

Original article

@ Shcherbakova A. I.
@ Korsakova I. A.
@ Sadritdinova M. M.

Axiological Priorities of Contemporary University Music Educators

*Anna I. Shcherbakova, Irina A. Korsakova,
Maria M. Sadritdinova*

*Moscow A. Shnitke State Music Institute,
Moscow, Russia*

Abstract. The paper examines the transformation of the fundamental values that serve as a foundation for professional activities of teacher-musicians (i.e. professional performers involved in teaching music) in higher education under the current social and cultural changes in Russia. The paper identifies key axiological shifts: the transition from the canon of normative teaching paradigm to the model based of meaningful values; from frontal monologue of interpersonal interaction to the synthetical dialogue. The paper also specifies the most significant axiological attitudes of contemporary teacher musicians that define their professional identity and professional effectiveness. This approach fosters the development of not only professional competencies but also developed axiological thinking in students, enabling them to analyse musical phenomena within a broad cultural and historical context. The article logically describes the structure of the contemporary pedagogical worldview that integrates universal humanistic principles, a competency-based approach, facilitation strategies in education, and student-centred learning technologies. The authors pay special attention to the missionary role of the teacher musician as a mediator of appropriated cultural values and a mentor to students who acquire a unique/subjective/authorial position and develop professional self-awareness. The paper emphasizes that the success of a contemporary teacher is inextricably linked to developed psychological and pedagogical competence, the ability to provide facilitation support, and constant reflection on one's own professional *self-concept*. The study substantiates the importance of purposeful modelling of the pedagogical process, oriented toward students' holistic comprehension of the musical space as a continuous, evolutionary, synergistic flow that constitutes the very essence of the existential axiosphere.

Keywords: humanistic ethics, value orientations, synthetic-dialogical paradigm, axiology of music education, higher education, competency-based approach, pedagogical facilitation, teacher musician, personalized learning

For citations: Shcherbakova A. I., Korsakova I. A., Sadritdinova M. M. Axiological Preferences of Contemporary Teacher Musicians in Higher Education. *Arts in Cultural Dialogue*, 2026, 1 (1), 19–31. <https://doi.org/10.67019/3033-8298.2026.1.1.001>



The content is licensed under a Creative Commons Attribution 4.0 International License

Аксиологические приоритеты современных педагогов-музыкантов высшей школы

*Анна Иосифовна Щербакова, Ирина Анатольевна Корсакова,
Мария Марселевна Садритдинова*

*Московский государственный институт музыки имени А. Г. Шнитке,
Москва, Российская Федерация*

Резюме. В статье рассматривается трансформация фундаментальных ценностных оснований профессиональной деятельности педагогов-музыкантов высшей школы в условиях актуальных социокультурных изменений современной России, выявляются ключевые аксиологические сдвиги: переход от нормативно-канонической парадигмы преподавания к ценностно-смысловой, от фронтально-монологической модели межличностного взаимодействия к синтетически-диалогической, а также конкретизируются наиболее значимые аксиологические установки современных педагогов-музыкантов, определяющие их профессиональную идентичность и эффективность осуществляемой деятельности. Такой подход способствует формированию у студентов не только профессиональных компетенций, но и развитого аксиологического мышления, позволяющего анализировать музыкальные явления в широком культурно-историческом контексте. В статье последовательно раскрывается структура современного педагогического мировоззрения, интегрирующего общечеловеческие гуманистические принципы, компетентностный подход, фасилитационные образовательные стратегии и личностно-ориентированные технологии, направленные на индивидуализацию обучения. Особое внимание уделяется миссионерской роли педагога-музыканта как медиатора присваиваемых культурных ценностей и наставника на пути обретения обучающимися уникальной/субъектной/авторской позиции и развитого профессионального самосознания. При этом подчеркивается, что успешность современного педагога неразрывно связана с развитой психолого-педагогической компетентностью, способностью к фасилитационной поддержке и постоянной рефлексией собственной профессиональной "Я-концепции". В ходе исследования обосновывается важность целенаправленного моделирования педагогического процесса, ориентированного на целостное постижение обучающимися музыкального пространства как непрерывного эволюционно-синергетического потока, составляющего саму суть аксиосферы бытия.

Ключевые слова: гуманистическая этика, ценностные ориентации, синтетически-диалогическая парадигма, аксиология музыкального образования, высшая школа, компетентностный подход, педагогическая фасилитация, педагог-музыкант, персонализация обучения

Для цитирования: Щербакова А. И., Корсакова И. А., Садритдинова М. М. Аксиологические приоритеты современных педагогов-музыкантов высшей школы. *Arts in Cultural Dialogue*, 2026, 1 (1), 19–31. <https://doi.org/10.67019/3033-8298.2026.1.1.001>

Introduction

The current situation in higher professional music education is characterized by conceptual rethinking of its value-based foundation. This rethinking is driven by powerful landslide shifts in the social, cultural and economic landscape of the country and the world. Globalization, the accelerating pace of technological change, information overload, the transformation of social communication forms, and many other trends are both rapidly altering the conventional way of life and shaping a new environment in which music is taught. Under these conditions, the system of higher professional music education, traditionally based on canonical didactic norms and stable theoretical and methodological principles, now needs profound axiological transformations. The central figure in this transformational process is, first and foremost, the active personality of the teacher musician.

Shifting Value Dominants: from Normative Determination to Value Pluralism

The musical culture of the turbulent 20th century entered an open confrontation with the classical genre, stylistic and aesthetic canons formed over the past several centuries. This, in turn, led to a crisis in the philosophical, normative, and value foundations of music education. While the 19th century had already seen the emergence of a relatively stable, unified system of musical and aesthetic principles and corresponding *constant* compositional techniques, the subsequent era proclaimed

the value of the unpredictably evolving creative process, i.e., searching for artistic truths, diverse experimental solutions, innovative approaches, and significant, distinctive worlds of individual composers. The rejection of tonality, the emergence of dodecaphony, polystylistics, aleatoric (chance) music, sonorism, and electroacoustic music—all these represented not just a shift in compositional architecture, the *matrix* of created works, but also evidence of profound restructuring of existential meanings of music as a spatial and temporal continuum.

Music educators have found themselves facing the need to restructure the learning process, previously oriented toward the assimilation and reproduction of canonized models, into an educational format that makes it possible to identify the value foundations of diverse, sometimes conflicting artistic worlds. In this approach, the backbone internal logic and semantic consistency of musical expressions has become the dominant value. A new perception of musical reality requires educators to develop axiological thinking that will enable them to analyse and interpret various musical phenomena in a broad cultural, historical and philosophical panorama, and identify their place in a single evolutionary-synergetic flow of musical ideas. This approach is consonant with contemporary research on key competencies that emphasizes "creativity and critical thinking are inextricably linked and are often two sides of the same coin" (Thornhill-Miller et al., 2023, 8). S. S. Shlyakhova and

N. V. Yarmukhametov, the authors of the quoted paper, study the characteristics of music perception by the current generation. They argue that "the musical consciousness of Gen Z is built on the combination of the conscious (familiarity with pop and rock music, reliance on the lyrics of the music piece, etc.) and the unconscious (ignorance of classical music, folklore and archetypal meanings of music, etc.)" (Shlyakhova, Yarmukhametov, 2023, 62).

The Synthetic Dialogical Paradigm as the Basis of Contemporary Pedagogical Thinking

Conceptualizing the world of musical culture as a complex, self-evolving system opens up new perspectives for music pedagogy. A synergetic approach that examines the dynamics of *order* and *chaos* within a single, synchronous context, enables us to avoid linear progress in art and education. The synthetic dialogical paradigm, established in the second third of the 20th century, regards musical space not as a sequential series of various cultural and historical types/styles/eras, but as single, indivisible cosmic chaos.

The synthetic dialogical paradigm means that educators who accept it consciously abandon the role of the sole, sovereign organizer of the educational environment and adopt the role of the active observer and participant in the complex processes awakening the creative self-awareness of music students. B. Winarko and N. Budiwati, the authors of the study on humanistic pedagogy, assert that "observations have shown a clear shift in the role of teachers from authoritative figures to facilitators

who guide students through inquiry-based learning and personal development" (Winarko, Budiwati, 2023, 266). The teacher's task shifts toward creating special conditions, *attractors*, that stimulate independent cognitive and creative activity in students. Suggestive methods and caring support for students' creative and exploratory activities (heuristic conversations, interactive questioning, empathic listening, etc.) begin to predominate in the educational process, thus leading to significant qualitative changes in the perception and thinking of future professionals. Their teachers, therefore, have to demonstrate sensitivity, *pedagogical vigilance*, intuition, developed perception, and a readiness for improvisation (functional-role combination, readiness to engage in dialogue, etc.) as elements of pedagogical communication. As shown in the study by M. Zhao, S. M. Maat, N. Azman, and E. Zheng on the relationship between pedagogical facilitation and students' academic performance, it is "by offering various types of support and fostering a supportive climate via constructive teacher-student interaction that they can ultimately improve students' online learning performance" (Zhao et al., 2022, 10).

The Principle of Dialogue in Teaching Music

The idea of dialogue as a valuable exchange is becoming central to the development of the contemporary education system. In higher education, the principle of dialogism in teaching music is implemented on several levels: as a dialogue between a *collective cognitive*

subject (syncretic interaction between teacher and student) and pieces of music (*artefacts* from different eras and stylistic trends); as an interpersonal dialogue between teacher and student, based on the parity of mutually respectful, equal participants; and as an internal, introspective dialogue between the students and their selves in the process of reflection and creative self-identification.

The teacher rejects a monologue and the authoritarian position by organizing the educational space as a venue for diverse viewpoints, a multitude of meanings and artistic interpretations. As one of the coaches remarks in a study of music pedagogical and artistic strategies, "We also learn a lot from each other, and to me that's what makes it exciting. What's great about this concept is that every approach is always being challenged by the coaches in some way, and that's just great. So, nothing is certain, everything can always change" (Verneert et al., 2024, 170). The major task for the teacher is not simply to demonstrate the idea of the only possible, *correct* interpretations of musical pieces, but to teach students to enter a complex, polyphonic dialogue with the world cultural heritage, to extract and construct unique, personal meanings inspired by this heritage. As P. N. Juslin and P. Laukka note, "this suggests that the performer plays a fairly large role in communicating an emotional *message* above and beyond what is communicated through the score alone" (cited by (Lerch et al., 2020, 227)). V. P. Reva argues that "the selective-communicative component of musical perception acquires a special

artistic content when the content of the music piece awakes feelings consonant with the life experience of the listeners, resonating with their spiritual world" (Reva, 2019, 28). T. A. Kolysheva and T. I. Blaginina also note that professional reflection "reveals the ability for critical thinking, teaches to reason and not to rely on the only correct solution, as well as activates creativity, pedagogical imagination, observation and, naturally, the students' own life experience" (Kolyševa, Blaginina, 2020, 86). This didactic approach is particularly relevant when introducing music of the 20th and 21st centuries, in which the idea of meaning, generated through dialogue between *us* and *them* (polystylistics, quotation, collage techniques, etc.), emerges most clearly. Thus, the implementation of the dialogical principle in teaching music contributes to the development of musician-interpreters (*Homo Faber*), capable of critical thinking, independent value judgment and creating their own otherness within the shared space of the cultural semiosphere.

Personalization of the Educational Process

The challenges of the time, associated with the colossal growth of information volumes and the rapid renewal of knowledge, make it pointless for teachers to equip students with a uniform, *final* amount of knowledge. Given the dynamic renewal of knowledge, skills, and abilities, another axiological priority for contemporary educators is the development of personalized educational paths for each student, taking into account their initial level of

professional training, previous experience in academic and concert performance activities, a range of general and specific abilities, life interests, cognitive stimuli, ambitions, etc. Education is shifting from finite/fixed/static to *lifelong learning*. Y. Zou, F. Kuek, W. Feng, and X. Cheng point out that "the flexibility afforded by digital learning platforms is another key factor in promoting student success. By allowing students to access course materials, lectures, and assessments at their convenience, e-learning platforms accommodate those with work, family, or other commitments" (Zou et al., 2025, 6). O. V. Nikiforova, in her regular reviews, points out that machine learning algorithms enable "to generate personalized recommendations on music educational platforms" (Nikiforova, 2024, 30). K. V. Kazunina, R. K. Khurmatullina, and I. M. Salpykova are convinced that "the ability to independently select a repertoire and create your own notes and musical arrangements in real time contributes to the development of motivation" (Kazunina et al., 2023, 66). Personalization of educational paths also involves self-organization, self-control, and self-assessment skills in students, that is, various metacognitive skills thus enabling students to manage their professional growth independently in the future. V. V. Malandin and M. S. Osenneva, developing this idea, argue that "the principle of personalization is the methodological foundation for professional music and pedagogical training in general" (Malandin, Osenneva, 2021, 50), which determines its extrapolation to all aspects of training the

will-be professional. A group of authors from the K. D. Ushinsky National Pedagogical University of Ukraine, developing this idea further, argue that "the principle of searching for the personal meaning of higher musical education emphasizes the need for personal development of a music student, diagnosing and merging the system of his subjective (moral-aesthetic, professional) values" (cited by (Smyrnova et al., 2019, 2079). Thus, there is a noticeable rise in the value of following an individual path of development over the value of achieving abstract, unified results.

The Missionary Role of the Teacher Musician: Developing Students' Value Frame of Mind

In a context of growing pragmatism and the loss of traditional spiritual and moral guidelines, the job of the teacher musician is becoming an important, almost sacred, mission. Maria Heimonen, developing the theme of new pedagogical ethics in music education, argues that "sensitivity and respectful listening to others is said to form an ethical basis for creating peace in the world" (Heimonen, 2012, 69). As is well known, intellectual growth without the refinement of spirituality can lead to threatening consequences for all humanity worldwide. A group of researchers studying contemporary global trends in education (K. E. Ortiz-Ordonez, D. K. Burbano-Gonzalez, D. A. Suarez-Munoz) point out that "the analysis highlights a growing emphasis on integrating affective, ethical, and relational dimensions into virtual pedagogical practices alongside technological innovation" (Ortiz-Ordóñez et al., 2022, 1).

Therefore, one of the top axiological priorities of a contemporary teacher is the *soul ennoblement* of a student. Education is aimed at raising not only a competent, competitive music performer, but also a decent, morally responsible person. L. A. Rapatskaya states that "the vector of necessary changes in the professional training of will-be teacher musicians is set not by reform, but by transforming the content of music and pedagogical education, established over the centuries, based on the Russian cultural tradition in its original integrity. This process involves not only passing the principles of musical *craft*, over to the next generations, but also focusing on the high spirituality of Russian culture" (Rapatskaya, 2024, 17). Holly Ho Yin Chung points out that "there was an overwhelming consensus among the four participants in the study about helping their students to identify and overcome their weaknesses in ESL. This was one of these teachers' main motivations to improve their teaching" (Chung, 2022, 52). V. E. Bagdasaryan, N. Yu. Sklyarova, and S. M. Stroganova, discussing the specifics of Russian pedagogical anthropology, state that "...regarding the Russian civilizational tradition, there are at least three dimensions seen in the understanding of human nature: an appeal to God, to the soul, and to the collegiality inherent in the Russian people... Thus, Russian pedagogical anthropology defines the specifics of Russian pedagogy as *pedagogy of the ideal*, spirituality-centred psychological pedagogy, socializing pedagogy" (Bagdasaryan et al., 2025, 16).

This *pastoral* mission of the teacher musician is implemented through the very process of deep immersion in the world of high art, through joint creativity and discussion of the ethical problems and conflicts inherent in musical works. R. Angel-Alvarado, M. R. Wilhelmi and O. Belletich, developing the idea of an integrated approach to music education, point out that "teachers consider the learning content, anthropological elements and learning community for planning, instructing and assessing didactic situations offered to a student" (Angel-Alvarado et al., 2019, 16–17). The teacher helps students build their own systems of moral and ethical guidelines, through which they learn the categories of good and evil, respect and empathy, help and mercy, etc. I. D. Levina, S. M. Nizamutdinova, I. A. Korsakova, developing this idea, point out that "musical emotions are an integral part of understanding and value", and also emphasize that "emotions turn out to be the *key* to understanding the *message* of the great master imprinted in them to future generations" (Levina et al., 2023, 36). Teachers demonstrate with their own example a value-based attitude toward the profession as a noble service, and toward art as a path to self-knowledge and understanding of the world. Annabella Fung, analyzing the spiritual quest of music students, points out that "music engagement in the worship team affirmed her love for music. She searched inwardly in this encounter of the *I/Thou* relationship as the music spoke to her soul; her self-identity emerged in this spiritual quest" (Fung, 2022, 16). In this sense, the teacher

musician acts not only as a keeper of professional knowledge and competencies but also an adherent of the existential, spiritual values of culture. A. V. Toropova explains that "the anthropological turn to the subject of musical and educational anthropological practices – the teacher as a subject transmitting dominant values, and the student as a subject accepting or rejecting these dominant values – gives us the opportunity to escape the logical trap of *misunderstanding* the meaning of one's own activity" (Toropova, 2023, 55). T. I. Koptelova argues that such "organic philosophy enables combining scientific, artistic and religious approaches in the study of spiritual phenomena of a particular culture" (Koptelova, 2019, 20).

Meaning-Making Transition from Knowledge to Competencies

Contemporary educational standards are clearly shifting their emphasis from the acquisition of a fixed volume of knowledge (the knowledge paradigm) to the development of professional and meta-professional competencies in will-be professionals. In higher musical education, this means that the value is placed not only with the virtuoso mastery of the performing skill or the deep understanding of theoretical subjects. It is also with the readiness for an independent, rich creative life, for planning one's own path of further self-education, for effective interaction with colleagues and students, for adaptation to the changing conditions of the educational service market, etc. Accordingly, the value-oriented mode of pedagogical activity should also be shifted towards the purposeful modelling of situations that require students to

demonstrate precisely these competencies. The functional and role tasks of the teacher should be considered "as equal to the developing competencies of future music specialists, determined by the readiness to carry out independent cognitive activity, the desire for professional recognition and career success, the development level of communication skills, social activity, readiness for cooperation, the ability to produce extraordinary creative ideas and the implementation of innovative projects" (Shcherbakova et al., 2025, 30).

Facilitative Pedagogical Strategies

The term *facilitation* has become key to describing the new functional role of contemporary teachers. K. West and R. Cremata, explaining the essence of facilitation training, state that "informal educational practices require a retracted teacher role, a decentring of expert authority and the potential empowerment of students to take active roles in their learning" (Cremata, 2017, 73). The teacher-facilitator directs all efforts towards creating a special reference development environment in which the process of professional development of students and their creative self-expression proceeds most effectively and naturally. Their activities are aimed at activating the internal resources of students and actualizing their personal potential. As Yu. Korostenskene argues, "We are counselors, guides, mentors showing how to do everything, but children have to take responsibility: what will I learn, what strategies will I use, what is my goal? As teachers, we are just assistants in this endeavor" (Korostenskiene, 2022, 226).

Facilitative pedagogical strategies include the ability to carry developmental, heuristic dialogues; mastery of the tactics of asking *correct*, eliciting questions (interactive questioning); organizing co-creative interaction; intensifying students' creative and independent search activities, etc. N. A. Frolova asserts that "autodidactic processes, acting as the foundation for independent educational and cognitive activity, help students organize their self-education and self-improvement, contribute to a qualitative change in the psychological properties and status of the individual, enable them to overcome the difficulties of self-development and become the subject of their own development" (Frolova, 2019, 64). The facilitation approach requires that teachers should have highly developed skills in psychological observation, carry out permanent and comprehensive diagnostics of the students' general and special abilities, be able to *hear* students and to react flexibly to the slightest changes in their intellectual and emotional state, etc.

The Need to Improve the Psychological and Pedagogical Competence of Contemporary Teacher Musicians

In today's educational environment, teaching based solely on a teacher's high level of professional (musical performance) skill may not be as effective as it once used to be. Today, the well-developed psychological and pedagogical competence of teachers is no less important. This requires knowledge of the patterns of age-related typological development, the fundamentals of

educational psychology, and the psychology of creativity and musical activity. E. S. Peteneva, citing the results of a study by O. A. Luchinina and E. S. Vinokurova, asserts that "96% of the musicians surveyed expressed a need for specialized psychological knowledge that would enable them to independently cope with problems arising in the course of their work" (Petenieva, 2022, 35). N. M. Garipova, developing this idea further, points out that "knowledge of psychology enables a deeper understanding of music itself, an appreciation of its elevated mission in human history, and also enables teachers, as mentors of the younger generation, to engage in self-improvement throughout their lives" (Garipova, 2022, 28).

In this case, axiological principles are expressed in the understanding that working with gifted, emotionally sensitive music student requires special tact, special methods of motivational stimulation, and special ways to overcome various crisis phenomena. Teachers should be able to recognize the signs of creative burnout, mitigate the symptoms of stage fright, remove internal barriers that hinder students' creative expression, and, overall, provide comfortable conditions for the professional and personal development of music students in the intense and competitive environment of a university that specializes in creative courses. Thus, such value orientations have become an unshakable moral imperative for the teacher.

Value Redefinition: The Self-Concept of a Teacher Musician

Developing a strong system of value orientations in students is impossible without deep internal work on their professional and personal identity. An effective tool for such introspective self-development is axiological reflection—a constant process of understanding and rethinking one's pedagogical attitudes, motives, methods of interpersonal communication, and much more. The structure of a pedagogical worldview can be characterized by three interconnected *concepts*: the *I-concept* (the teacher's self-perception as an individual), the *A-concept* (the Attitude toward one's professional activity, its meaning, and social significance), and the *P-concept* (the nature of one's Perception and attitude toward students). The kaleidoscope of problems faced by contemporary educators requires the actualization of each of these components. Educators must maintain a balance between professional exactingness and a non-judgmental perception, between a monologue, directive position and equal collaboration, between fidelity to tradition and openness to innovation. In a study on dance anthropological practices, A. M. Ailamazyan and E. I. Tashkeyeva point out that "the need to constantly overcome oneself and the limitations of one's body, to develop endurance, to rehearse despite fatigue and pain, leads to the formation of strong-willed character traits" (Ailamazyan, Tashkeeva, 2024, 66). A constant internal readiness for change and the acceptance of new experiences can

ultimately become the key to a successful and long-term teaching career.

Conclusion

Our analysis of the axiological priorities of contemporary music educators in higher education suggests that, influenced by the general trends in the evolutionary development of culture and education in recent decades, value orientations have undergone significant changes. The conceptual core of the new system of pedagogical worldview comprises a number of fundamentally significant ethical principles for music educators.

First, the focus on the value-based, semantic revelation of the internal logic and semantics of musical works within the overall context of the synergetic development of global artistic culture.

Second, the focus on subject-to-subject, dialogic relationships within interactions with students.

Third, the focus on the unconditional value of the student's personality.

Fourth, the educator's awareness of their missionary, spiritual, moral, and *pastoral* role. Finally, the cornerstone of the entire value system is the commitment to continuous professional and personal self-improvement of teachers, their willingness to continually enrich their own *I*, *A*, and *P* concepts.

Thus, the job description of a contemporary teacher musician in higher education represents a complex synthesis of a high level of mastery of a musical instrument, a deep understanding of their humanitarian mission and social responsibility, and a willingness to provide psychological support and facilitation to students in the active phase of their

professional and personal development. The success of contemporary teachers is determined by their ability to cultivate a unique, value-based educational environment around themselves, enabling a holistic understanding of music as an ever-changing and inexhaustible stream of the powerful human spirit.

CONFLICT OF INTERESTS

The authors declare no conflict of interests.

References

1. Angel-Alvarado, R., Wilhelmi, M. R., & Belletich, O. (2019). Holistic architecture for music education: a research design for carrying out empiric and interdisciplinary studies in didactics of music. Itamar: *Revista de Investigación Musical*, 2019, (5), 335–357.
2. Ailamazyan, A. M., Tashkeeva, E. I. (2024). The image of a person in teaching and developmental dance anthropopractices. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2024, 12 (4), 60–73. <http://musart-edu.ru/wp-content/uploads/2025/03/2024-4-60.pdf> (In Russian).
3. Bagdasaryan, V. E., Sklyarova, N. Yu., & Stroganova, S. M. (2025). Music and musical culture: historical narratives in the context of pedagogical anthropology. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2025, 13 (2), 7–22. <http://musart-edu.ru/wp-content/uploads/2025/11/2025-2-7.pdf> (In Russian).
4. Chung, H. H. Y. (2022). An Interpretative Phenomenological Analysis of ESL Teachers' Motivational Beliefs in Developing Different Pedagogical Strategies. *Asian Journal of English Language Teaching*, 2022, 31, 25–63.
5. Cremata, R. (2017). Facilitation in popular music education. *Journal of Popular Music Education*, 2017, 1 (1), 63–82. https://intellectdiscover.com/content/journals/10.1386/jpme.1.1.63_1
6. Frolova, N. A. (2019). The role of autodidactic processes in the artistic and creative self-development of music students. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2019, 7 (3), 62–78. <http://musart-edu.ru/wp-content/uploads/2019/12/2019-3-62.pdf> (In Russian).
7. Fung, A. (2022). Music enables the holistic development and discovery of self: a phenomenological study of two Christian musicians. *International Journal of Education & the Arts*, 2022, 23 (3), 1–24. <http://www.ijea.org/v23n3/index.html>
8. Garipova, N. M. (2022). The convergent potential of the psychological component of music and pedagogical education. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2022, 10 (4), 25–39. <http://musart-edu.ru/wp-content/uploads/2023/03/2022-4-25.pdf> (In Russian).
9. Heimonen, M. (2012). Music education and global ethics: educating citizens for the world. *Action, Criticism, and Theory for Music Education*, 2012, 11 (1), 62–80.
10. Kazunina, K. V., Khurmatullina, R. K., & Salpykova, I. M. (2023). Development of educational motivation of adolescents by means of information technologies in a violin ensemble class. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2023, 11 (3), 62–72. <http://musart-edu.ru/wp-content/uploads/2024/01/2023-3-62.pdf> (In Russian).
11. Kolyševa, T. A., Blaginina, T. I. (2020). Professional and personal reflection of a music teacher: operational component. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2020, 8 (3), 82–102. <http://musart-edu.ru/wp-content/uploads/2020/10/2020-3-82.pdf> (In Russian).
12. Kopteleva, T. I. (2019). Holism and organic philosophy in modern musicology: The search for a new relevant methodology. *Muzykal'noe iskusstvo i obrazovanie = Musical Art and Education*, 2019, 7 (1), 9–24. <http://musart-edu.ru/wp-content/uploads/2019/11/2019-1-09.pdf> (In Russian).
13. Korostenskiene, J. (2022). Toward the humanistic paradigm in education: a case study. *Journal of Education, Society & Multiculturalism*, 2022, 3 (2), 215–235. <https://www.sciendo.com/article/10.2478/jesm-2022-0017>
14. Levina, I. D., Nizamutdinova, S. M., & Korsakova, I. A. (2023). A view on musical emotions in the context of philosophical and psychological theories. *Muzykal'noe iskusstvo i*

- obrazovanie* = *Musical Art and Education*, 2023, 11 (4), 29–44. <http://musart-edu.ru/wp-content/uploads/2024/03/2023-4-29.pdf> (In Russian).
15. Lerch, A., Arthur, C., Pati, A., & Gururani, S. (2020). An interdisciplinary review of music performance analysis. *Transactions of the International Society for Music Information Retrieval*, 2020, 3 (1), 221–245. <http://transactions.ismir.net/articles/10.5334/tismir.53/>
 16. Malandin, V. V., Osenneva, M. S. (2021). Features of the implementation of the principle of individualization in the formation of students' readiness for research activities and its implementation in music and pedagogical education. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2021, 9 (4), 43–56. <http://musart-edu.ru/wp-content/uploads/2022/02/2021-4-43.pdf> (In Russian).
 17. Nikiforova, O. V. (2024). Digital technologies in modern music education: a systematic review of trends in scientific research in a cross-country perspective. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2024, 12 (1), 26–47. <http://musart-edu.ru/wp-content/uploads/2024/06/2024-1-26.pdf> (In Russian).
 18. Ortiz-Ordoñez, K. E., Burbano-Gonzalez, D. C., & Suarez-Muñoz, J. A. (2022). Emerging trends in didactic perspectives in virtual higher education: a bibliometric analysis (2015–2025). *Journal of E-Learning and Knowledge Society*, 2022, 18 (3), 1–12.
 19. Petenueva, E. S. (2022). The "Self-Image" of a music student's personality: psychological and pedagogical aspects of the study. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2022, 10 (1), 25–41. <http://musart-edu.ru/wp-content/uploads/2022/05/25.pdf> (In Russian).
 20. Rapatskaya, L. A. (2024). Russian cultural tradition as the basis for the transformation of domestic music-pedagogical education: "Spiritual evidence". *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2024, 12 (2), 9–23. <http://musart-edu.ru/wp-content/uploads/2024/11/2024-2-9.pdf> (In Russian).
 21. Reva, V. P. (2019). Practice-oriented strategies for immersing students in the artistic world of musical works. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2019, 7 (1), 25–39. <http://musart-edu.ru/wp-content/uploads/2019/11/2019-1-25.pdf> (In Russian).
 22. Shcherbakova, A. I., Korsakova, I. A., & Sadritdinova, M. M. (2025). A music teacher as a bearer of innovative culture. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2025, 13 (1), 30–41. <http://musart-edu.ru/wp-content/uploads/2025/07/2025-1-30.pdf> (In Russian).
 23. Shlyakhova, S. S., Yarmukhametov, N. V. (2023). Emotional perception of music in a multimodal message: an experimental study of generation Z. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2023, 11 (4), 45–67. <http://musart-edu.ru/wp-content/uploads/2024/05/2023-4-45-1.pdf> (In Russian).
 24. Smyrnova, T. A., Bilova, N. K., Lynenko, A. F., Osadchaya, T. V., & Levytska, I. M. (2019). Axiology of music and pedagogical education at the university. *Journal of Education Culture and Society*, 2019, 10 (2), 2079–2087.
 25. Thornhill-Miller, B., Camarda, A., Mercier, M., Burkhardt, J.-M., Morisseau, T., Bourgeois-Bougrine, S., Vinchon, F., El Hayek, S., Augereau-Landais, M., Mourey, F., Feybesse, C., Sundquist, D., & Lubart, T. (2023). Creativity, critical thinking, communication, and collaboration: assessment, certification, and promotion of 21st century skills for the future of work and education. *Journal of Intelligence*, 2023, 11 (3), 1–32. <https://www.mdpi.com/2079-3200/11/3/54>
 26. Toropova, A. V. (2023). Anthropological approach in the field of psychology of music education. *Muzykal'noe iskusstvo i obrazovanie* = *Musical Art and Education*, 2023, 11 (1), 48–61. <http://musart-edu.ru/wp-content/uploads/2023/07/2023-1-48.pdf> (In Russian).
 27. Verneert, F., De bisschop, A., Nijs, L., & De Baets, T. (2024). The pedagogical-artistic strategies of community music facilitators as an inspiration for formal music education: a single case study. *International Journal of Community Music*, 2024, 17 (2), 161–180. https://intellectdiscover.com/content/journals/10.1386/ijcm_00101_1
 28. Winarko, B., Budiwati, N. (2024). Humanistic pedagogy: approaches to enhancing individual development in modern education. *EDUTECH: Journal of Education and Technology*, 2024, 8 (1), 262–271. <http://ejournal.ijshs.org/index.php/edu/article/view/1047>
 29. Zhao, M., Maat, S. M., Azman, N., & Zheng, E. (2024). The Relationship Between Faculty Support, Academic Self-efficacy, Academic Emotions, and Online Learning Performance Among University Students in China. *SAGE Open*, 2024, 14 (4), 1–15. <https://journals.sagepub.com/doi/10.1177/21582440241304928>

30. Zou, Y., Kuek, F., Feng, W., & Cheng, X. (2025). Digital learning in the 21st century: trends, challenges, and innovations in technology integration. *Frontiers in Education*, 2025, 10, 1562391. <https://www.frontiersin.org/articles/10.3389/feduc.2025.1562391/full>

Authors' Contributions

Shcherbakova A. I.: conceptualization; methodology.

Korsakova I. A.: methodology; investigation; writing – original draft preparation.

Sadritdinova M. M.: writing – review & editing, data curation; validation.

Information About the Authors

Shcherbakova A. I.: Doctor of Pedagogical Sciences, Doctor of Cultural Studies, Full Professor, Rector of Moscow A. Schnittke State Music Institute, <https://orcid.org/0000-0001-7371-7211>, e-mail: institutshnitke@culture.mos.ru

Korsakova I. A.: Doctor of Cultural Studies, Professor, Vice-rector for Research at Moscow A. Schnittke State Music Institute, <https://orcid.org/0000-0003-3583-3507>, e-mail: korsakovaia@schnittke.ru

Sadritdinova M. M.: Concertmaster of the Department of Choral Conducting, Junior Researcher at Moscow A. Schnittke State Music Institute, <https://orcid.org/0000-0001-9678-7802>, e-mail: mariiasadritdinovane@yandex.ru

The article was **submitted** 12.01.2026; **approved after reviewing** 10.02.2026; **accepted for publication** 01.03.2026.