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MODERN SCIENTIFIC APPROACHES TO THE DIGITALISATION OF PROFESSIONAL TRAINING FOR FUTURE MUSIC TEACHERS

The article analyses contemporary scientific approaches to the digitalisation of professional training for future music teachers in the context of the transformation of the educational environment. The relevance of the study is determined by the active introduction of digital technologies into the education system, the challenges of the pandemic, martial law in Ukraine, and the implementation of the New Ukrainian School reform, which requires updating the content, methods, and forms of organisation of teacher training. The essence of digitalisation as a complex transformation of the educational process, which involves the integration of information and communication technologies into the content of education, pedagogical methods and the organisation of the educational environment, is revealed.

The results of Ukrainian and foreign scientific research on the formation of the readiness of future music teachers for professional activity in the conditions of blended and distance learning are summarised. The main components of such readiness are identified, including pedagogical, activity-based and digital. Particular attention is paid to the development of information and communication competence as an important component of the professional training of future music teachers.

The possibilities of using modern digital tools in arts and teacher education are analysed, in particular learning management systems, multimedia resources, music software, online platforms and services for the implementation of creative educational projects. The didactic conditions for the effective implementation of digital technologies in the training of future music teachers are outlined.

The experience of digitisation of music and pedagogical education in Ukraine, European Union countries and China is considered in a comparative aspect. The need for a systematic approach to the integration of digital technologies into the professional training of future music teachers is emphasised in order to improve the quality of education and train competitive specialists who are able to work effectively in the modern digital educational environment. The results can be used to update university programmes.

***Ключові слова**: музична освіта, цифрові технології, готовність до професійної діяльності, змішане навчання, інформаційно-комунікаційна компетентність, професійна підготовка, майбутні учителі музичного мистецтва.*

Problem Statement. The rapid digitalisation of education in Ukraine, driven by the challenges of recent years (the pandemic, war conditions, the intensification of remote and blended learning), as well as the logic of the New Ukrainian School's competency-based reform, calls for a rethinking of the professional training of future music teachers. In contemporary discourse, digitalisation is increasingly interpreted not as a simple «digitisation» of teaching materials or the transfer of classes to an online format, but as a systemic restructuring of the educational process: redesigning the methodology of professional disciplines, the organisation of practices and assessment, expanding the instrumental environment (LMS, video conferencing, shared online spaces, music and computer technologies, content creation services) and forming new requirements for the professional readiness of teachers.

At the same time, the specifics of music and music education (the practical component, the need for «presence», subtle auditory control, ensemble interaction, creative output) make digitisation in this field methodologically more complex than in many other subject areas. An analysis of contemporary works (2020–2025) shows an active accumulation of theoretical approaches to the use of ICT and digital tools, the definition of pedagogical and didactic conditions, the justification of blended/distance models, and the identification of components of readiness and information and communication competence of future music teachers. However, the existing developments often remain fragmentary: descriptive and conceptual models prevail without sufficiently developed criteria and validated indicators of digital (ICT) competence and readiness to work in a blended environment, and there is a lack of comparative studies on the effectiveness of specific platforms/tools specifically for music education. Additional limitations include unequal access to equipment and specialised software, and varying levels of digital literacy among participants in the educational process.

Thus, the problem area of the article is determined by the contradiction between the objective need for systematic digitisation of the professional training of future music teachers as a requirement of modern schools and digital society, and the insufficient coordination of scientific approaches, criteria and practical mechanisms for integrating digital tools into the methodology of professional disciplines, the organisation of practice-oriented training, the assessment of results and the formation of professional readiness. It is this contradiction that necessitates the generalisation of modern scientific approaches to the digitalisation of the

training of future music teachers, the identification of their potential and limitations, and the determination of promising directions for further research and methodological solutions.

Analysis of the Latest Publications. An analysis of contemporary scientific research shows a steady growth in interest in the problem of professional training of future music teachers in the context of the digitalisation of education, the integration of educational content and the updating of requirements for pedagogical activity. The works of Ukrainian and foreign scholars show a transition from the traditional subject-centred approach to a competence-based model of training, which involves preparing teachers for interdisciplinary interaction, the use of information and communication technologies, and the organisation of blended and distance learning.

In particular, the study by Irkliyenko V. S. and Yakovlev V. P. (2024) substantiates the structure of the readiness of future music teachers for professional activity in the context of the New Ukrainian School, where motivational, cognitive and activity components are identified as key. The authors emphasise that a modern music teacher should not only be a specialist in the field of art, but also an organiser of the educational environment, capable of collaborating with teachers of other disciplines, which is directly related to interdisciplinary interaction (Irkliyenko & Yakovlev, 2024)**.**

The problem of digitisation in the training of music teachers is explored in the works of Teplova O. and Novosadova A. (2024), which define the didactic conditions for the use of information and communication technologies in the process of professional training. The researchers argue that the integration of digital tools, online platforms and multimedia resources contributes to the activation of students» cognitive activity, expands opportunities for creative self-realisation and ensures the flexibility of the educational process. These conclusions are of direct importance for the formation of digital competence as a component of the professional readiness of future teachers (Teplova & Novosadova, 2024).

A topical area is the understanding of blended learning as a model for organising the educational process. In their research, Mozgalova N., Naumenko N. and Zamyshlyaev D. (2025) characterised the components of future music teachers» readiness to work in a blended format. The authors emphasise the importance of reflection, the ability to self-organise and the mastery of digital means of communication, which ensure effective interaction between participants in the educational process. This approach

creates the conditions for the integration of different types of art, pedagogical technologies and academic disciplines (Mozgalov, Naumenko, & Zamyshlyaev, 2025).

The issue of developing the information and communication competence of future music teachers is also highlighted in international studies. For example, Gege Zhang (2024) identifies the pedagogical conditions for the development of digital literacy, among which the leading ones are practice-oriented learning, the use of interactive services, and the creation of one»s own digital products. A similar position is held by Svitlana Chaban-Chaika (2025), who justifies the evolution of music teacher training from classical forms to interactive and digital ones, emphasising the importance of interdisciplinary projects and network collaboration. The work of Varnavska L. and co-authors (2020) proves the effectiveness of online technologies in shaping the professional mobility and autonomy of future teachers, which expands the possibilities for integrating educational content (Chaban-Chaika, 2025; Varnavska et al., 2020; Zhang, 2024).

Thus, a summary of scientific works gives grounds to assert that the problem of developing the readiness of future music teachers is considered by researchers in a comprehensive manner, taking into account competence-based, digital and integrative approaches. At the same time, most studies focus either on digital technologies or on professional training in general, while the issue of interdisciplinary interaction in the context of digitalisation requires further theoretical justification and experimental verification. This determines the relevance of further research aimed at developing a comprehensive model for preparing future music teachers for integrated professional activity in the modern digital educational environment.

The Purpose of the Article – analysis of current scientific approaches to the digitisation of professional training for future music teachers and identification of effective ways to integrate digital technologies into the process of their professional development.

Main Material. Recent Ukrainian studies emphasise that the integration of digital technologies into the professional training of music teachers has become a key vector for the transformation of contemporary arts and teacher education. The combination of traditional teaching methods with digital tools is seen as the basis for improving the quality of training, as this model of learning helps students develop in-depth knowledge and professional competencies, creative potential, the ability to interpret musical works in new ways, and personalised learning. For teachers themselves, the

transition to a blended (traditional-digital) methodology means the need for continuous self-improvement and the acquisition of new digital competencies in teaching. In general, modern scholars identify several main directions of digitalisation in the professional training of music teachers:

– modernisation of content and curricula – updating educational programmes, introducing new courses and modules that reflect modern digital technologies in music education.

– technical support for the educational process – equipping institutions with specialised software, multimedia equipment, access to online platforms and resources. This creates the basis for the introduction of interactive forms of learning (use of audio and video materials, e-courses, etc.).

– development of digital competence of teachers and students – systematic computer training, mastery of modern ICT and Internet services necessary for effective teaching of music in a digital environment. In particular, special attention is paid to the formation of digital music and pedagogical competence in future teachers, which includes the ability to use music editors, digital audio workstations (DAW), programmes for creating arrangements, recording and editing sound, applying artificial intelligence, etc.

– practical application of digital technologies in teaching – introduction of interactive methods for teaching music theory and practical disciplines. For example, the use of learning management platforms (LMS) such as Moodle, Google Classroom, Canva, etc. makes it possible to organise modular study of material, systematically monitor knowledge, store assessment history and develop interactive didactic projects for the assimilation of music theory courses (solfeggio, harmony, analysis of musical works). Digital tools also open up opportunities for modelling professional situations: for example, virtual conducting simulators, online databases of sheet music and audio for self-study, etc.

– reflection and analysis of the educational process – collecting data and feedback using digital tools (online tests, surveys, electronic portfolios) for the continuous improvement of music teaching methods.

Due to the COVID-19 pandemic and the military challenges of recent years in Ukraine, distance and blended learning have become widespread in arts and teacher education. The experience of Ukrainian educators has demonstrated the need to develop new approaches to the organisation of distance training for music teachers. In particular, researchers have outlined a number of pedagogical conditions for effective distance learning for music specialists:

– the presence of clear goals for teachers and students at each stage of learning;

– full computerisation of the educational process in professional music disciplines (provision of the necessary equipment, software environment, and internet connection);

– mastery of distance learning technologies and tools by all participants in the educational process, taking into account the specifics of music education (interactive platforms, audio and video conferences for music classes, etc.);

– careful selection of the content of teaching and methodological materials for online courses and creation of a favourable information and methodological environment (electronic libraries of sheet music, video lessons on methodology, online methodological recommendations, etc.);

– use of modern network technologies as an environment for interaction between all learning subjects (forums, chats, shared cloud services for project work), ensuring active communication and cooperation between students and teachers.

The practical implementation of these conditions can be seen in the introduction of platforms such as Moodle, which have become the basis for distance music education, allowing interactive lessons to be conducted, multimedia materials to be exchanged, and knowledge to be assessed online. Experience with Moodle in music teacher training has demonstrated the effectiveness of multimedia content (audio, video, sheet music) and e-courses in supporting practical classes in conducting, vocals, instrumental performance, etc. At the same time, Ukrainian authors note that the specificity of music and pedagogical practice in a distance format places new demands on software products – there is a need to create specialised software and pedagogical systems adapted to the online teaching of artistic disciplines. Scientific publications analyse the advantages and disadvantages of distance learning: the advantages include individualisation of the pace of learning and wider access to educational resources (online libraries, video lessons, interactive teaching aids, etc.), while the challenges include technical problems (limited access to equipment or high-speed internet) and the insufficient level of digital literacy of some teachers.

A notable focus in professional literature is the development of digital competence in future music teachers. The formation of this competence is seen as a necessary condition for successful professional activity in a digital school environment. Future teachers have to master basic and specialised

digital skills: from the ability to use general educational ICT (presentations, testing, video conferencing) to mastering music-oriented technologies – working with music editors, sound recording software, virtual instruments and sequencers, online platforms for learning to play instruments (e.g. applications such as Yousician, Chordify, etc.). Research emphasises that a high level of digital competence allows teachers to introduce innovative teaching methods, support independent and project-based learning, and effectively combine classroom and distance learning. At the same time, it is important to maintain a balance between technological and pedagogical aspects: digital tools should serve as a means to achieve didactic goals, not as an end in themselves. The success of learning depends on how the teacher integrates technology into the lesson content, directing it towards the development of students» musical and creative abilities. Ukrainian scholars support this idea, noting that it is the personality of the teacher-musician, their methodological skills and creative approach that determine the effectiveness of digital innovations in education, while technology plays a supporting role.

It is worth noting that critical comments on the implementation of digitalisation are appearing in Ukrainian discourse. In particular, there is a view that there is a certain gap between declarations and reality: despite the proclamation of the importance of ICT competence in the NUS concepts, in practice, not all educational institutions and employers clearly formulate requirements for the digital skills of music teachers. This leads to an imbalance between modern educational standards, which declare integrated and interdisciplinary approaches, and the real conditions of graduates» professional activities. In this regard, scholars point to the need for further research to assess the effectiveness of various digital platforms and methodologies specifically in the context of training music teachers (and not just general education teachers). It is important to find optimal models of blended learning that take into account the specifics of music theory and practical disciplines, as well as to develop recommendations for improving the content and methods of teaching with the use of artificial intelligence and other advanced technologies. The general conclusion of Ukrainian reviews is that digitalisation opens up new opportunities for the professional training of art teachers, but requires a systematic approach – from updating standards and programmes to improving teacher qualifications – in order to realise these opportunities as effectively as possible.

International experience confirms the commonality of many trends in the digitisation of music education. In particular, studies comparing practices

in China and Ukraine have identified a number of common trends in the development of the digital educational environment for training music teachers. Both China and Ukraine are seeing a rapid expansion of online resources with educational content (online textbooks, collections of sheet music, electronic libraries, web representations of museums, galleries and music institutions, etc.), as well as an increase in the quantity and quality of online materials for training future music teachers. In both countries, arts education institutions are actively joining the global internet space, using websites, social networks, and video sharing platforms to disseminate methodological developments and educational resources. At the same time, the Chinese experience is distinguished by its systematic approach and state support for digitalisation: educational and informational internet portals for music and teacher training are integrated into the national education system and are developed with the support of state programmes. In fact, China is now recognised as one of the world leaders in the implementation of digital technologies in music education, as evidenced by the functioning of national online platforms, large educational projects using AI and VR, the mass transition to blended learning in art institutions, etc. Chinese universities and teacher training colleges are creating unified electronic banks of educational resources, integrating them into educational programmes, which ensures uniformity of requirements and standards in the digital training of music teachers. In Ukraine, despite the significant popularity of digital resources and access to international developments, there is a certain fragmentation: the use of online resources is often initiated by individual teachers or institutions and requires greater systematisation and unification at the state level. This difference highlights the importance of a strategic approach, which in China has been implemented through a state policy of supporting digital education, but in Ukraine is still in the process of being developed.

As for the European Union countries, the digitalisation of music teacher training is also a priority, especially after the challenges of the pandemic. The European community has recognised the lack of digital skills among some music teachers, which became apparent during the transition to online learning in 2020. As a result, international projects aimed at bridging this gap have emerged. For example, in 2022, the Erasmus+ project «Digital Skills 4 Music Teachers (DISK)» was launched, with the aim of developing strategies and training programmes to improve the digital competence of music teachers in Europe. As part of this project, a consortium of universities from Spain, Ireland and Estonia is working on

creating a toolbox for the implementation of digital technologies in music education at the European level. The tasks include developing scientifically based approaches to the digitisation of music education, preparing a professional development course on digital competences for music teachers, and developing recommendations for the integration of ICT into the curricula of music education specialities.

European education policymakers also emphasise the importance of establishing a clear framework for teachers» digital competences. In particular, the European DigCompEdu model is widely known, which defines the structure of teachers» digital competence in five key dimensions: information and media literacy; communication and collaboration in the digital environment; digital content creation; safety; problem solving. These approaches are also reflected in research in the field of music education: it is emphasised that modern music teachers must possess not only artistic and methodological knowledge, but also the ability to use digital resources in all of the above-mentioned aspects. For example, effective music teaching today involves the use of online communities for communication and the exchange of creative works, the creation of one»s own teaching materials (digital scores, interactive tasks), ensuring the cyber security of students (ethics of using Internet resources, protection of personal data), etc. Particular attention is paid to mastering technologies that were not previously part of traditional training but have now become available: these include the use of virtual recording studios, mixing and mastering software, virtual reality for modelling musical practices, and even elements of artificial intelligence for analysing music or generating teaching materials.

At the level of European institutions, strategic documents are being developed to help implement digital innovations in higher arts education. A notable example is the guidebook Navigating Digitisation: A Roadmap for Higher Music Education Institutions, published by the Association of European Conservatories (AEC) in 2025, which serves as a roadmap for digital transformation for music education institutions. This document emphasises that successful digitisation is not simply the introduction of new technologies, but a comprehensive transformation of pedagogy, culture and the organisation of the educational process in line with the requirements of modern digital society. The European approach envisages a harmonious combination of the artistic component of education with the development of professional digital skills in students. In particular, it is recommended that curricula be revised so that digital skills (working with audio equipment,

creating multimedia content, online communication with the audience, etc.) become an integral part of music teacher training. At the same time, the importance of maintaining balance is emphasised: digital innovations should enhance artistic and pedagogical skills, not replace them. The AEC roadmap also draws attention to the development of skills in future teachers, such as working on various online platforms to promote musical art, the ability to engage an online audience, and organising international cooperation through digital communications, reflecting the current realities of the music industry. Thus, in Europe, the digitisation of professional training for art teachers is viewed broadly – in the context of training competitive specialists capable of operating in the conditions of digital culture and the creative economy.

Thus, modern scientific approaches to the digitisation of training future music teachers, both in Ukraine and abroad, agree on the need for a profound renewal of the content, methods and organisational forms of education. Digital technologies open up new pedagogical scenarios – from interactive online lessons to the use of artificial intelligence in creative tasks – and at the same time place new demands on the professional competence of teachers.

Foreign experience (EU, China) demonstrates the importance of strategic support for digitalisation at the level of educational policy and the implementation of comprehensive programmes for the development of digital skills among teachers. In the Ukrainian context, the emphasis is on the gradual modernisation of the educational process, increasing the digital literacy of participants and creating conditions for the effective use of ICT in arts education. Further research and exchange of best practices in this area will contribute to the formation of a generation of music teachers capable of realising the creative potential of students through the use of the latest technologies, ensuring high quality and accessibility of music education in the digital age.

Conclusions and Prospects for Further Scientific Research. Recent studies confirm that the digitisation of music education expands traditional learning, enhancing its interactivity, flexibility and creative potential through AI, VR and a wide range of digital tools. Modern approaches emphasise the need for the parallel development of professional and digital competences of future music teachers, supported by systematic organisational, pedagogical and technological solutions. Digitalisation modernises teaching methods, promotes personalised and practice-oriented learning, and is reinforced by international standards such as DigComp and the European Digital Education Strategy. At the same time, challenges remain, including uneven digital readiness, gaps between

innovations and real practice, risks of reduced quality of practical training, and a shortage of comparative studies on the effectiveness of digital methodologies. These issues highlight the need for further research on effective blended learning models, specialised platforms and adaptive technologies for music teacher education.

The Main Areas for Further Research are the development and testing of intelligent learning systems and their impact on student motivation and results; the creation of educational applications and virtual environments aimed at novice musicians and professionals; the study of complex schemes that combine traditional classes with digital resources and optimise the ratio of offline and online components in the training of music teachers; studying systemic mechanisms for the development of digital pedagogical competence, training for teachers, and modelling sequential learning scenarios using innovative technologies.

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АНОТАЦІЯ

Кричківська Оксана, Царик Ольга, Писарчук Оксана. Сучасні наукові підходи до цифровізації професійної підготовки майбутніх вчителів музики.

У статті проаналізовано сучасні наукові підходи до цифровізації професійної підготовки майбутніх учителів музичного мистецтва в умовах трансформації освітнього середовища. Актуальність дослідження зумовлена активним впровадженням цифрових технологій у систему освіти, викликами пандемії, воєнного стану в Україні та реалізацією реформи Нової української школи, що потребує оновлення змісту, методів і форм організації професійної підготовки педагогів. Розкрито сутність цифровізації як комплексної трансформації освітнього процесу, що передбачає інтеграцію інформаційно-комунікаційних технологій у зміст навчання, педагогічні методики та організацію освітнього середовища.

Узагальнено результати українських і зарубіжних наукових досліджень щодо формування готовності майбутніх учителів музичного мистецтва до професійної діяльності в умовах змішаного та дистанційного навчання. Визначено основні компоненти такої готовності, серед яких педагогічний, діяльнісний та цифровий. Особливу увагу приділено розвитку інформаційно-комунікаційної компетентності як важливої складової професійної підготовки майбутніх педагогів-музикантів.

Проаналізовано можливості використання сучасних цифрових інструментів у мистецько-педагогічній освіті, зокрема систем управління навчанням, мультимедійних ресурсів, музичного програмного забезпечення, онлайн-платформ та сервісів для реалізації творчих освітніх проєктів. Окреслено дидактичні умови ефективного впровадження цифрових технологій у підготовку майбутніх учителів музики.

У порівняльному аспекті розглянуто досвід цифровізації музично-педагогічної освіти в Україні, країнах Європейського Союзу та Китаї. Наголошено на необхідності системного підходу до інтеграції цифрових технологій у професійну підготовку майбутніх учителів музичного мистецтва для підвищення якості освіти та формування конкурентоспроможних фахівців,

здатних ефективно працювати в сучасному цифровому освітньому середовищі. Результати можуть бути використані для оновлення програм ВНЗ.

***Ключові слова**: музична освіта, цифрові технології, готовність до професійної діяльності, змішане навчання, інформаційно-комунікаційна компетентність, професійна підготовка, майбутні учителі музичного мистецтва.*

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НАУКОВЕ СТАНОВЛЕННЯ ЗДОБУВАЧІВ ВИЩОЇ ОСВІТИ В КОНТЕКСТІ МЕТОДОЛОГІЧНОЇ ПІДГОТОВКИ

У статті розглянуто проблему наукового становлення здобувачів вищої освіти як ключового чинника їхньої професійної та особистісної реалізації. Здійснено аналіз ролі методологічної підготовки у формуванні дослідницької культури, розвитку критичного та аналітичного мислення, здатності до самостійного наукового пошуку. Підкреслено, що дисципліни методологічного спрямування виступають інтелектуальною основою освітнього процесу, забезпечуючи формування в здобувачів вищої освіти системного бачення наукового пізнання, усвідомлення його ціннісних, етичних і соціальних засад. Обґрунтовано необхідність інтеграції методологічних курсів із практичною науково-дослідницькою діяльністю студентів як ефективного засобу формування компетентностей, передбачених сучасними стандартами вищої освіти. Зазначено, що така взаємодія сприяє становленню молодого дослідника, здатного до інноваційного мислення, академічної автономії та творчого саморозвитку.

Наголошено, що на сучасному етапі переорієнтації поглядів і добору підходів з означеного питання важливим є розвиток у здобувачів soft skills: впровадження інтерактивних методів навчання, які сприяють активній участі здобувачів у навчальному процесі та розвитку їхніх м'яких навичок; створення сприятливого освітнього середовища, яке стимулює здобувачів до спілкування, співпраці, творчого мислення та саморозвитку; проведення інформаційно-просвітницької роботи серед учасників освітнього процесу щодо важливості soft skills для успішної професійної діяльності; залучення здобувачів до участі в проєктах, конкурсах, стажуваннях та інших видах діяльності, які дозволяють їм розвивати і вдосконалювати м'які навички. Ефективними вбачаємо «research-based learning» та інші активні методики, які інтегрують практичну науково-дослідницьку діяльність в освітній процес – наприклад, робота з проєктами, менторські дослідницькі семінари, розробка міні-досліджень тощо.

***Ключові слова:** наукове становлення, методологічна підготовка, здобувач вищої освіти, дослідницька культура, науково-дослідницька діяльність, методологічні дисципліни.*