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**JUSTIFICATION OF THE ESSENCE OF PROFESSIONAL  
SELF-IMPROVEMENT IN THE PROCESS OF  
PROFESSIONAL TRAINING OF MUSICAL ART  
TEACHER**

*The article reveals the theoretical foundations of the problem of a music teacher's professional self-improvement, which in new socio-cultural conditions, where culture and values take priority, is the key factor in the formation of a future specialist's professional maturity. The essence of the concept of 'a music teacher's professional self-improvement' is thoroughly revealed in philosophical, psychological and pedagogical aspects. The author's interpretation of this personal phenomenon is given, the relationship between professional self-improvement and a teacher's professional culture is revealed. Professional self-improvement is defined as a permanent process of approaching the pedagogical and artistic ideal through self-realization, self-development and self-education, which is reflected in the development of a teacher's professional culture. Professional self-improvement is interpreted, on the one hand, as a certain stage in the process of professional culture development, and on the other hand, it determines the formation of subjectivity, freedom of the personal 'self', individual uniqueness, self-development and self-education.*

*A future music teacher's professional training, in which professional self-improvement occupies a dominant place as an integrating quality, acquires a new meaning, is characterized by cultural multi-vector, transprofessional character, interdisciplinary, provides for dialogical communication with various types, genres, styles and directions of art, musical works that have become history and make their way to the consciousness and historical memory of humanity. In this way, the cognitive component and general intellectualization in the musical-performing process will be strengthened, reflective thinking will be formed and the 'self-concept' of a musical work will be created in a performer's mind, which in the complex will ensure professional self-improvement and self-development of a future music teacher.*

**Keywords:** professional self-improvement, self-education, self-development, professional self-realization, professional culture, professional training.

**Problem statement and its connection with important scientific or practical tasks.**

Sociocultural transformations in society determine the essential changes taking place in the educational process of pedagogical universities. The need for a teacher who consistently and fully realizes the social and professional effect of education, is capable of self-improvement and creative self-realization, sets new tasks for higher education. In accordance with the modern concept of updating national education, pedagogical science and practice are actively searching for conditions that ensure a high level of professional development

among future teachers. This level is necessary for the effective and productive fulfillment of their professional functions, particularly in the context of artistic education.

The specified provisions are reflected in regulatory national and European documents, namely the Law of Ukraine "On Higher Education" (2025), the Strategy for the Development of Higher Education in Ukraine for 2022-2032, the "Concept for the Development of Pedagogical Education", the State National Program "Education" ("Ukraine of the 21st Century") and "Teacher", the European Union's Framework Program for Research and

Innovation “Horizon Europe (2021-2027)”, and others.

The currently realized need for changes in value orientations within the socio-cultural space leads to a conceptual rethinking of the content of art education. The renewal of art education is caused by the presence pressing socio-cultural problems regarding its content and methodological support, the need for their thorough analysis, primarily under martial law conditions. Such a need arises from the decline in the education quality due to outdated content and forms, violation of the principle of their compliance with modern requirements; the insufficiency of the organizational and practical creative component of the content of higher art education; the insufficient understanding among future music teachers of the interaction between education and culture, etc.

Thus, it is possible to identify the following contradictions that objectively exist within the educational process of higher education institutions: 1) between the high demands placed on a specialist and underestimation of the role of self-improvement in increasing professional level, the insufficient formation of the necessary knowledge and skills, and the lack of a personal orientation towards professional self-improvement; 2) between the need to update the content and forms of future music teachers' professional training and insufficient identification of its priorities, and its interconnection with cultural processes, which will ensure future music teachers' professional self-improvement.

The existing contradictions and drawbacks indicate a crisis of higher art education at the current stage, which has a profound internal nature, and is associated with the loss of the personal significance of education for a future music teacher. However, these contradictions create conditions for the development and further renewal of the art education system in new socio-cultural conditions. Therefore, the search for new ways and approaches, driven by societal changes and influencing the development of higher art education, ensures the formation of a specialist's professional maturity, and serves as one of the means of updating the art educational space. On the other hand, the theory of professional self-improvement is determined not only by the power of traditions, but is also based on the understanding

of socio-cultural and scientific-practical shifts that determined the problem identification.

#### **Analysis of major research and publications.**

The problems of teachers' professional development and professional self-improvement are addressed in the works of such well-known scientists and educators as H. Ball, I. Bekh, N. Bibik, N. Huzii, O. Dubaseniuk, I. Zyazyun, N. Kichuk, O. Piekhota, V. Radul, V. Semychenko, S. Sysoieva, and others. Future teachers' self-improvement was viewed in the context of solving the problem of personality development in relation to the implementation of professional tasks in the works of S. Maksymenko, R. Pavelkov, L. S. Rubinstein, and others. In the field of music pedagogy, the works by O. Oleksiuk, V. Orlov, G. Padalka, O. Rebrova, O. Rostovsky, O. Rudnytska, S. Segeda, V. Tusheva, V. F. Cherkasov and others partially address the problem of teachers' professional and personal self-improvement. Considerable attention was paid to the study of various vectors of identifying musical art teachers' professional self-improvement in the dissertations by K. Zavalko, N. Sehedra, I. Sklyarenko, and others. At the same time, the theoretical and methodological foundations of future music teachers' professional self-improvement in the process of professional training require additional scientific reflection and further study.

**Formulation of the aims and tasks of the article.** The aim of the research is to justify the essence and content of future music teachers' professional self-improvement in the context of modern concepts; to define such key concepts of the research as “professional self-improvement”, “self-education”, “self-development”, “professional culture”; to identify the value priorities of music teachers' professional training as the main factor in their professional self-improvement.

**Main material presentation.** To address the stated problem, it is considered appropriate to focus on the analysis of the core concept of the research in the context of various theoretical approaches. As a philosophical category, the concept of “self-improvement” (self-education) is a conscious and purposeful activity of an individual aimed at developing a certain moral consciousness and moral qualities within oneself in accordance with their ideas about the moral ideal. The desire for self-improvement is a natural consequence

of the development of self-awareness, and the moral formation of a person who perceives oneself as an individual. Self-improvement of an individual as an internally determined process is considered by modern philosophical schools such as philosophical anthropology, existentialism, personalism, and others. In philosophical theory, the process of self-improvement is associated with self-reflection, that is, interpretation of one's own life; a special kind of activity aimed not simply at realizing the leading motives, but at coordinating the personality as a whole. This involves the search for meaning not just in individual actions, deeds, or even activities, but in life as a whole. The search for life's meaning is one of the most important functions of self-awareness. This search can be presented as a process aimed at the complete integration and coordination of the individual's motivational sphere (Philosophy, 2020).

On the other hand, self-improvement is associated with the process of self-education, which is regarded as a conscious activity aimed at the fullest possible realization of oneself as a personality. Based on the activation of self-regulation mechanisms, self-education involves the presence of clearly defined goals, ideals, and meanings. Personality development is associated with a certain level of self-awareness, critical thinking, ability and readiness for self-determination, self-expression, self-disclosure, and self-improvement. Self-education is based on adequate self-esteem that corresponds to a person's actual abilities, as well as in the critical analysis of one's individual characteristics and potential capabilities. As awareness increases as a process and result of personal development, self-education becomes an increasingly significant force for personal self-development. It is inextricably linked with education, not only reinforcing but also advancing the process of personality formation. The essential components of self-education include self-analysis of personal development, self-reporting, and self-monitoring.

In the psychological aspect, the concept of "self-improvement" is interpreted as a continuous process of personal growth and development, aimed at enhancing an individual's qualities, knowledge and skills in order to achieve internal and external goals. The terms most closely related to the category of "self-improvement" are the

concepts of "development" and "self-development", although these concepts are not entirely synonymous. Such a process of self-improvement is typically accompanied by self-expression and self-fulfillment (M. Kononova, 2022).

In psychological literature, self-development (also known as self-improvement or self-growth) is a process in which an individual or personality consciously and actively improves themselves in various areas of their life in order to become a better version of themselves. This concept is associated with the idea of a continuous process of self-awareness, self-reflection and improvement, aiming to achieve a higher level of knowledge, skills, creative abilities, and enhanced psychological and physical well-being. Self-development can relate to various aspects of life, such as education, spirituality, morality, and more. The main idea is that the constant pursuit of improvement and growth helps to achieve personal harmony, satisfaction and success. It is important to note that self-development is not an automatic process that occurs over time, but rather a conscious activity towards self-improvement. It is a process that requires self-awareness and active participation (R. Pavelkiv & N. Korchakova, 2009).

As R. Pavelkiv notes, the process of personality formation includes, as an essential component, the formation of consciousness and self-awareness: it is a process of developing a conscious personality. Without consciousness and self-awareness, a personality does not exist. As a conscious subject, a personality becomes aware not only of the surrounding world, but also of oneself in relations to it. The awareness of oneself as an "I" is, therefore, the result of development. At the same time, the development of self-awareness takes place within the very process of the formation and development of an individual's real independence as of an active subject. Self-awareness is not something externally added to the personality; rather, it is integrated within it. Therefore, self-awareness does not have a separate path of development apart from that of the personality, but is included in this process as its moment, part, component (R. Pavelkiv & N. Korchakova, 2009).

Self-development of a personality in pedagogical reference sources is viewed as the fundamental ability of a person to become and remain the true subject of one's own life; the

ability to transform one's own life into an object of practical transformation. The structural elements of self-development of a personality include: self-knowledge, self-regulation, self-organization, self-realization, and self-determination (Glossary, 2021 & Dictionary of Terms, 2020).

Considering professional self-improvement as a continuous enhancement of professional competence and the development of a teacher's socio-moral qualities, O. Antonova connects the specified concept with the development of one's abilities and talents. It is noted that the process of personal self-improvement consists of certain stages which encompass a whole system of interconnected methods, among which the most effective are the methods of self-influence, self-programming self-motivation, and self-knowledge (Antonova, 2014).

The analysis of the scientific literature shows that a teacher's professional self-improvement in a broad sense is a system of ideas, concepts, and notions regarding the development of the personality and its culture at certain stages of professional training. In a narrow sense, it is a system of knowledge about individual and personal qualities, the mechanisms of self-knowledge and self-improvement, ways to solve problems arising in pedagogical activity, professional development, and methods for overcoming them (O. Antonova, 2014; K. Zavalko & E. Provorova, 2021; M. Kononova, 2022).

In the field of music pedagogy, the issue of future music teachers' professional self-improvement, self-education, self-development, and self-realization has been addressed in the scientific works of such educators and researchers as O. Komarovska, O. Oleksiuk, O. Otych, A. Rastryhina, O. Rebrova, N. Sehed, V. Tusheva, V. Cherkasov, and others.

Thus, for N. Szegeda, a music teachers' self-improvement is one of the ways and means of their self-realization. Finding out the essence of a music teacher's professional self-realization by comparing it with the category of pedagogical activity, N. Szegeda concludes that the former reflects the personal aspect of the latter and lies in revealing one's own "self" through the conscious, purposeful realization of a personally valuable, freely chosen social role of a teacher. The idea is substantiated regarding the essence of a music teacher's

professional self-realization, which is concentrated in one's professional individuality and is defined as a conscious, purposeful objectification of a teacher's individual professional and pedagogical potential in the pedagogical process of co-creativity with students. A music teacher's artistic self-realization is seen as involving continuous self-improvement and striving for ongoing creative self-development. It is quite right to conclude that the process of a teacher's artistic self-realization should be filled with the experience of self-organization, self-education, and self-learning. In this way, the above-mentioned approaches create the conditions for their effective creative and professional self-realization (N. Szegeda, 2002).

In her dissertation research, I. Sklyarenko interprets the concept of "a music teacher's professional self-improvement" as a specific stage in the transformation of the consciousness of a future teacher's personality identifying with the student role to identifying with the role and status of a future specialist in the field of music and pedagogical education. It is described as a creative process that reflects a teacher's level of musical literacy, personal development, and the specific outcomes of their professional activity. From the researcher's perspective, a future music teacher engaged in professional self-improvement is capable of independently defining goals, directions, and methods for achieving the heights of their own creative subjectivity and professional culture, setting tasks for themselves and seeking ways to solve them (I. Sklyarenko, 2008).

From the perspective of a personality-oriented approach, K. Zavalko considers a music teacher's self-improvement as a conscious activity within the system of continuous education, which is aimed at enhancing a teacher's professional level, their professional self-realization, further development of professionally significant qualities, and increasing the educational process effectiveness (K. Zavalko & E. Provorova, 2021).

The provision on a teacher's further professional development and self-development in the process of implementing professional self-improvement, which ideally affects the level of their professional culture, and expressed in a teacher's music-pedagogical activity is conceptual for our research. Therefore, in the development of theoretical provisions on a music teacher's

professional self-improvement, we consider the concept of “professional culture” as fundamental in revealing the essential characteristics of a music teacher’s professional self-improvement.

As is known, science is characterized by diversity in the interpretations of the concept of “culture”, none of which has yet become universally accepted, since culture, in particular professional, is a dynamic phenomenon and is in a state of constant development.

The philosophical dictionary offers the following definitions of culture, which create a systematic understanding of the phenomenon of culture:

- the refinement of a person’s spiritual strengths, inclinations and abilities, as well as the degree of their development;
- a set of values, norms and ideals that play both a constructive and regulatory role in society;
- a set of methods and techniques for organizing, implementing and developing human life activities, ways of human existence;
- a set of spiritual and material achievements expressed in the historically achieved level of development of society and an individual, embodied in the results of productive activity (Philosophical Dictionary, 2020).

However, the terminological ambiguity of the concept of “culture” does not exhaust its theoretical complexity, the presence of which is explained not only by scientific, but also by deeper socio-historical reasons (conditions).

As for a music teacher’s professional originality, according to V. Tusheva, is determined by the artistic orientation, when the main types of spiritual potential of a personality - cognitive, aesthetic, and moral - are combined and cause their artistic and aesthetic worldview, characterize professional activity, and pedagogical search. The identification of a music teacher’s moral aspect in their professional culture indicates the importance of the purposeful formation of their spiritual and moral values, which are reflected both in the construction of musical and educational strategies and in the definition of pedagogical priorities. The formed spiritual and moral values should provide the conceptual orientation of a music teacher’s pedagogical search toward affirming universal human values, determining not only the means of achieving moral goals in the artistic

process, but also the goals themselves, moral concepts, principles, and methods of influencing the individual, based on moral norms (V. Tusheva, 2023).

V. Tusheva quite rightly states that a music teacher’s professional culture becomes a state, result and productive process of assimilation and creation of pedagogical, spiritual-moral and artistic values, cultural samples, assumes the development and harmony of all components, and their holistic formation. Therefore, the essence of such culture is manifested in the holistic harmony of a music teacher, while their ability to carry out purposeful activities regarding professional self-reproduction, searching for new meanings of professional life, professional functions, finding ways of realization of their “essential forces” in artistic activity, represent the ways of developing a modern art teacher’s professional culture (V. Tusheva, 2023).

Thus, the concept of “professional self-improvement” in scientific sources is interpreted, on the one hand, as a certain stage in the process of developing professional culture, and on the other hand, it determines the formation of subjectivity, freedom of personal “self”, individual uniqueness, self-development and self-education, that is, those properties that, according to K. Ushinsky, are the result of genuine education, combining science and art (L. Iliyuchuk, 2014).

A dual pedagogical outcome of self-development can be distinguished: on the one hand, it involves communicative (changing) processes that are modeled and occur in a personal-individual and professional-acmeological direction; and on the other hand, it involves the search for the necessary effective means for self-improvement, professional self-development and mastering the very ability to engage in self-development. Professional-personal development is accompanied by a constant search for spiritual and professional meanings, achieving set goals and defining new ones, that is, it requires self-determination. The essence of a music teacher’s professional self-determination lies in the search and finding of personal meaning in artistic activity, and profession. Its main goal is the formation of internal readiness to independently and consciously plan, adjust and implement the prospects of professional and personal growth, the implementation of which is accompanied

by an individual's spiritual and aesthetic self-improvement. The meaning of professional self-determination is in an individual's ability to develop oneself and their individual history, to constantly rethink one's own essence from the standpoint of professional norms. An individual's self-determination involves not only "self-realization", but also the expansion of their original capabilities – "self-transcendence" (according to V. Frankl): the fullness of human life is determined by its transcendence, that is, the ability to "go beyond oneself", and most importantly – in a person's ability to find new meanings in a specific matter and in life as a whole. It is the meaning that determines the essence of self-determination, self-realization and self-transcendence (V. Tusheva, 2023).

Thus, based on the analysis of the phenomenon under research and identifying its essence, the following definition of the concept of "a music teacher's professional self-improvement" is offered: it is a permanent process of approaching the pedagogical and artistic ideal through self-realization, self-development and self-determination, which is reflected in the development and formation of a music teacher's professional culture. Professional self-improvement is ensured by the functioning of reflective actions and is carried out with the help of consciousness, which implements the functions of control and evaluation, builds a strategy and tactics of life and professional activity of an individual who is aware of their own social and cultural image of a professional.

An effective means of a future music teacher's formation of professional self-improvement is their professional training, which requires re-thinking and updating in new socio-cultural conditions. Professional training should be based on a new educational paradigm in which values and culture act as ideals. The humanistic paradigm represents the theoretical and methodological basis for the formation of a strategy for professional teacher training, determining its ideology, content, and technologies.

Theoretical, methodological and methodological aspects of teacher training are reflected in the works by such scientists as V. Hrynyova, N. Guziy, I. Zyazyun, V. Kremen, N. Nychkalo, O. Pehota, V. Semichenko, L. Khoruzh

and others. These researchers focus their attention on activity- and personality-oriented, humanistic and axiological approaches to training future specialists in new socio-cultural conditions.

L. Khoruzh interprets professional training as a combination of, on the one hand, theoretical knowledge, practical skills, experience and, on the other hand, personal and professional qualities of a teacher, which are aimed at ensuring the effectiveness and efficiency of pedagogical action (L. Khoruzh, 2016). It is entirely justified in the scientific works by V. Semichenko that future teachers' professional training is considered in three dimensions: as a process in which future specialists' professional development is concentrated; as the goal and result of the educational activity of higher education institutions; and as the meaning of involving students in educational-cognitive activities (V. Semichenko, 2007).

If we consider professional training as the one aimed at the formation and development of a certain educational qualification, which under certain conditions will confirm a future specialist's ability and readiness to perform specialized tasks in a certain professional field, then the concept of "professional training" will be interpreted more broadly, since it covers not only specialized, but also general educational and general cultural knowledge. Therefore, we consider the concept of professional training as the one that is determined by the specialty and is associated with the musical and performing activities of a teacher of musical art. A music teacher's professional activity involves a wide range of musical and performing activities: vocal, instrumental, conducting and choral.

The analysis of scientific sources (N. Guziy, A. Kozyr, V. Fedoryshyn, and others) makes it possible to note that professional training is an important component of the process of a music teacher's professional training. Professional training, firstly, is a system-forming factor in the process of training students of higher pedagogical educational institutions, and secondly, it acts as a kind of link that permeates each of its components. Future music teachers' professional self-improvement is determined by the integrity and purposefulness of professional training, the need for continuous professional development and self-education of a specialist's personality.

From the position of V. Fedoryshyn, the

essence of a music teacher's professional training as a holistic personal formation indicates a high level of their informative awareness in the field of musical art, the ability to artistic and interpretative work and competence in the field of musical and pedagogical activity, which will ensure the success of professional and pedagogical activity in the interaction and interdependence. The scientist emphasizes that continuous self-improvement (long-life) of a music teacher in productive activity, due to the formation of motivational and reflective stimuli, will ensure the quality of his professional preparedness (V. Fedoryshyn, 2014).

Considering professional training as a process of musical education of a music teacher, which is mediated by pedagogical values and aimed at mastering, on the one hand, knowledge, and on the other - practical skills, experience in artistic activity, V. Fedoryshyn concludes that the quality of such training within the framework of a higher school of art education depends on the adequately defined and implemented personal strategy for achieving the acme level in accordance with professional development (V. Fedoryshyn, 2014).

A music teacher's professional training is determined by the qualitative characteristics of musical and performing activity and a teacher's readiness to implement it. The results of the study of scientific sources indicate that the issues of musical and performing activities are under the close attention of cultural scientists, teachers, psychologists, sociologists, art historians, etc. Thus, in the works of teacher-musicians such as H. Karas, Z. Kartashova, L. Labintsev, V. Labunets, H. Padalka, O. Rostovsky, V. Shulgin, O. Shcholokov, and others, the theoretical and methodological aspects of the problem of musical performance are highlighted, related both to the interpretative component, the abilities of the creative personality of the musician-artist, and the performing features of this type of activity.

For Zh. Kartashova, musical and performing training represents an integrative wholeness that has a common goal – to form students' readiness for musical and pedagogical activity in various educational institutions; it is a complex dynamic system that has functions that ensure its stable and dynamic existence. Zh. Kartashova conditionally divides these functions into two groups: internal (educational, instructional, and formative),

which reflect the capabilities of the system itself, the interconnection and interdependence of its components; and external (integrating and coordinating), which define the relationship between the musical and performing training of higher education students and other components of professional training, their interaction and causal connections (Zh. Kartashova, 2020).

Musical and performing training of a future music teachers has the following regularities: it is conditioned by the needs of the spiritual development of society, the tasks of artistic and aesthetic education, cultural education, the requirements of the school curriculum "Art"; the correspondence of the content, forms, and methods of musical performance training to the level of development of pedagogical science and practice, and the content of musical-pedagogical activity; the interconnection of the goals, functions, content, and methods of musical performance activities of higher education students, which determine the quality of the above-mentioned training.

Music teachers (G. Karas, V. Labunets, L. Martyniuk, etc.) quite rightly emphasize that the main goal of musical and performing activity is a deep penetration into the content of works, the achievement and transmission of what constitutes the spiritual world of a composer, his understanding of reality. The disclosure of the content of a musical work, according to the scientists, is impossible without finding the necessary sound, which is ensured by the close relationship of musical and auditory representations with the entire system of performing knowledge, skills, and abilities. The images created by a composer, in the performing embodiment, are determined by a performer's worldview, their creative manner, temperament, imagination, taste, and level of skill. As a result, the performing artistic image, with which listeners' evaluation of the work is largely connected, acquires an independent meaning in a performer's mind, since it may reveal such values that were not in the original image.

As O. Shchelokova points out, interpretative and pedagogical mastery fully sets high demands on their professional activity, and the formation of such quality requires the application of a set of effective methods and pedagogical techniques that ensure the success of this process. We understand this exploratory process as the "transformation" of

artistic experience into a new formation – artistic and pedagogical knowledge, through which objective concepts of a work of art are combined with the corresponding experience of students, contributing to the activation of creative potential and the liberation of the “deep layers” of their worldview (O. Shchelokova, 2023).

The process of performing creativity is not only an act of embodying a composer’s idea, but also the creation of one’s own performing interpretation. In this context, the degree of relative independence of the creative activity of a musician-performer is determined by the norms of musical life of each era, which are enshrined in the relevant musical and aesthetic theories. Thus, the activity of a musician-performer as a creative personality reveals the extent to which they have mastered the musical culture of society. If we approach the performance, the result of which is a musician’s reproduction of the values of culture of society, then this means that the performer is “a creative personality, a son of their era, culture, and people” (Z. Lastovetska-Solanska, 2024).

The recognition and establishment of the meaning structure of musical works is ensured by phenomenological reflection, which we define as a prerequisite for professional self-improvement. In particular, on the example of revealing the factors of the meaning of a musical work by future teachers, its differences and connections between components, determine its meaning precisely as it is perceived and understood by the learners themselves. To realize the meaning of a musical work in this context means: a performer’s grasp of certain ways of understanding art; deepening their understanding based on the exploration of new cognitive fields within existing art theories. Thus, new opportunities for self-knowledge and self-identification by means of phenomenological reflection open up for the consciousness of future music teachers. In the new meaning orientation, the professional actions of a future music teacher regarding the determination of the role of a musical work acquire a new direction, as well as the vision of the meaning of shaping their own professional culture through the experience of spiritual-aesthetic feelings.

It can be argued that musical performance activity, as the foundation of a holistic music-pedagogical process, has an impact and

contributes to the formation of personal qualities of a teacher-musician, particularly in professional self-development and self-improvement, and serves as a universal means of engaging with cultural and artistic values. In the context of the professional development of a teacher-musician, musical performance activity is understood as the manifestation of the artistic and meaningful essence of a work, and the emotional embodiment of a musical image through the implementation of the author’s value determinants. Artistic interpretation of musical works is an important mechanism for the professional development of a teacher within the framework of musical performance training.

As a result, the cognitive component and overall intellectualization in the musical performance process are enhanced, and a teacher’s consciousness is enriched with developed systems of representations and concepts related to specific performance material.

We consider it appropriate, in the current conditions of the development of higher artistic education, to implement a transprofessional approach in professional training, which implies multidimensionality, interdisciplinarity, and future teachers’ readiness to acquire and perform a wide range of activities in the future; the synthesis of knowledge from various scientific fields. Therefore, it is precisely in artistic education that transprofessional renewal of the system for training students can become highly productive (I. Glazunova, 2024).

In this context, we turn to the scientific views of H. Padalka, who emphasizes the need to expand the functional dimensions of the future activities of students, capable of flexible adaptation to the demands of the present. The concept of “transprofession” is rightly introduced into the scientific and pedagogical context, providing an understanding of a learner’s cognitive activity, which is the result of the combination of competencies formed in various specialized fields of artistic and pedagogical activity, and the ability of the future teacher to perform a wide range of actions (H. Padalka, 2004).

Thus, the essence of professional training is seen in its transprofessional renewal, integrity, systematicity, integrativeness, interdisciplinarity, interdependence of all structural components,

interaction with different types, genres, styles, and directions of art, as well as musical works that have become history and pave their way to the consciousness and historical memory of humanity. In this way, the cognitive component and overall intellectualization in the musical-performing process will be enhanced, reflective thinking will be formed and the “self-concept” of the musical work will be created in a performer’s consciousness, which, in turn, will ensure future music teachers’ professional self-improvement and self-development.

**Conclusions.** Thus, the essence of the concept of “future music teacher’s professional self-improvement” in philosophical, psychological and pedagogical aspects is revealed; the author’s interpretation of this personal phenomenon is given, and the relationship between professional self-improvement and a teacher’s professional culture is shown. Future music teachers’

professional training, in which professional self-improvement occupies a dominant place as an integrating activity, acquires a new content, and is characterized by cultural multidirectionality, transprofessional nature, and interdisciplinary. It is focused on a student’s spiritual, cognitive and value-based activity, the development of their ability for socio-cultural action, the formation of a holistic personality of a teacher-musician, capable of professional self-improvement through the development of motivational and reflective stimuli.

**The prospects for further research and recommendations.** The direction of further scientific research will focus on a comparative analysis of the experience of forming professional self-improvement of future teachers-musicians in different countries with an emphasis on identifying the value orientations of their professional training.

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## ОБҐРУНТУВАННЯ СУТНОСТІ ПРОФЕСІЙНОГО САМОВДОСКОНАЛЕННЯ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА У ПРОЦЕСІ ФАХОВОЇ ПІДГОТОВКИ

У статті досліджується проблема професійного самовдосконалення вчителя музичного мистецтва, яке у нових соціокультурних умовах, де культура і цінності набувають пріоритетного значення, виступає головним чинником у становленні професійної зрілості майбутнього фахівця. Розкрито сутність поняття «професійне самовдосконалення вчителя музичного мистецтва» у філософському, психологічному і педагогічному аспектах, дана авторська інтерпретація цього особистісного феномену, розкрито взаємозв'язок професійного самовдосконалення і професійної культури вчителя. Доведено, що фахова підготовка майбутнього вчителя музичного мистецтва, в якій професійне самовдосконалення займає домінантне місце як інтегруюча якість, набуває нового змісту, характеризується культурною багатовекторністю, трансфесійністю, міждисциплінарністю, цілісністю, передбачає діалогічне спілкування з різними видами, жанрами, стилями і напрямками мистецтва, музичними творами, які стали історією. Показано, що у такий спосіб буде посилюватися когнітивна складова і загальна інтелектуалізація у музично-виконавському процесі, формуватися рефлексивне мислення і створюватися у свідомості виконавця «Я-концепція» музичного твору, що в комплексі забезпечить професійне самовдосконалення і саморозвиток майбутнього вчителя музичного мистецтва.

**Методи дослідження.** Для досягнення мети були застосовані наукові методи, які створюють своєрідну методіку обраного дослідження, а саме: аналітичні щодо вивчення наукового фонду; індуктивно-дедуктивний і узагальнення у розкритті сутнісних характеристик досліджуваного педагогічного явища, його закономірностей функціонування та розвитку; метод моделювання у створенні моделі фахової підготовки майбутніх учителів музичного мистецтва.

**Мета і завдання статті.** Метою статті є обґрунтування сутності і змісту професійного самовдосконалення майбутніх учителів музичного мистецтва в контексті сучасних концепцій; визначення таких ключових понять дослідження як «професійне самовдосконалення», «самовиховання», «саморозвиток», «професійна самореалізація», «професійна культура»; виявлення ціннісних пріоритетів фахової підготовки вчителів-музикантів як головного чинника їх професійного самовдосконалення.

**Результати.** Удосконалено теорію професійного самовдосконалення майбутніх учителів музичного мистецтва, завдяки обґрунтуванню теоретичних положень щодо зазначеного особистісного феномену; виявленні особливості фахової підготовки, яка характеризується культурною багатовекторністю, трансфесійністю, міждисциплінарністю, в якій акцентується увага на музично-виконавській та інтерпретаційній діяльності, що вплине на формування і розвиток професійного самовдосконалення вчителя-музиканта.

У висновках зазначається, що поняття фахова підготовка стає дієвим засобом формування професійного самовдосконалення майбутнього вчителя-музиканта, яка потребує переосмислення і оновлення в нових соціокультурних умовах; гуманістична парадигма представляє теоретико-методологічне підґрунтя формування стратегії фахової підготовки учителя, визначаючи її зміст і технології. Пріоритетне значення у фаховій підготовці займає музично-виконавська діяльність, яка передбачає визнання й усталення смислової структури музичних творів, забезпечується феноменологіч-

ною рефлексією, яка визнається передумовою професійного самовдосконалення вчителя. Розглядаємо поняття «професійна культура» як засадниче у розкритті сутнісних характеристик професійного самовдосконалення вчителя-музиканта як особистісного феномену, що вплине на подальший професійний саморозвиток і самореалізацію митця.

**Ключові слова:** професійне самовдосконалення, самовиховання, саморозвиток, професійна самореалізація, професійна культура, фахова підготовка.