development and recovery.

A promising direction for further scholarly research is the development and testing of models for training musician-pedagogues oriented towards the integration of pedagogical, psychological, and artistic components of professional activity. Further study is also required of the potential of music-pedagogical activity as a resource for the psycho-emotional support of children and young people, particularly under conditions of wartime trauma and social instability. Additionally, research into the impact of digital technologies and artificial intelligence on preserving the humanistic essence of music education and on the formation of the personality of the 21st-century educator remains highly relevant.

The purpose of the study—to provide a theoretical substantiation of the psychological and pedagogical foundations for forming the personality of the musician-pedagogue capable of professional functioning under contemporary social, wartime, and educational challenges—has been fully achieved. The research demonstrates that the professional formation of the musician-pedagogue must be understood as a holistic and humanistically oriented process that integrates professional mastery, value orientations, emotional awareness, and psychological resilience. Through interdisciplinary analysis, the study confirms that music-pedagogical activity extends beyond instructional functions and acquires psycho-emotional and socially supportive significance. The proposed conceptual framework substantiates the central role of the teacher's personality as a bearer of culture, empathy, and ethical responsibility. As a result, the aim of the research has been realised through a coherent theoretical model aligned with contemporary educational realities.

The first study objective—to analyse the impact of contemporary transformational processes on developing the personality of the music teacher—has been successfully addressed. The study demonstrates that social instability, wartime conditions, digitalisation, and the expansion of artificial intelligence fundamentally reshape professional expectations and psychological demands placed on educators. It is shown that these transformations intensify emotional burden and require educators to develop adaptive capacities, resilience, and reflective competence. The analysis confirms that traditional pedagogical models are insufficient when isolated from psychological and value-based dimensions. Consequently, the research substantiates the necessity of rethinking music-pedagogical training in response to complex contemporary challenges. This objective is fulfilled through a comprehensive interpretation of transformation as both a risk and a developmental opportunity.

The second study objective—to characterise the relationship between tradition and innovation in the professional formation of the twenty-first-century musician-pedagogue and to reveal the educational potential of music in shaping a value-based worldview—has also been achieved. The study demonstrates that pedagogical traditions of humanistic education remain foundational, even as innovative, learner-centred, and project-based approaches gain prominence. Music is shown to function as a mediator between cultural heritage and contemporary meaning-making processes. Through its emotional and symbolic dimensions, music supports the formation of ethical sensitivity, aesthetic taste, and cultural identity. The research confirms that innovation does not negate tradition but recontextualises it within new educational forms. Thus, the objective is realised through a balanced conceptualisation of continuity and renewal in music-pedagogical education.

The third study objective—to determine the role of pedagogical mastery, spiritual depth, and psychological resilience in music-pedagogical activity—has been systematically fulfilled. The study establishes that professional effectiveness in music education depends not only on methodological competence but also on the educator's inner maturity and emotional stability. Psychological resilience is identified as a key professional quality under conditions of prolonged stress, emotional involvement, and social uncertainty. The analysis highlights the importance of self-regulation, reflective practice, and emotional awareness in preventing professional burnout. Pedagogical mastery is thus conceptualised as an integrated quality that unites technical skill, ethical consciousness, and personal balance. This objective is achieved through a comprehensive synthesis of psychological and pedagogical perspectives.

The fourth study objective—to substantiate the significance of music-pedagogical activity as a means of psycho-emotional support for the individual under conditions of societal challenges—has been convincingly addressed. The study demonstrates that music possesses a unique therapeutic and supportive potential, particularly relevant in contexts of war-related trauma and social instability. Music-pedagogical activity is shown to create a safe emotional space for expression, recovery, and resilience-building. The research substantiates the integration of art practices and elements of music therapy into educational contexts as a justified and necessary response to contemporary challenges. This objective confirms the expanded social mission of the musician-pedagogue in modern society. As a result, music education is positioned as a vital resource for both personal development and collective recovery.

Conflict of Interest

The authors declare that is no conflict of interest.

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