

SPECIFICITY OF THE PEDAGOGICAL ENVIRONMENT OF A HIGHER EDUCATIONAL INSTITUTION OF MUSICAL DIRECTION AND PEDAGOGICAL CHARACTERISTICS OF COGNITIVE FEATURES OF HIGHER EDUCATION APPLICANTS

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Abstract. This study examines the pedagogical environment of higher educational institutions in musical directions and the cognitive characteristics of students within such settings. Musical education, characterized by individual-focused pedagogy, deviates significantly from traditional, collective-oriented higher education systems. These differences highlight the necessity for specialized pedagogical approaches. The primary aim is to identify and analyze the specific pedagogical and cognitive characteristics within music education environments. Objectives include assessing the role of intrapsychic and interpsychic factors in shaping pedagogical interactions and exploring the implications for curriculum development and student engagement. The study employed a combination of literature review, pedagogical observation, documentary analysis, testing, experiments, and statistical methods to evaluate the unique aspects of music education environments. The research highlights the distinctiveness of the musical education environment, which prioritizes emotional engagement and individualized learning. Key findings reveal that music students often demonstrate heightened individualism, emotional reliance, and unique cognitive features shaped by their immersive creative environment. However, limited social interaction and conceptual thinking pose challenges to broader cognitive development. Despite this, over 90% of graduates pursue careers aligned with their specialized training. The pedagogical environment significantly influences the formation of cognitive and professional attributes. Interpersonal and environmental factors play a central role, with implications for fostering meaningful values in professional education. Further studies should focus on developing tailored pedagogical technologies that address the specific needs of music education systems. These technologies should integrate cognitive and emotional dimensions to enhance professional training outcomes while addressing identified gaps in social and conceptual development.

Keywords: pedagogical environment; educational environment; individual education; intrauretical and internal mental qualities.

JEL Classification: H10, I0, Y8

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Introduction. The sphere of musical education is a specific element of the national education system. Given this specificity and the internal content of the pedagogical environment, this phenomenon does not look quite organic within the framework of classical (regular) higher education, that higher education that is determined by state regulatory documents and for which a system of educational and methodological requirements has been created, aimed at pedagogical techniques and methods that are oriented towards group learning.

The reasons for this situation can be sought in the specificity of pedagogical forms and methods oriented towards individual learning (not to be compared with the individual approach in the system of general higher professional education). An educational institution of a professional musical orientation is a special educational pedagogical environment, oriented primarily towards individual and only then towards collective creative activity. In both cases, the emotional component is the most important element of the pedagogical process. And since music pedagogy is forced to adapt to the general educational processes determined by the Ministry of Education and Science, this does not always contribute to the development of the creative content of the educational process.

It is necessary to understand that in this situation, music pedagogy, as the internal content side of music (or other creative) education, cannot arise from the outside, it can only arise from the inside.

The information demonstrates that the field of domestic music education is not mass in nature and is represented by a very small number of both applicants and teachers-scientists. This makes the prospect that the didactics of musical pedagogy, at least someday, will acquire the character of a general pedagogical science too illusory. General pedagogy can act as a general basis for the development of special forms and methods in the system of musical education. In addition, it should always be borne in mind that domestic classical pedagogy is traditionally a collective pedagogy. At the same time, musical pedagogy is primarily an individual pedagogy, this contains a manifestation of the main feature that determines the need for special forms and methods of this pedagogical activity.

The personification of pedagogical activity requires the subjects of this activity to be in special psychological conditions, determining a unique system of forms and methods of pedagogical interaction of these subjects.

This thesis is determined by many factors, including positive-subjective ones (openness, trust, psychological compatibility, ability to cooperate, etc., that is, interpersonal support, by creating a sphere of educational and creative comfort).

Another factor is the external support of the pedagogical process, when a student of higher musical education must systematically, in the conditions of a concert stage, publicly demonstrate his skills and abilities. The teacher thereby also publicly demonstrates his own mastery of the teacher. It is these factors in a general sense that determine the necessary psychological conditions that distinguish the educational process in the field of musical education from any other process of higher education, which is oriented towards a mass student, where the qualification characteristics of the student of education are in a certain way “deferred” for the future.

This is why the sphere of the individual (personalized) system of organizing the educational process has as a necessary condition a high degree of responsibility for all participants in the educational process. Any personalized sphere of pedagogical activity imposes a special responsibility on the teacher, since in this specific activity one can see its specific results in a short time.

General monitoring of modern Ukrainian music publications, professional scientific collections published by leading higher educational institutions of Ukraine, has formally demonstrated this problem over the past few years. Over the past ten years, one can recall only a few (up to ten) scientific articles devoted to the scientific and pedagogical sphere. The situation with scientific developments in the field of didactics and specific teaching methods looks even worse. And the state of affairs with the methodology and conceptual theories of musical pedagogy in general looks completely unsatisfactory.

The problem is also visible in the fact that the system of higher musical education in the country is mainly oriented towards performing activities, and direct scientific work takes place in the field of music history and theory, while the pedagogical sphere is very often completely ignored.

Literature review. Today, art education in Ukraine includes: primary art education - 1273 schools (Dnipropetrovsk region has 88 schools and is in first place in Ukraine in terms of the number of institutions); profile art education - 4 institutions; professional pre-higher music education - 19 institutions; higher art education - 7 institutions (Zavalko, 2021).

It is necessary to understand that scientific developments, research, their analysis and publications in the field of scientific and pedagogical narratives over the past few years are of a rather limited nature. A notable event against this background is the collective monograph "Music Education: Philosophical, Art History and Pedagogical Emphasis", which was published in 2018 based on the results of a study by a team of scientists from the Faculty of Arts of the Kryvyi Rih State Pedagogical University, edited by N.A. Ovcharenko, Ya. V. Shramko (Ovcharenko, Shramko, 2018). The scientific review article by K. Zavalko "The Orientation of Modern Music Pedagogy in Educational Institutions of Ukraine" is also quite thorough. Other scientific research and publications date back to a period of almost twenty years ago. Modern publications are mainly educational, methodological, descriptive in nature and do not reflect real patterns in modern higher music pedagogy.

Aim. To identify the specifics of the pedagogical environment of a higher educational institution of musical orientation and the pedagogical characteristics of the cognitive characteristics of higher education students.

Methods. During the research, the following methods were used: analysis of special, scientific and methodological literature, analysis of documentary materials, pedagogical observation, pedagogical testing, pedagogical experiment, methods of mathematical statistics.

Results. As they say in the East: "A fish does not know what lives in the water", in other words, the features of the pedagogical environment of a musical higher educational institution within the system are not perceived as special. Most subjects of

educational activity form and reproduce these features, therefore they are limited for a given educational system and are perceived as a given, as the norm. An outside view should arouse interest not only from the standpoint of the theory of pedagogy in general, but also directly among musician-teachers.

Considering the topic of the features of higher musical education, it is necessary to clarify the content load of the basic concepts - "educational environment" and "pedagogical environment". Speaking of the "educational environment" of a higher musical educational institution, we mean the system of management of the educational institution, the principles and forms of organization of the educational process, the main narratives and paradigms of the development of the educational institution (goals, objectives, directions, frontiers, etc.), the principles of the relationship between the subjects of the educational process and its direct elements. By this term we mean the regulatory framework, curricula, material and technical support of the educational process, staffing, etc. All of the above is a kind of "external" manifestation of the process, the "internal" is the "pedagogical environment", that is, what will be discussed in this study. It should also be noted that the external and internal sides are dialectically interconnected and cannot effectively exist without this connection.

In the concept of "pedagogical environment" we primarily include the following elements: forms and methods of the educational process, moral and psychological climate, socio-psychological state of the subjects of the educational process, professional statuses of members of the scientific and pedagogical team, level of organization of relations of "conscious" or "meaningful" learning.

Since the "external" and "internal" sides of the educational process are interconnected, this connection occurs through certain forms and methods of interaction. We will call them intermediate, or functional (methodological principles and techniques regarding the content of educational activities, the level and system of interaction and communication between departments, the system and level of interdisciplinary connections, including interdepartmental, the coincidence of goals and interdependence of theoretical and practical activities, the degree and system of implementation of common educational and pedagogical goals and tasks, the system of supporting the motivation of the subjects of the educational process).

One way or another, the main subjects of the pedagogical environment of a musical higher educational institution are applicants and teachers. Considering the features of the pedagogical environment in this study, we will focus on the features of the object of the educational process.

From this perspective, it is necessary to consider some characteristics of the cognitive qualities of student musicians based on many years of observations, surveys, tests (at the same time, we do not encroach on absolute objectivity).

The main approach in studying this issue is based on the thesis: "a student musician is a special category of students", that is, these are students who, according to some characteristics of intrapsychic and interpsychic qualities, stand out among other social groups of the youth environment.

It should be noted that the manifestation of the deep reasons for differences and features is the field of psychology, we, for our part, only state these features, investing in them pedagogical meaning.

Pedagogical meanings in our case are represented in two qualities: 1) as a basic basis for pedagogical correction in the direction of the necessary directions and solutions of pedagogical activities; 2) as a certain constant of the formed cognitive characteristics of the individual, on the basis of and taking into account which it is necessary to build a system of training and solutions to specific pedagogical tasks.

In the conditions of vocational education, the second aspect will be appropriate, since the first is rather a function of education, which requires much more time than training, and significantly exceeds the established training period. For this reason, we will talk about the second aspect, but not ignoring the first, since, objectively, they are interconnected.

It is necessary to understand that the results of the research have certain elements of subjectivity, but are based on the results of the systematic study of the object of research over the past ten years (2014 - 2024).

Separate areas of research were involved in the scope of analysis.

The objective necessity of studying the object of pedagogical activity is the same as the concept of “input control of knowledge” for the teacher, which K. Ushinsky attached special importance to (“Man as an object of education”), which A. Makarenko began with in his work with each of his students. The object of study must be understandable to the teacher, the teacher must understand the motives, logic, meanings, inner world, goals of the student’s activity. All this is as obvious as the meaning of pedagogical activity in general is obvious.

This thesis reveals the significance that we attach to the study of this issue. Our task is to state facts, a process or a trend; the task of the teacher is to use these facts in the process of teaching and upbringing, to determine specific pedagogical goals, the corresponding stages of their implementation, deadlines and tasks. In addition, the results of the study will provide teachers with the opportunity not only to state this or that pedagogical problem, but also to suggest a certain toolkit for determining the direction of pedagogical influence.

We must bear in mind that although students of musical education have specific features of the inner world, worldview, knowledge and views, skills and abilities, they cannot avoid the spontaneous influence of the external environment, which is also a significant factor. This is explained by the fact that given the specificity of cognitive features, they are mostly the most vulnerable and dependent on this influence, or subconsciously isolate their own cognitive processes from the surrounding world, following their own feelings and certain suggestions dictated by emotions.

It should also be noted that the specific socio-professional environment forms cognitive features that are based on the sensory perception of the world. Feelings and sensations sometimes dominate over the rational component and can distort the view of the surrounding reality. The process of interaction with reality begins to acquire an immanent character. This thesis is not absolute and, taking into account the diversity

of environmental influences, its selectivity, as a rule, is almost never manifested in its pure form.

Thus, the musical sphere, where emotion, mental state, excessive reflection, are sometimes priorities in the system of cognitive perception of the external social environment, does not contribute to the formation of terminological thinking (Sizov, 2024), which can manifest itself in a certain reduction of phenomena and events. Thus, the conditions for the subjective perception of the surrounding reality are formed (with a few exceptions), which in turn is complemented by an egocentric approach in the system of social ties and relationships. Moreover, the educational environment of a primary school naturally tends to reproduce similar characteristics.

As an example, we can cite the results of many years of observations of students of various departments regarding the relationship "collective - personal (egocentric)" (thereby emphasizing once again the highly specialized features): the social positioning of students of vocal, piano, and pop music is characterized by a high degree of individualism (egocentricity); individualism is present to a much lesser extent in students of the string and wind departments. The predominance of the collective can be observed in the environment of students of the choral department. There is no need to dwell in detail on the reasons for such a situation, it is determined by the forms and tasks of professional training (which is the topic of a separate study). In this case, we highlight the above features, based on general pedagogical positions; pedagogical influence should take into account this specific feature of the psychosocial positioning of the object of study. Since these features are objective in nature, the educational process has no right to ignore them, especially when the educational process includes not only individual, but also collective forms of learning.

On the other hand, a certain cyclicity in the conditions of influence of the musical and creative environment (a relatively closed social environment transforms the peculiarity of the pedagogical environment), a narrow circle of communication, a homogeneous system of social ties and communications form an insufficient level of socialization of the individual, which manifests itself in too hypertrophied infantility than usual, and entails a low degree of social responsibility, while social deviation does not go beyond everyday relations.

Emphasizing the specificity of the subject under study, such a situation should be perceived not as a drawback, but as a feature.

Objectively, we will not bring this characteristic to an absolute, since it is generally of a statistical nature and manifests itself as a general pattern. Objectivity here is manifested in the fact that a creative specialty in the field of higher education, unlike other general higher education, requires the applicant to spend a long time studying (cognitive "immersion" in a specific functioning environment, without which it is impossible to demonstrate talent, skills or abilities, that is, to achieve professional success). Such specificity, in turn, forms a special construction of the psyche. In other words, an applicant for higher musical education is in a specific environment for a rather long time, as one of the graduates of the academy's master's degree said: "I grew up here...", meaning age characteristics (music school-college-bachelor's degree-master's degree). Objectively, such a situation cannot but affect the formation of the

corresponding specificity of the intrapsychic qualities of the personality. Probably, one of the main tasks of the pedagogical environment is to support one's own peculiarity, because in its absence it will be quite difficult to talk about creativity, talent and achievements. The specificity and peculiarity of the pedagogical environment of a music university is the reverse side of creativity, and this is the manifestation of the dialectics of that specificity, which determines the professional development of the individual.

The specific intrapsychic qualities of the object of pedagogical influence participate in the formation of the specificity of the interpsychic (in our case, the pedagogical environment), which is manifested in particular in the communicative and organizational abilities of applicants for musical education.

In 2019, the Department of Social and Humanitarian Disciplines conducted research in the field of communicative abilities of students of the academy. The research was conducted using the test "Communicative and Organizational Abilities" by V. Sinyavsky, V. Fedoryshyn (Sinyavsky, Fedoryshyn, 2010) among senior students, including master's and postgraduate students. The test allowed to assess communicative and organizational abilities, it was created by the authors to assess these abilities in representatives of "social" professions (teachers, lecturers, social workers) and students who are just mastering the above-mentioned professions. Analysis of the results showed, unfortunately, a negative trend: more than half of the respondents showed a low level of communicativeness and a level below average (62%), and only a few demonstrated a high level of communicativeness (12%).

In the study, we present some data (results of sociological monitoring) that characterize the cognitive abilities of students of the Academy of Music.

The limited scope of social connections and relationships, their one-sidedness can be a serious obstacle to full-fledged socialization even in the professional sphere. Only 22% of respondents are ready to communicate with peers. Communication is a way of forming individual, socially important conventional relations, when social ties are the basis and generating force for the formation of such qualities as commitment, the ability to cooperate with other people, to function successfully in a team, to correctly determine one's social status or to fulfill a social role.

The presented indicators are practically confirmed by the control test on the attitude towards friends: 76% of the respondents stated that they have few friends, while they have trusting relationships with them, and only 18% of the students consider themselves sociable people. It is also surprising that the respondents have no friends outside the academy, none of the students noticed that they have a sphere of communication at their place of residence or with subjects from another social environment. The main reason for this state of social ties is the lack of free time (67%). A separate problem is created by the sphere of figurative thinking and the formation of conceptual thinking (Vygotsky, 1934). The point is that only 10% of the surveyed students read fiction.

Returning to the topic of social, it is necessary to add that the previous results of the surveys are confirmed by data that 60% of the respondents put the respect of their own family members in first place as the most important factor in their psychological

status; 13% put the opinion of friends in the first place; 27% stated that the opinion of teachers is more important for them. In other words, the social or formal factor in the system of interpersonal relations is minimal, although, it would seem, the significance of the teacher in the conditions of dominance of the individual form of education should be undeniable. Considering the cognitive characteristics of students who are musicians of a higher educational institution, it is necessary to single out the following category of data obtained during the surveys: 82% of respondents consider musical education to be a form of realization of their own spiritual needs and a condition for creative development; 90% of the surveyed students are sure that the skill of a musician is the result of systematic educational work and self-discipline, which is probably why 94% of students, in addition to studying according to the schedule, devote 4 to 6 hours to musical activity daily. The figures are impressive and, if the desired is perceived by the respondents as real, then the awareness of such an approach to learning in itself is a very positive phenomenon.

It is also surprising that only 16% of those surveyed consider studying at the academy exclusively as an opportunity to obtain a profession, that is, pragmatic goals of education are far from the first place.

Thus, the sphere of rationality is not a priority in the system of worldview positions of a student of musical education.

This thesis is confirmed by the students' answers to the scale of values, which consisted of ten positions: "family", "health", "creativity", "profession", "friends", "beliefs", "patriotism", "ecology", "leisure and entertainment", "money". Students were asked to arrange values according to the principle of significance, identifying personal worldview priorities.

We emphasize that this section of the questionnaire, as well as all others, used statistical material obtained as a result of questionnaires of various social groups of education seekers over several years from 2014 to 2024. Sociometry (from a social point of view) demonstrated the arithmetic mean data as follows.

The undisputed leaders were six positions, which were located in the following sequence: the first place was taken by the position "family", here we observe an overwhelming majority; the second place in priority was taken by the category "health", then – "creativity", "profession", "friends". Other positions demonstrated the result at the margin of error and were not too significant, that is, statistical fluctuations in different periods were distinguished, but never even reached the average indicators. It should be emphasized that in order to obtain maximum objectivity in the analysis of the data obtained, verification tests were used, when one question was confirmed or refuted by another question of the test, different in form, but the same in content. For example, according to the "scale of values", the family occupies the main place. This position can be confirmed by the data that 70% of respondents indicated the family as the main source of learned life norms and rules (socialization). But, on the other hand, the question about actions and actions in the interests of the family or personal interests showed that only 10% of respondents would advocate for the interests of the family, 87% - for personal interests. Thus, the data obtained partially refute the results of

another survey of the same respondents, but at the same time confirm the common thesis, stated earlier, about the individual social self-isolation of the subject.

Returning to the issue of socialization of the person of the education seeker, in the sphere of social conventions, that is, behavioral patterns (role models), we observe the dominant role of the family (65% of the seekers indicated the primary importance of family members). Incredibly, however, none of the respondents in the closed questionnaire singled out the role and significance of the teacher in this sense.

Considering the internal content of the topic of social role models (behavioral role models as a certain social value), it is necessary to note the pattern, when 52% of respondents indicated that “my hero” is a highly moral person, with a sense of dignity and not necessarily financially secure. This indicator is confirmed by another result: it turned out that 86% would refuse the possibility of easy but illegal enrichment due to the immorality of such an act. The topic of morality often dominates in the environment of those seeking musical education. This indicator is much higher than in the youth environment in general. The concept of “morality”, as a rule, coexists alongside the concept of “justice”.

In this case, it was also indicative that 41% of respondents indicated that their “hero” is a tough but fair person, which is characteristic of the domestic culture of relations (in social terms), when toughness (strictness) combined with fairness has always been a virtue of a person (teacher, leader, etc.) and has always existed as a socially significant role model.

Table 1. Cognitive abilities of music academy applicants (%)

Indicator	Level
Willingness to communicate	22
Availability of free time	33
Erudition	10
Fulfillment of spiritual needs	82
Opportunity to get a profession	16
Sociability	38

Source: developed by the authors

Discussion. The pedagogical environment within higher education institutions specializing in musical studies is distinguished by its unique characteristics, which significantly influence both the learning process and the personal development of students. The interplay between the internal (intrapsychic) and external (interpsychic) factors, along with the specific dynamics of the pedagogical environment, contributes to the formation of individuals uniquely suited to the demands of musical professions.

Key observations. The study underscores that the emotional and psychological climate plays a pivotal role in the pedagogical processes at musical institutions. The personalization inherent in music education contrasts sharply with the more generalized and collective approaches typical of conventional higher education. This focus on individual pedagogy is a reflection of the artistic and creative nature of music education, which prioritizes individual expression, emotional engagement, and skill mastery.

The findings reveal that cognitive characteristics among students are influenced by the immersive and often isolating nature of the musical environment. Traits such as heightened emotional sensitivity, a dominance of sensory over rational perception, and a tendency toward individualism are prevalent. These characteristics shape how students interact within their academic and social environments, emphasizing the importance of tailored pedagogical methods that align with these cognitive traits.

Challenges and implications. The research highlights several challenges, including limited social interaction and a narrow scope of external engagement among students. These factors may hinder broader socialization and the development of versatile professional skills. Additionally, the reliance on sensory perception can lead to a reduced capacity for conceptual thinking, potentially affecting students' ability to adapt to diverse professional contexts. Furthermore, the study identifies gaps in the scientific and pedagogical literature related to music education. This lack of robust research impedes the development of comprehensive teaching methodologies and conceptual frameworks that could enhance the educational process.

Potential interventions. To address these challenges, it is essential to foster a pedagogical environment that balances individual attention with opportunities for collaborative learning. Introducing structured opportunities for interdisciplinary engagement and encouraging broader social interactions can help mitigate the isolating tendencies observed in students. Additionally, integrating methods that promote conceptual and critical thinking alongside technical mastery could enrich students' cognitive and professional capabilities. The findings also suggest the need for targeted professional development for educators, emphasizing psychological insights and innovative teaching strategies tailored to the specific needs of music students. Such efforts could enhance the effectiveness of pedagogical interactions and support the holistic development of students.

Future research directions. Future studies should focus on expanding the theoretical and methodological foundations of music pedagogy. This includes exploring the impact of various pedagogical strategies on students' cognitive and emotional development and examining how different environmental factors influence learning outcomes. Comparative analyses between music education systems in different cultural and institutional contexts could also provide valuable insights for optimizing pedagogical approaches.

The specificity of the pedagogical environment in musical education necessitates a nuanced approach to teaching and learning. By addressing the identified challenges and leveraging the unique strengths of this environment, educators can better support the personal and professional growth of students, ultimately enhancing the quality and impact of music education.

Conclusions. This kind of research can be conducted endlessly, however, even at the current level we observe the same peculiarity and specificity of the elements of higher musical education.

Of course, a special pedagogical environment will form and reproduce a special personality. In this regard, we distinguish two main factors that determine this peculiarity: intrapsychic and interpsychic. The first (internal) is the specificity of the

internal construct of the personality. The second (external) is the individual's desire to meet the conditions of a specific social environment (cultivated by the pedagogical environment). And the third factor, which loops the first two, is directly the pedagogical environment, which determines these factors, implementing their plans and ideas. In other words, the pedagogical environment in many aspects is oriented towards providing and subordinating these factors (and not vice versa, as it looks in the classical version). It is here that the specificity of the pedagogical environment of a music educational institution and the cognitive abilities of applicants are manifested.

Indicative in this sense is the fact that more than 90% of graduates carry out their own labor activity according to the specialty received at a music university. Thus, the bulk of specialist musicians do not go beyond the specifics of their own social environment and their own cognitive abilities. It is necessary to emphasize that the main feature of the pedagogical environment of a music educational institution is that it forms meaningful, meaningful (conscious) values in the system of professional education.

The study of these processes will further allow the creation of pedagogical technologies not in general, but in relation to the features of the system of higher professional music education.

Author contributions. The authors contributed equally.

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