

8. Radul, V.V., Krasnoshchok, I.P., Lebedyk, I.V. (2009). Doslidzhennya osoblyvostey samorealizatsiyi osobystosti. [Research into the features of individual self-realization]: monograph. K.: «Imeks-LTD». 352 p [in Ukrainian]

9. Radul, V.V. (2012). Samorealizatsiya osobystosti yak kryterial'na kharakterystyka yiyi sotsial'noyi zrilosti [Self-realization of the personality as a criterion characteristic of its social maturity]. Theoretical and methodological problems of raising children and students. Issue 16, No. 1. S. 248–260 [in Ukrainian]

10. Filonenko, O.V. (2019). Formuvannya hotovnosti maybutnikh vykladachiv zakladu vyshchoyi osvity do profesiynoyi samorealizatsiyi [Formation of readiness of future teachers of higher education institutions for professional self-realization]. Scientific Bulletin of the Mykolaiv National University named after V.O. Sukhomlynsky. No. 2 (65). S. 314–318. [In Ukrainian]

12. Arbaugh, J.B., Cleveland-Innes, M., Diaz, S.R., Garrison, D.R., Ice, P., Richardson, J.C., Swan, K. (2008). Rozrobka instrumentu «Spil'nota doslidnykiv» [Developing a Community of Inquiry instrument]: Testing a measure of the Community of Inquiry framework using a multi-institutional sample. The Internet and Higher Education. Vol. 11. No. 3–4. P. 133–136. [in English]

13. Garrison, D.R., Anderson, T., Archer, W. (2000). Krytychne doslidzhennya v tekstovomu seredovyshchi [Critical inquiry in a text-based environment]: Computer conferencing in higher education. The Internet and Higher Education. Vol. 2. No. 2–3. P. 87–105. [in English]

14. Kember, D., Leung, D.Y.P., Jones, A., Loke, A.Y., McKay, J. et al. (2000). Rozrobka ankety dlya vymiryuvannya rivnya refleksyvnoho myslennya [Development of a questionnaire to measure the level of reflective thinking]. Assessment & Evaluation in Higher Education. Vol. 25. No. 4. S. 381–395. [in English]

15. Kuziutichev, S., Ternavska, T., Shaumian, O., Surkova, K., Chornohlazova, N., Tsumarieva, N. (2025). Navhatsiya liderstva u virtual'niy osviti: vyklyky ta mozhlyvosti dlya samorealizatsiyi universytet-s'kykh vykladachiv v onlayn-

navchanni [Navigating Leadership in Virtual Education: Challenges and Opportunities for University Educators' Self-Realization in Online Teaching]. International Journal of Organizational Leadership. Vol. 14 (Special Issue). P. 342–354. [in Ukrainian]

16. Moore, M.G., Kearsley, G. (2011). Dystantsiynna osvita: systemnyy pohlyad na onlayn-navchannya [Distance Education: A Systems View of Online Learning]. 3rd ed. Belmont: Cengage Learning. 361 p. [in English]

17. Pintrich, P.R., Smith, D.A.F., Garcia, T., McKeachie, W.J. A. (1991). osibnyk z vykorystannya opytuval'nyka motyvovanykh stratehiy navchannya (MSLQ) [Manual for the Use of the Motivated Strategies for Learning Questionnaire (MSLQ)]. Ann Arbor: University of Michigan. 76 p. [in English]

18. Pulakos, E.D., Arad, S., Donovan, M.A., Plamondon, K.E. (2000). Adaptyvnist' na robochomu misti: Rozrobka taksonomiyi adaptyvnoyi produktyvnosti [Adaptability in the workplace: Development of a taxonomy of adaptive performance]. Journal of Applied Psychology. Vol. 85. No. 4. P. 612–624. [in English]

ВІДОМОСТІ ПРО АВТОРА

КУЗИЮТИЧЕВ Сергій – аспірант Української державної льотної академії.

Наукові інтереси: діагностика самореалізації майбутніх викладачів вищої школи в умовах дистанційного навчання: критерії та методика.

INFORMATION ABOUT THE AUTHOR

KUZIUTICHEV Sergey – Phd Student Ukrainian State Flight Academy.

Scientific interests: diagnostics of self-realization of future higher education teachers in distance learning conditions: criteria and methodology.

Стаття надійшла до редакції 19.03.2026 р.

Стаття прийнята до друку 29.03.2026 р.

UDC 378.011.3-051:784.087.68

DOI: 10.36550/2415-7988-2026-1-223-671-676

ISSN 2415–7988 (Print) ISSN 2521–1919 (Online)

ЧЕНЬ Сяюй –

аспірант кафедри музичного мистецтва і хореографії
Державного закладу «Південноукраїнський
національний педагогічний університет імені К. Д. Ушинського»
ORCID: <https://orcid.org/0009-0000-8807-7579>
e-mail: henxuaoyuua@icloud.com

МЕТОДОЛОГІЧНІ ЗАСАДИ ФОРМУВАННЯ ВИКОНАВСЬКОЇ АВТОНОМІЇ СТУДЕНТІВ-БАКАЛАВРІВ МУЗИЧНОГО МИСТЕЦТВА У ПРОЦЕСІ ВОКАЛЬНО-ХОРОВОЇ ПІДГОТОВКИ

У статті здійснено теоретичне обґрунтування сутності виконавської автономії майбутніх бакалаврів музичного мистецтва та визначено методологічні засади її формування у процесі вокально-хорової підготовки.

Виконавська автономія визнається необхідною передумовою професійного становлення студентів бакалаврату в галузі музичної освіти як самостійної, рефлексивної та творчо активної особистості, здатної до ефективного здійснення вокально-хорової практики та організації художньо-освітнього процесу.

Мета статті – теоретичне обґрунтування виконавської автономії як інтегративної професійної якості майбутніх бакалаврів музичного мистецтва та визначення методологічних засад її формування у процесі вокально-хорової підготовки.

На основі аналізу українських і зарубіжних наукових джерел уточнено сутність поняття автономії як здатності особистості до самостійного визначення цілей, прийняття рішень та регуляції власної діяльності на засадах внутрішньої мотивації, ціннісних орієнтацій і професійного досвіду.

Визначено специфіку прояву виконавської автономії у диригентсько-хоровій діяльності, яка полягає у поєднанні індивідуально-виконавських і колективно-комунікативних форм музичної взаємодії, необхідності узгодження власної інтерпретаційної позиції з художнім задумом твору, а також здатності до організації й керування колективним виконавським процесом.

Обґрунтовано методологічні засади формування виконавської автономії, що ґрунтуються на системно-інтегративному, рефлексивному, синергійному, самопроектувальному та інноваційно-творчому підходах, які у взаємодії забезпечують цілісність, динамічність і особистісну спрямованість професійного становлення майбутнього фахівця. Окреслено систему педагогічних принципів, що конкретизують зазначені підходи у практиці вокально-хорової підготовки та сприяють переходу від зовнішньо керованого навчання до самостійної, рефлексивно організованої виконавської діяльності.

Ключові слова: виконавська автономія; вокально-хорова підготовка; майбутній бакалавр музичного мистецтва; інтерпретаційна діяльність; рефлексія; саморегуляція; методологічні підходи; музична освіта.

CHEN Xiaoyu –

PhD student at the Department of Music Art and
Choreography State institution «South Ukrainian
National Pedagogical University named after K. D. Ushynsky»
ORCID: <https://orcid.org/0009-0000-8807-7579>
e-mail: henxuaoyuua@icloud.com

METHODOLOGICAL FOUNDATIONS OF FORMING PERFORMING AUTONOMY OF BACHELOR'S STUDENTS OF MUSIC IN THE PROCESS OF VOCAL AND CHORAL TRAINING

The article provides a theoretical substantiation of the essence of performing autonomy of Bachelor's students of music and identifies the methodological foundations for its formation in the process of vocal and choral training.

Performing autonomy is regarded as a necessary precondition for the professional development of undergraduate students in music education as independent, reflective, and creatively active individuals capable of effectively engaging in vocal and choral practice and organising the artistic and educational process.

The aim of the article is to provide a theoretical substantiation of performing autonomy as an integrative professional quality of Bachelor's students of music and to determine the methodological foundations for its formation in the process of vocal and choral training.

Based on the analysis of Ukrainian and international scholarly sources, the essence of autonomy has been clarified as the individual's ability to independently set goals, make decisions, and regulate their own activity on the basis of intrinsic motivation, value orientations, and professional experience.

The specific features of performing autonomy in conducting and choral activity are defined. These include the combination of individual performing and collective communicative forms of musical interaction, the need to coordinate one's own interpretative position with the artistic concept of the work, as well as the ability to organize and manage the collective performing process.

The methodological foundations for forming performing autonomy are substantiated. They are based on systemic-integrative, reflective, synergetic, self-projecting, and innovative-creative approaches, which in their interaction ensure the integrity, dynamism, and personal orientation of the professional development of a Bachelor's student of music as a future specialist. A system of pedagogical principles is outlined, specifying these approaches in the practice of vocal and choral training and facilitating the transition from externally guided learning to independent, reflectively organized performing activity.

Key words: *performing autonomy; vocal and choral training; Bachelor's student of music; interpretative activity; reflection; self-regulation; methodological approaches; music education.*

Problem Statement and Justification of the Relevance of the Issue. The relevance of developing performing autonomy in future Bachelor's students of music is determined by the growing societal demand for professionals who are capable not only of carrying out high-quality music-pedagogical activity, but also of demonstrating mature performance skills, artistic and interpretative independence, and the ability to exert a communicative and personal influence on listeners' perception.

The development of future Bachelor's students' capacity for vocal and choral activity, as well as for leading choral ensembles, constitutes an important aspect of their comprehensive professional training, since choral art occupies a significant place in the cultural life of society. Its popularity is largely determined by its accessibility both to listeners and to participants in choral groups – singers of different age categories and levels of musical education. This explains the considerable potential of vocal and choral practice in shaping individuals' spiritual values, enriching their artistic outlook, refining their aesthetic taste, developing their emotional intelligence, and fostering their ability to perceive deeply the artistic ideas embodied in musical works.

In this context, the future Bachelor's student of music appears not only as a transmitter of musical knowledge and performance skills, but also as a bearer of artistic and pedagogical culture, capable of independently interpreting a musical work, making well-grounded interpretative decisions, organising students' vocal and choral activity, and directing it towards their personal, spiritual, and creative development. Therefore, performing autonomy should be regarded as an important professional quality of the future specialist, integrating vocal and technical preparedness, choral conducting competence, reflexivity, artistic thinking, communicative openness, and the capacity for creative self-realisation.

Analysis of Recent Research and Publications.

The issue of autonomy in learning and professional

activity has been addressed in the works of Ukrainian scholars, in particular O. Humankova and O. Mykhailova [3], T. Severina [9], and I. Chyzykova and A. Tokarieva [11], who consider autonomy as an individual's ability to organise independent activity and take responsibility for its outcomes.

The importance of achieving autonomy is also emphasised within the framework of self-determination theory, where autonomy, alongside competence and social relatedness, is interpreted as one of the basic psychological needs of the individual [14]. From this perspective, autonomy is an indispensable condition for full-fledged personal development, since it ensures the ability to act not under external pressure, but on the basis of consciously accepted goals and the capacity for self-organisation.

In the training of Bachelor's students of music, not only the general capacity for autonomous learning activity becomes important, but also its specific form – performing autonomy. Its presence is associated with the ability to independently analyse and study the musical text of a work, develop and implement one's own interpretative version, adopt a reflective, controlling and evaluative attitude towards one's performance actions and their self-correction, master the skills of emotional and volitional self-regulation, and develop professional leadership qualities as necessary components of vocal and choral practice [20].

In this sense, the formation of autonomy in the subjects of vocal and choral training correlates with the concept of self-regulated learning, the key components of which are planning, monitoring, and evaluation of one's own activity [21], as well as with studies of reflective and corrective strategies aimed at achieving a high level of performance and creative effectiveness [12; 13].

In Ukrainian music-pedagogical research, this issue is revealed through the categories of creative activity, individualisation, and subjectivity of performance activity, which creates a basis for understanding the

performing autonomy of Bachelor's students of music [1; 6; 8].

The works of V. Antoniuk, N. Koehn, O. Oleksiuk, H. Padalka and other researchers emphasise that, in the process of acquiring knowledge and performance skills, music students should become aware of themselves as active subjects of their own professional development, understand the dynamics of mastering performance skills and the prospects for their implementation in future practice and continuous creative self-improvement [1; 4; 5; 7]. For this purpose, it is advisable to transform educational methods by shifting the emphasis from learning under the direct guidance of the teacher to the organisation of independent creative inquiry aimed at forming one's own artistic identity, responsibility for achieving creative goals, and self-projecting professional growth [2; 6].

The Aim of the Article. The aim of the article is to provide a theoretical substantiation of performing autonomy as an integrative professional quality of Bachelor's students of music and to determine the methodological foundations for its formation in the process of vocal and choral training.

The scientific novelty of the article lies in clarifying the essence of performing autonomy of Bachelor's students of music as an integrative professional quality that combines motivational and value-based self-determination, interpretative independence, reflexive and self-regulatory capacity, and responsibility for artistic and pedagogical outcomes.

The practical significance of the study lies in the possibility of using the substantiated methodological approaches and pedagogical principles in organising vocal and choral, conducting, and independent creative work of Bachelor's students of music

The objectives of the article are:

- to clarify the essence of performing autonomy of Bachelor's students of music in the context of vocal and choral training;

- to determine the specific features of performing autonomy in the conducting and choral activity of Bachelor's students of music;

- to substantiate methodological approaches to the formation of performing autonomy of Bachelor's students of music as future choral conductors;

- to outline a system of pedagogical principles that ensure the implementation of the substantiated methodological approaches in the process of forming performing autonomy of Bachelor's students of music in vocal and choral training.

Presentation of the Main Research Material. The concept of autonomy in contemporary scientific and pedagogical discourse is considered as an individual's ability to independently determine goals, make decisions, and regulate their own activity on the basis of internally recognised values, knowledge, and experience. Thus, autonomy is not limited merely to the independent completion of educational tasks, but encompasses motivational readiness, the ability to forecast and plan, self-management, reflective self-assessment, self-correction, and the conscious application of optimal pedagogical technologies and technological-innovative resources in the process of professional self-realisation.

The essence of autonomy as an important aim of the educational process is quite widely represented in Ukrainian and international scholarly discourse. However, the specific features of the manifestation of performing

autonomy and the specificity of its formation in future musicians in the process of vocal and choral training have not yet received sufficient theoretical consideration.

In the context of vocal and choral pedagogy, performing autonomy acquires special significance, since the acquisition of vocal and conducting-choral skills requires mastery of a broad complex of artistic, musicological, and specialised professional knowledge, the formation of performance-technical skills, and the ability to apply them creatively in musical and communicative activity on the basis of motor-bodily, musical-auditory, emotional-volitional, and artistic-semantic self-regulation.

Certain aspects of autonomy in vocal and choral training are considered in studies devoted to the formation of independent music-making skills, based on a complex of personal and professional achievements, including acquired musicological knowledge, auditory experience, developed artistic and musical thinking, the ability for reflection, self-assessment, and continuous professional self-improvement [2; 10].

In contemporary studies in the field of music education, the concept of autonomy is increasingly considered not only as a student's ability to work independently, but as a fundamental professional and personal quality that encompasses motivational self-determination, reflective self-management, and interpretative and creative effectiveness. From the perspective of self-determination theory, autonomy is associated with intrinsic motivation, a sense of agency, and the ability to act on the basis of consciously accepted goals. In music education, this position is specified in studies that demonstrate the significance of facilitative pedagogical support based on the principles of autonomy-supportive teaching and its contribution to increasing motivation, engagement, and awareness in musical practice [13; 14].

Thus, in the professional dimension, autonomy is specified as an integral professional quality manifested in the ability to make independent decisions within the chosen activity, to search for and select methods of action in a conscious and responsible way, to reflectively evaluate one's effectiveness, and to strive for continuous self-development and self-improvement. A person who has achieved professional autonomy, alongside possessing a certain body of knowledge and skills, is characterised by developed professional thinking, the ability to act in conditions of variability and uncertainty, to take responsibility for the results of their own activity, and to correct their actions in a timely manner on the basis of analysis of the achieved result.

As G. López-Íñiguez and D. Bennett note, it is important to take into account that autonomy does not mean the subject's isolation from external influences or complete independence from the educational, professional, or cultural environment. On the contrary, it presupposes an active and responsible position of the individual in interaction with this environment, the ability to critically comprehend the proposed models, norms, and requirements, to accept, transform, or creatively apply them in accordance with specific tasks of activity. Therefore, as the researchers rightly argue, musicians' autonomy develops through educational experience that encourages reflection, action, and responsibility for the quality of one's learning actions [17].

In the sphere of musical art, the autonomy of the specialist acquires particular specificity, determined by

the artistic and creative nature of musical performance. The autonomy of a specialist musician is manifested in the ability to independently comprehend a musical work, to form an artistically convincing interpretative concept, to exercise auditory, bodily-performative, and artistic-semantic self-control, and to correlate one's own performance decisions with the genre and stylistic features of the work, the author's text, the historical and cultural context, and the performing tradition. From this perspective, the musician's autonomy is not an absolute freedom of arbitrary interpretation of musical material, but culturally conditioned and professionally responsible independence realised within the artistic logic of the work and the norms of musical, including performing, style.

In the structure of professional training of future specialists in musical art, one of the important manifestations of autonomy is its achievement in performance and interpretative activity. In this context, performing autonomy reflects the ability for independent, reflectively regulated, and artistically grounded interpretation of the figurative and semantic content of musical works in accordance with their genre and stylistic, intonational, and structural characteristics. Within the increasing attention to autonomous learning, its achievement is considered as an integral result of the interaction between reflective awareness, the ability for independent cognitive and creative activity, and the development of professional competences necessary for full-fledged conducting and choral activity. Thus, it is necessary to take into account the complex individual and collective nature of conducting and choral activity, the dichotomy of which lies in the fact that the specialist must convey their own creative intentions through the performance of the choral ensemble.

Particularly important is the achievement of interpretative autonomy by future choral conductors, which is based on the ability to independently construct the artistic concept of a choral work and to correlate their individual vision both with the composer's text and relevant stylistic norms, and with the communicative and creative situation that arises during rehearsals and concert performances. Thus, a future choral conductor must be able to independently analyse the score, freely navigate the intonational features of all choral parts and reproduce them vocally, identify intonational, timbral, ensemble, dynamic, and articulatory challenges for the choir, predict possible difficulties in their realisation, organise the rehearsal process, evaluate the quality of choral sound, and promptly adjust it in accordance with the artistic goal.

Studies by K. Fujimoto, Y. Uesaka, G. López-Íñiguez, and G. McPherson emphasise that the development of interpretative autonomy is either facilitated or hindered by the nature of pedagogical interaction, specific learning experiences, and the degree of freedom granted to the student in the process of working on repertoire [16; 17; 18]. Its manifestation enables the specialist to convincingly substantiate and implement their artistic intentions in conducting practice with choir singers and, when necessary, with the accompanist, as well as to demonstrate performing will and achieve artistic suggestiveness in concert performance [4; 15].

Thus, in the context of choral conducting training of Bachelor's students of music, performing autonomy should be interpreted as an integrative professional quality that combines motivational and value-based self-determination, responsibility for artistic and pedagogical outcomes, interpretative independence, reflexive and self-

regulatory capacity in managing one's performance activity, and the ability for creative interaction both with participants in the musical performance process and with the audience.

The formation of performing autonomy of Bachelor's students of music in the process of vocal and choral training should be based on a solid methodological foundation. Its key components include the integration of systemic-integrative, synergetic, self-projecting, reflective, and innovative-creative approaches, the interaction of which ensures the integrity, dynamism, and personal orientation of the professional development of the modern specialist.

The significance of the systemic-integrative approach lies in the fact that performing autonomy is considered as a complex integrative formation that emerges through the interaction and interpenetration of different components of professional training—vocal-phonatory, conducting and choral, interpretative, communicative, reflective, and pedagogical. This approach makes it possible not only to define the structure of the phenomenon but also to substantiate the mechanisms of its formation as a result of integrating various types of musical performance and pedagogical activity [1; 7; 15; 19].

The reflective approach plays a key role in the formation of performing autonomy, as it ensures the student's awareness of their own activity, its results, and ways of improvement. In contemporary research in music education, reflection is considered a central mechanism of self-regulated learning, ensuring the cyclical model of "planning – performance – evaluation" and contributing to the development of interpretative independence [18; 21].

Reflective awareness acts as an internal analytical and cognitive-evaluative mechanism that enables the student to analyse their own performance actions, compare them with artistic goals, identify the causes of difficulties, and determine ways of further correction. In this sense, the reflective approach ensures the transition from external teacher evaluation to internal self-control and self-regulation of performance activity [18; 21].

The synergetic approach emphasises that autonomy is formed not as an individually isolated quality, but as the result of open interaction among personal, social, and communicative-pedagogical factors. In vocal and choral training, this involves the interaction of Bachelor's students of music with the teacher, accompanist, choir, musical text, and audience, as well as the gradual expansion of opportunities for creative choice in solving interpretative and performance tasks [4; 13; 15].

The self-projecting approach determines the student's orientation towards the conscious construction of their own trajectory of professional development. Its integrated nature is manifested in the combination of various types of activity – educational, cognitive, transformative, communicative, and creative. In the process of vocal and choral training, self-projecting activity contributes to the growth of cognitive engagement, the formation of a research-oriented type of thinking, and the development of analytical, prognostic, and organisational functions of professional activity [6; 21].

Moreover, project-based activity has not only a developmental but also a constructive and organisational function, involving purposeful planning, defining expected outcomes, selecting means for achieving them, and presenting the created product. Participants in project

activity master integrated and variable forms of creative activity, learn to work systematically, solve complex tasks, interact with others, take responsibility for outcomes, and use innovative information and communication technologies [6; 12].

The value of the innovative-creative approach lies in its ability to integrate modern pedagogical technologies, including problem-based and research-oriented methods, modelling of performance situations, and the effective use of digital tools [12]. These create conditions for independent decision-making in a variable educational environment.

Among the most commonly used tools are:

- audio and video recording of performance followed by reflective analysis;
- acoustic and intonation analysis software (spectrograms with visualisation of sound quality);
- digital notation software and interactive scores for comprehensive study of choral works;
- online platforms for distance interaction and collective music-making;
- neuro-oriented digital programmes designed to train rhythm, intonation, musical memory, and provide reflective feedback.

Thus, digital tools facilitate self-control and self-correction, enable learning at an individual pace, support the construction of individual professional development trajectories, and activate students' creative agency, their ability to independently develop artistic concepts and justify interpretative decisions [12; 18].

The system of pedagogical principles includes:

- interdisciplinary coordination;
- multimodality of pedagogical influence;
- stage-concentric organisation of independent work;
- integration of individual and collective activity;
- reflective cyclicity;
- autonomy-supportive teaching;
- artistic-semantic dominance;
- subjectivity of performance activity.

Conclusions and Prospects for Further Research.

Thus, performing autonomy of Bachelor's students of music in the process of vocal and choral training is an integrative professional quality that combines independence of artistic thinking, interpretative maturity, reflexivity, responsibility, and the capacity for continuous self-improvement.

Its formation requires a comprehensive methodological framework integrating systemic, reflective, synergetic, self-projecting, and innovative approaches.

Further research should focus on substantiating pedagogical conditions for the development of performing autonomy in vocal and choral training.

СПИСОК ДЖЕРЕЛ

1. Антонюк В. Г. Вокальна педагогіка (сольний спів): підручник для музичних ВНЗ. Київ : Видавель Бихун Ю. В., 2017. 218 с.
2. Бянь Наньнань. Концептуальні та методичні засади формування здатності майбутніх магістрів музичного мистецтва до вокально-виконавської саморегуляції. *Південноукраїнські мистецькі студії*. 2025. № 3. С. 13–22. DOI: <https://doi.org/10.24195/artstudies.2025-3.2>
3. Гуманкова О. В., Михайлова О. В. Розвиток навчальної автономії студентів як чинник формування професійної компетентності майбутнього вчителя. *Педагогічні науки*. 2021. № 97. С. 45–51.

4. Кьон Н., Дорош М. Специфіка художньо-комунікативної діяльності хорового диригента. *Матеріали і тези XI Міжнародної конференції молодих учених та студентів «Музична та хореографічна освіта в контексті культурного розвитку суспільства»* (22–24 жовтня 2025 р.). Одеса : ПНПУ ім. К. Д. Ушинського, 2025. С. 03–107. URL: <http://dspace.pdpu.edu.ua/handle/123456789/23918>

5. Лю Чжиго. Теоретико-методологічні засади вокально-педагогічного саморозвитку майбутніх викладачів. *Південноукраїнські мистецькі студії*. 2025. № 2(9). С. 24–31. DOI: <https://doi.org/10.24195/artstudies.2025-2.4>

6. Новська О. Методика самопроєктування фахового розвитку майбутніх учителів музичного мистецтва. *Наука і освіта*. 2016. Вип. 10. С. 52–58.

7. Олексюк О. М. Vocation and career choice in higher art education. *Музичне мистецтво в освітнологічному дискурсі*. 2022. № 7. С. 4–9. DOI: <https://doi.org/10.28925/2518-766X.2022.71>

8. Падалка Г. М. Педагогіка мистецтва: теорія і методика викладання мистецьких дисциплін. Київ : Освіта України, 2008. 274 с.

9. Северіна Т. М. Формування автономії студентів у позааудиторній діяльності. *Актуальні питання гуманітарних наук*. 2018. Вип. 20(3). С. 112–118.

10. Толстова Н. Реалізація педагогічних умов формування готовності майбутніх учителів музики до фахового самовдосконалення у процесі навчання співу. *Наука і освіта*. 2016. № 6/CXXXVII. С. 34–40. DOI: <https://doi.org/10.24195/2414-4665-2016-6-8>

11. Чижикова І. В., Токарева А. В. Розвиток навчальної автономії студентів у сучасному освітньому середовищі. *Інноваційна педагогіка*. 2024. №67(2). С. 215–220.

12. Biasutti M. Technology and music education: Pedagogical strategies. *Music Education Research*. 2018. Vol. 20(2). P. 197–211. DOI: <https://doi.org/10.1080/14613808.2017.1404556>

13. Bonneville-Roussy A., Evans P. The support of autonomy, motivation, and music practice in university music students: A self-determination theory perspective. *Psychology of Music*. 2025. DOI: <https://doi.org/10.1177/03057356241296109>

14. Deci E. L., Ryan R. M. The “what” and “why” of goal pursuits: Human needs and the self-determination of behavior. *Psychological Inquiry*. 2000. Vol. 11(4). P. 227–268.

15. Durrant C. Choral conducting: Philosophy and practice. New York : Routledge, 2003. 240 p.

16. Fujimoto K., Uesaka Y. Students' autonomy and self-regulated learning in music education. *Frontiers in Psychology*. 2024. Vol. 15. Article 1368074. DOI: <https://doi.org/10.3389/fpsyg.2024.1368074>

17. López-Íñiguez G., Bennett D. A lifespan perspective on musicians' identity development. *Music Education Research*. 2021. Vol. 23(2). P. 133–146. DOI: <https://doi.org/10.1080/14613808.2021.1880798>

18. López-Íñiguez G., McPherson G. E. Self-regulation and music learning: A systematic review. *Psychology of Music*. 2020. Vol. 48(1). P. 3–24. DOI: <https://doi.org/10.1177/0305735619873353>

19. Nikolai H. Y., Lynenko A. F., Koehn N. G., Boichenko M. Interdisciplinary coordination in historical-theoretical and music-performing training of future musical art teachers. *Journal of History Culture and Art Research*. 2020. Vol. 9(1). P. 225–235. DOI: <http://dx.doi.org/10.7596/taksad.v9i1.2434>

20. Poggi I. Music and leadership: The choir conductor's multimodal communication. In: Stam G., Ishino M. (eds.). *Integrating gestures: The interdisciplinary nature of gesture*. Amsterdam : John Benjamins Publishing Company, 2011. P. 341–354. DOI: <https://doi.org/10.1075/gs.4.31pog>

21. Zimmerman B. J. Becoming a self-regulated learner: An overview. *Theory Into Practice*. 2002. Vol. 41(2). P. 64–70.

REFERENCES

1. Antoniuk, V. H. (2017). *Vokalna pedahohika (solnyi spiv)* [Vocal pedagogy (solo singing)] : pidruchnyk dlia muzychnykh VNZ. Kyiv : Vydavets Bykhun Yu. V. 218 s. [in Ukrainian]

2. Bian, Nannan. (2025). Kontseptualni ta metodychni zasady formuvannia zdatnosti maibutnikh mahistriv muzychnoho mystetstva do vokalno-vykonavskoi samorehuliatcii [Conceptual and methodological foundations for forming future masters of musical art's ability for vocal-performing self-regulation]. *Pivdenoukrainski mystetski studii*. № 3. S. 13–22. DOI: <https://doi.org/10.24195/artstudies.2025-3-2> [in Ukrainian]

3. Humankova, O. V., & Mykhailova, O. V. (2021). Rozvytok navchalnoi avtonomii studentiv yak chynnyk formuvannia profesiinoi kompetentnosti maibutnoho vchyтеля [Development of students' learning autonomy as a factor in forming the professional competence of a future teacher]. *Pedahohichni nauky*. №97. S. 45–51. [in Ukrainian]

4. Koehn, N., & Dorosh, M. (2025). Spetsyfika khudozhno-komunikativnoi diialnosti khorovoho dyryhenta [Specificity of the artistic and communicative activity of a choral conductor]. *Materialy i tezy XI Mizhnarodnoi konferentsii molodykh uchennykh ta studentiv "Muzychna ta khoreohrafichna osvita v konteksti kulturnoho rozvytku suspilstva"* (22–24 zhovtnia 2025 r.). Odesa : PNPu im. K. D. Ushynskoho. S. 103–107. URL: <http://dspace.pdpu.edu.ua/handle/123456789/23918> [in Ukrainian]

5. Liu, Zhigo. (2025). Teoretyko-metodolohichni zasady vokalno-pedahohichnoho samorozvytku maibutnikh vykladachiv [Theoretical and methodological foundations of vocal-pedagogical self-development of future teachers]. *Pivdenoukrainski mystetski studii*. № 2(9). S. 24–31. DOI: <https://doi.org/10.24195/artstudies.2025-2-4> [in Ukrainian]

6. Novska, O. (2016). Metodyka samoproektuvannia fakhovoho rozvytku maibutnikh uchyteliv muzychnoho mystetstva [Methods of self-designing professional development of future music teachers]. *Nauka i osvita*. №10. S. 52–58. [in Ukrainian]

7. Oleksiuk, O. M. (2022). Vocation and career choice in higher art education. *Muzychne mystetstvo v osvitolohichnomu diskursi*. №7. S. 4–9. DOI: <https://doi.org/10.28925/2518-766X.2022.71> [in Ukrainian]

8. Padalka, H. M. (2008). Pedahohika mystetstva: teoriia i metodyka vykladannia mystetskykh dystyplin [Pedagogy of art: Theory and methodology of teaching artistic disciplines]. *Kyiv : Osivta Ukrainy*. 274 s. [in Ukrainian]

9. Severina, T. M. (2018). Formuvannia avtonomii studentiv u pozaaudytornii diialnosti [Formation of students' autonomy in extracurricular activity]. *Aktualni pytannia humanitarnykh nauk*. 20(3). S.112–118. [in Ukrainian]

10. Tolstova, N. (2016). Realizatsiia pedahohichnykh umov formuvannia hotovnosti maibutnikh uchyteliv muzyky do fakhovoho samovdoskonalennia u protsesi navchannia spivu [Implementation of pedagogical conditions for forming future music teachers' readiness for professional self-improvement in the process of vocal training]. *Nauka i osvita*. 6/CXXXXVII. S. 34–40. DOI: <https://doi.org/10.24195/2414-4665-2016-6-8> [in Ukrainian]

11. Chyzykova, I. V., & Tokarieva, A. V. (2024). Rozvytok navchalnoi avtonomii studentiv u suchasnomu osvitnomu seredovyshchi [Development of students' learning autonomy in the modern educational environment]. *Innovatsiina pedahohika*. 67(2). S. 215–220. [in Ukrainian]

12. Biasutti, M. (2018). Technology and music education: Pedagogical strategies. *Music Education Research*. 20(2).

P. 197–211. DOI: <https://doi.org/10.1080/14613808.2017.1404556> [in English]

13. Bonneville-Roussy, A., & Evans, P. (2025). The support of autonomy, motivation, and music practice in university music students: A self-determination theory perspective. *Psychology of Music*. DOI: <https://doi.org/10.1177/03057356241296109> [in English]

14. Deci, E. L., & Ryan, R. M. (2000). The “what” and “why” of goal pursuits: Human needs and the self-determination of behavior. *Psychological Inquiry*. 11(4). S. 227–268. [in English]

15. Durrant, C. (2003). *Choral conducting: Philosophy and practice*. New York : Routledge. 240 p. [in English]

16. Fujimoto, K., & Uesaka, Y. (2024). Students' autonomy and self-regulated learning in music education. *Frontiers in Psychology*, 15, Article 1368074. DOI: <https://doi.org/10.3389/fpsyg.2024.1368074> [in English]

17. López-Iñiguez, G., & Bennett, D. (2021). A lifespan perspective on musicians' identity development. *Music Education Research*. 23(2). P. 133–146. DOI: <https://doi.org/10.1080/14613808.2021.1880798> [in English]

18. López-Iñiguez, G., & McPherson, G. E. (2020). Self-regulation and music learning: A systematic review. *Psychology of Music*. 48(1). P. 3–24. DOI: <https://doi.org/10.1177/0305735619873353> [in English]

19. Nikolai, H. Y., Lynenko, A. F., Koehn, N. G., & Boichenko, M. (2020). Interdisciplinary coordination in historical-theoretical and music-performing training of future musical art teachers. *Journal of History Culture and Art Research*. 9(1). P. 225–235. DOI: <http://dx.doi.org/10.7596/taksad.v9i1.2434> [in English]

20. Poggi, I. (2011). Music and leadership: The choir conductor's multimodal communication. In G. Stam & M. Ishino (Eds.), *Integrating gestures: The interdisciplinary nature of gesture*. Amsterdam : John Benjamins Publishing Company. DOI: <https://doi.org/10.1075/gs.4.31pog> [in English]

21. Zimmerman, B. J. (2002). Becoming a self-regulated learner: An overview. *Theory Into Practice*. 41(2). P. 64–70. [in English]

ВІДОМОСТІ ПРО АВТОРА

ЧЕНЬ Сяююй – аспірант кафедри музичного мистецтва і хореографії Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського».

Наукові інтереси: методологічні засади формування виконавської автономії студентів-бакалаврів музичного мистецтва у процесі вокально-хорової підготовки.

INFORMATION ABOUT THE AUTHOR

CHEN Xiaoyu – PhD student at the Department of Music Art and Choreography South State institution «Ukrainian National Pedagogical University named after K. D. Ushynsky».

Scientific interests: methodological foundations of forming performing autonomy of bachelor's students of music in the process of vocal and choral training.

Стаття надійшла до редакції 19.03.2026 р.

Стаття прийнята до друку 29.03.2026 р.

УДК 37.013:613

DOI: 10.36550/2415-7988-2026-1-223-676-680

ISSN 2415–7988 (Print) ISSN 2521–1919 (Online)

ДОРОШЕНКО Владислав –

аспірант спеціальності 011 Освітні, педагогічні науки

Центральноукраїнського державного університету

імені Володимира Винниченка

ORCID: <https://orcid.org/0009-0008-2321-6708>

e-mail: vdoroshenko@cuspu.edu.ua