

Formation of Individual-Author Identity in the Process of Training Future Teachers of Music

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Received: June 23, 2022

Accepted: August 16, 2022

Online Published: September 14, 2022

doi:10.5430/jct.v11n6p55

URL: <https://doi.org/10.5430/jct.v11n6p55>

Abstract

The current article is an attempt to reveal the theoretical and practical foundations of the formation of individual-author identity of future teachers of music. In addition, to explore the basic vectors and factors of the concept of “I” in the paradigm of Self-Identity + Musician & Creativity Identity. The development and realization of experimental model of training of students for the purpose of individual-authorial identity formation became a tool of the aim realization. Research methods: formative experiment, online questionnaire using Google Forms, self-reflection survey with combined type questions and essays, statistical generalizations and complex data analysis, generalizations. Individual-authorial identity is interpreted within the experimental model of training as a set of complex connections between the individual “I” of the student and music as an art. In addition to important qualitative data obtained during the final stage of the experiment, it was also found that the average level of academic success in the experimental group was 17.8%–21.6% higher than the level of the parallel group, which worked on the usual educational model. 35.2% of respondents successfully work as a music teacher in educational institutions of different levels (against the average of 8.5-20.9%). Individual-author identity affects the effectiveness of learning and contributes to the formation of professional orientation. It focuses on a creative approach to teaching music and conscious development of creative abilities. The following research should focus on further testing of the proposed training model.

Keywords: artistic-identity formation, higher music education, individual-author identity, professional orientation, teacher-identity formation

1. Introduction

The process of future teachers’ of music training is marked by the complexity and multi-vector pedagogical tasks facing lecturers of higher education. After all, it is necessary to professionally train not just a teacher, but first of all a creative person who, in addition to the ability to develop and represent their own musical talents, has the skills and choose correct pedagogical tools to develop musical abilities in children of all ages and adults.

The notion of identity is conceptual and lies at the intersection of several disciplines, including sociology, psychology, cultural studies, philosophy, and, of course, pedagogy. The last one in the context of changing world trends is trying to adequately and quickly find the keys to the formation of such a person who will be able to realize

himself at all stages of life.

The problem of forming an individual-author identity closely interacts with ontological processes caused by end-to-end globalization (Hermans & Dimaggio, 2007). In a broad sense, it is interpreted by us as the search for oneself; i.e. finding, actualizing, understanding and developing one's own "I" (personal, professional, creative). This problem is acute precisely alongside the background of globalization trends. In particular, due to the expansive influence of mass culture on the individuality, unicity of a person. According to our consideration, which we try to embody in this article and which became the main idea during the organization of experimental research, a person can fully realize himself only if he can discover the unique creative principle that will allow him not to get lost in the kaleidoscope of globalization. In other words, we can be interesting to the world only through the translation into this world of our creative self, not engaged in stereotypical beliefs, ideas, etc.

However, finding the creative self and presenting it to the universe as a "unique brand" is not so easy. In particular, due to erroneous pedagogical approaches, which are often aimed at standardized knowledge and biased ideas about what is aesthetically valuable and what does not correspond to the aesthetics of "beautiful" in art. This problem is especially acute when teaching in higher education institutions for students of creative specialties. Even without delving into the subtleties of the philosophical category of success or self-realization, it becomes clear that stimulating students to form individual-author identity in real time and in the future will allow to realize the idea of self-sufficiency, a sense of self-importance, self-worth in a global environment. All this creates a situation of dialogue and potentially also contributes to building an inclusive society, when the concept of inclusion in the modern sense is perceived not only as the socialization of people with special needs, but also as a society based on tolerance, mutual interest and indifference. This is stated in almost all ideological and program documents of UNESCO, aimed at developing fundamental vectors of progressive pedagogy of the future. For example, "Futures of Education: Learning to Become. How should what we learn, how we learn, and where we learn change in the future?" (Arvanitis et al., 2021). The ideological points of the document are "connecting minds and enhancing diversity are key to moving from measure awareness to fostering both inclusion" "in our futures of education" (Arvanitis et al., 2021, p. 2). Therefore, the future of education depends on "envision prospectively the needs of contemporary young people and those who have not even been born yet" (Arvanitis et al., 2021, p. 2). It should be noted at once that the idea of current research does not oppose the idea of globalization of society and pedagogy as one of the most important sciences that determine the future of several generations, and hence the future of the state. Instead, the idea of forming an individual-author identity, in our opinion, qualitatively complements the ideological doctrines of the global dimension of pedagogy, which often loses or recedes into the background the idea of personal "I" of the learner. As an axiom, we take the thesis that without the formation of individual-author identity in music students it is impossible to talk about quality university training, which in modern works is interpreted as a synergy of soft skills & hard skills (Putra et al., 2020; Succi & Canovi, 2020; Tang, 2020). In addition, it is not about the dominance of the latter component.

The formation of individual-author identity in students of creative specialties performs important for the generation of 4.0 tasks. Namely, the spiritual enrichment of man in aggressive technocratic conditions. Thus, the UNESCO article on International Arts Education Week states that today the skills, values, and behaviors that art education promotes are "more paramount than ever" (UNESCO, 2021). The task of developing spiritual stability, innovation and critical thinking, educating generations on the principles of the value of cultural diversity and freedom of expression, which is facing music teachers, can be realized only if they fully form their own individual identity. By understanding oneself, discovering one's spiritual potential and self-worth, it will be possible to develop not only an artistic sense, but also to understand one's inner spiritual needs and help others decode one's own unique self in a globalized world.

The aim of the current research is to reveal the theoretical and practical foundations of the individual-author identity formation of the future music teachers and to explore the basic vectors and factors of the concept of "I" in the paradigm of Self-Identity + Musician & Creativity Identity. Achieving this goal involves the realization of the following tasks:

- 1) to develop and implement an experimental model of teaching students (on the basis of the analysis of literature on the topic and own teaching experience) majoring in 025 Musical Arts in order to form the individual-authorial identity of applicants;
- 2) to conduct an anonymous self-reflection survey among the participants of the experiment;
- 3) to determine further steps in the theoretical and practical implementation of ideas for the formation of individual-author identity of future teachers of music within the pedagogical system of higher education.

2. Literature Review

The problem of individual-author identity formation for individuals of creative professions is becoming more and more relevant in scientific works of recent years. Adams (2006) substantiates the connection between sublimation and artistic-identity formation. Artistic-identity formation within the study is considered as one of the components of individual-author identity of future teachers of music. Without the formation of artistic personality it is impossible to talk about the formation of professional orientation of the applicant for higher musical education. Research in recent decades has shown a genetic link between the identity of the music teacher (dominant pedagogical principle) and the identity of the musician himself (dominant creative principle) (Freer & Bennett, 2012; Garnett, 2014; Pellegrino, 2015).

Other researchers argue that musical identity depends on social, psychological, cultural and educational activities. In such a paradigm of influences, education as an environment that integrates social, psychological and cultural-educational factors of personality formation (Arvanitis, 2018) has a prominent place. Music self-concept is based on ideas, beliefs and self-schemas about musical abilities and human potential. Like other dimensions of the self-concept, it is multifaceted, hierarchically organized, and influences motivation for musical practice (Morin et al., 2016). As a consequence, it influences musical creativity as a determining factor is the individual-author identity too. Hietanen and Ruismäki (2021) in one paper consider the concept of “musical identity” → “teacher identity” → “entrepreneurial identity”. According to the authors, they are formed in the specified order. However, for the current study we will be interested in the first two components. The importance of constant support of initiative, original ideas and creativity of the individual throughout the period of formal education to promote the formation of identity is emphasized.

Identity is unique to each individual as a series of self-conceptualized meanings that pertain to a socially constructed role (Nematzadeh & Haddad Narafshan, 2020; Wehrle & Fasbender, 2019). For example, the role of a teacher and the role of a musician (both separately and in a synthesized version). Westerlund, Partti and Karlsen (2017) emphasize that the formation of identity is proceeding through students’ better understanding of who they are, what they are competent in and who they become in the process of acquiring knowledge (professional knowledge too).

Based on the analysis of scientific sources on the nature and essence of the concept of “identity”, we consider the formation of individual-author identity in the context of the plane of soft skills. Unlike hard skills, it is the most abstract and difficult to measure indicator of a high level of professional orientation. It is all the more important to develop it because a lot of empirical research on the topic appeals to the problem of underdevelopment of soft skills in graduates of higher education institutions (Putra et al., 2020; Succi & Canovi, 2020; Tang, 2020), which results in low employment among university graduates. Individual-authorial identity is generalizing to hard skills, i.e. it has a secondary nature. Without the formed hard skills it is impossible to talk about the individual-author identity, which is the highest level (compared to hard skills) of professional orientation of the musician-teacher (Lupak et al., 2020).

The formation of individual-author identity coincides with the creative, extraordinary approach of a music teacher to the performance of professional tasks. At the same time, the concept is characterized by increased attention to the person’s own work as a condition that naturally leads to the development of individual teaching style, the emergence of his own technological style (Dichek et al., 2021). As well as a manner of performing innovative professional roles and functions focused on process and quality results. Undoubtedly, without mastering the methods of individual activity at the level of cultural and typological structures, a music teacher will not be able to get out of the state of identity crisis (Ilunga, 2020; Sides, Tesler & Vavreck, 2019; Wray, 2018). Especially we speak about the dependence on trends of globalization (equal to unification, standardization, depersonalization) of worldviews and behavioral models. At the same time, researchers in the field of music pedagogy speak about the need of balance, identity and goals as an integral part of the successful realization of creative and pedagogical personality in music in the environment of teaching music to others.

When considering the essence of individual-author identity of future teachers of music art, first of all there is the question of structural organization of this complex concept. Thus, in constructing a scheme that would reflect our theoretical study of current research on individual-author identity, we were primarily guided by the thesis that identity consists of ideas and feelings of the individual and can not be reduced to a purely cognitive system (de Valverde, Sovet & Lubart, 2017).

Our formula of *individual-author identity of a future music teacher* as a concept might be constructed as:

“Self- & Professional Identity + Musician & Creativity Identity = Future Music Teacher’s Individual-Author Identity.”

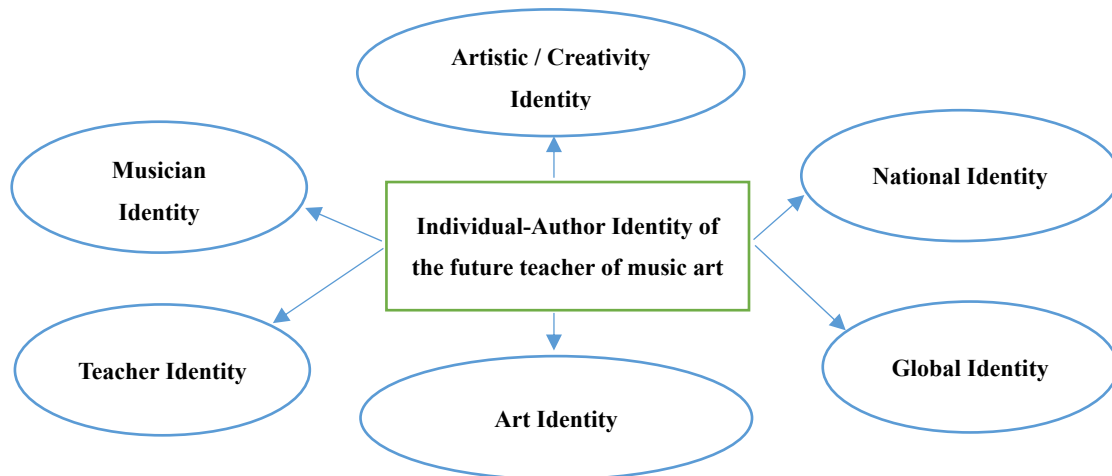


Figure 1. Individual-Author Identity of the Future Teacher of Music Art

However, our scheme requires other graphically presented details that will be helpful for us in organizing the empirical part of the study, especially in determining the vectors of special training of students and identifying ways to diagnose and generalize the individual identity of respondents (Figure 1).

From the analysis of the literature, it becomes noticeable, on the one hand, the urgency of the issue of formation of individual-author identity within the environment of higher education. On the other hand, the inexhaustibility and superficiality of disclosure is also relevant, not only the preconditions for the formation of individual-authorial identity of future music teachers, but also the lack of clear semantic delineation of terminology and structure of this concept.

3. Methods

3.1 Background and Participants

Research methods: formative experiment, online questionnaire using Google Forms, self-reflection survey with combined type questions and essays, statistical generalizations and complex data analysis, generalizations (graphical presentation of results). The idea to conduct the current study was the result of a previous survey. The survey was conducted among the heads of preschool educational institutions, schools, institutions of pre-professional higher music education, non-specialized higher educational institutions on the formation of individual-author identity of their full-time teachers and music teachers. Prior to that, the participants of this survey received information brochures, which succinctly described how do we understand the concept of “individual-author identity of a music teacher”. The aim was also to ask about the level of pedagogical competence, skill and innovation in the process of teaching music, as well as the level of creativity, realization of creative potential of music teachers. 609 respondents took part in the survey. The procedure was performed with Google Forms. These were sent by e-mail to the official e-mail addresses of the above listed types of educational institutions. The results of the survey will be presented below, in the results section (Table 1).

The formation of individual-author identity is an extremely complex process. Therefore, the experiment aimed at forming the individual-authorial identity of future music teachers lasted for four years of undergraduate studies (bachelor's degree). Moreover, another year within the master's degree. 5 years as a total. Participants in the experimental study were students of one academic group Faculty of Musicology, Composition, Vocals and Conducting of Lviv National Music Academy named after M.V. Lysenko 54 students in total.

3.2 Review of the Experimental Concept of Teaching

In the basis of the experimental model of teaching students of the specialty 025 Musical Art in order to form the individual author's identity of the applicants, we put the logic of the Figure1 organization. It is also based on the understanding of individual-author identity as a set of complex connections (interactions and interdependencies) between the individual “I” of the person and music as an art. As well as the notions of musical talent and professional

competencies. Identity in this case will qualify as an understanding of oneself in music and music in oneself, based on the synergy, harmony and fruitfulness of these connections. Under the fruitfulness of the formation of individual-author identity we understand: 1) professional pedagogical orientation; 2) creative development (music → “I”); 3) musical innovation (the ability not only to reproductively reflect the achievements of musical art, but also to change it, supplement it, bringing to music its unique “I” (talent + professionalism + artistic activity / initiative)).

Figure 2 shows a network of methods used in teaching subjects of educational and professional program in the specialty 025 Musical Art.

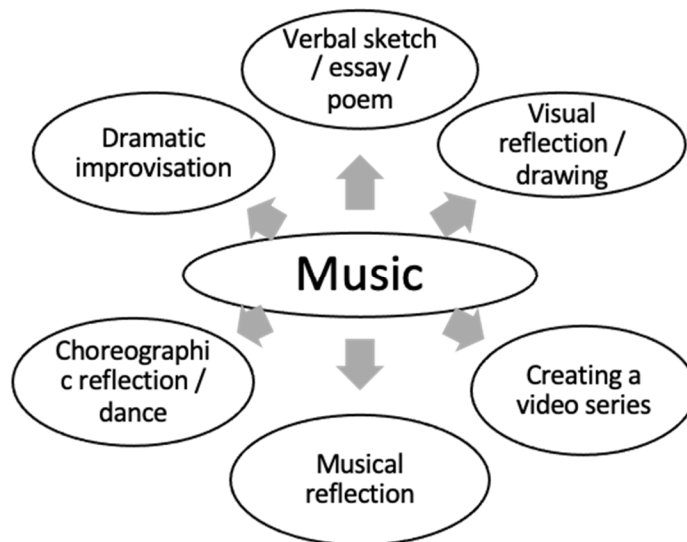


Figure 2. Basic Techniques during Experimental Training

The scheme has a clear emphasis on unleashing the creative potential of students in the process of mastering music, as well as a set of interdisciplinary inter-art connections (Artistic / Creativity Identity). Through the involvement of works of Ukrainian national music and world music heritage of different times, work was carried out in the direction of forming National Identity & Global Identity. The study of art theory and the practice of inter-artistic connections had a positive effect on Art Identity. We worked with Teacher Identity both theoretically and practically: each student who participated in the experiment had to find 2-3 pupils for tutoring (mostly children of primary school age). In addition, the participants of the experiment were assigned to teachers-organizers of mass events of schools with the provision of close cooperation with students (3-4 students per school). Musician Identity was formed during the implementation of all previously outlined vectors and rich music practice (emphasis on practical classes).

In such a structure we can see the development of ideas by Cohen and Hefer (2012): dance helps to reveal the full depth of the musical text (“the body is viewed as the source of musical thinking”). We extend this idea and insist that the range of different arts in synergy with music allows better understanding of the music in paradigm of “Self”/“I” and “Self”/“I” within music. That is, to form an individual-authorial identity. Therefore, the search for individual-author identity is based on our model of learning through creative reflection and self-reflection.

After completing all stages of the implementation of experimental training among the participants of the experimental group, we conducted a final self-reflection survey (refer Appendix A).

4. Results

4.1 The Results of a Preliminary Survey

We understand all the shortcomings of the survey of school leaders (discussed in the previous section) due to the risk of subjectivity in evaluation. However, according to the results of the survey, we still received convincing insights, which objectively indicate a not very high level of formation of individual-authorial identity of music teachers in terms of their leaders (Table 1). We were most interested in questionnaires (29.9%, n = 182 questionnaires), in which

the duration of work as a music teacher was less than 5 years. Under such conditions, it is convincing to believe that the lack of expression of individual-author identity in this case will depend most on the shortcomings of the organization of the educational process in universities. It should also be taken into account that not all graduates of higher education institutions work as music teachers. In addition to a number of factors that contribute to this, we suggest that one of the main factors in the reluctance to work in the specialty is precisely the lack of individual-author identity. However, the opinion has already been expressed above. That the terms “individual-author identity” and “professional orientation” are related.

Table 1. The Results of a Preliminary Survey of Heads of Educational Institutions

No	Item to Assessment	≤ 5 Years of Teacher Experience	≥ 6 Years of Teacher Experience
1	Artistic / Creativity Identity	77,1%	69,9%
2	Musician Identity	61,6%	64,5%
3	Teacher Identity	69,8%	82,4%
4	Art Identity	71,7%	67,8%
5	Global Identity	82,3%	69,0%
6	National Identity	76,0%	77,7%
Individual-Author Identity of the Music Teacher (averagely)		73,1%	71,9%

Given the data obtained, the development and implementation of an experiential learning model was started. In addition, a final diagnosis was carried out according to the structure of the questionnaire (Appendix A). The final survey was aimed not so much at collecting a wide range of statistical data, but at obtaining clear content & semantic insights in the form of feedback on students' understanding of the very concept of “individual-author's identity”. Besides, quantitative rather than qualitative data on the questions under consideration (Table 2).

As we can see from Table 2 (questions 1-3), students clearly understand the meaning of the concept of “individual-author identity”. We believe that the idea of comparing individual-author identity with the concept of freedom needs further development. It is only partially covered in our work, and it is revealed through the concept of creativity. Interestingly, it was creativity that both we and the respondents put in the first place among the factors that directly affect the formation of individual-author identity. The aspect of freedom (in its various manifestations: creative, disciplinary, theoretical, praxeological, organizational, etc.) needs to be studied during the training of future music teachers.

Regarding the determination of students' level of individual-author identity, we believe that the aspect of diagnosis, of course, requires the development of a complex system of evaluation of the concept of individual-author identity. It should be invented in further studies. However, we can already clearly say that we consider questionnaires of a purely psychological nature to be unproductive. In our opinion, the definition of individual-author identity clearly requires a more extensive system of evaluation. Nevertheless, a score of 4.6 out of 5, which was shown by the respondents on average, indicates a positive result of our experiment. It is appropriate to compare the self-assessment indicator individual-author identity 4.6 with 4.5 for the assessment of teachers and 4.1 for the assessment of individual-author identity of groupmates. They are all positive and has relatively little difference. High appreciation of individual-author identity of teachers creates a situation of trust and mentoring. This allows university teachers to share experiences and develop students in professional and creative-personal terms. Thus helping to find individual-author identity graduates of higher music education. The survey identified individual-author identity as a dynamic category. This means that in different periods of professional activity manifestations of individual-author identity may differ in activity, expressiveness and even be lost if the musician-teacher is not engaged in self-development.

In addition, the following insights are important. The value of daily self-work is three times (52%) higher than the value of innate skills (“talent”) in music and art as a whole. 79% of respondents believe that without an established individual-author identity it is impossible to effectively perform the work of a music teacher. No less important are the weights of individual-author identity components: according to students, it is the creative component (41.6%) and performing skills (30.9%). Only 14.1% is devoted to pedagogical skills. This shows, as the essays went on, not about neglecting this component, but rather about considering that the individual-author identity of a music teacher is revealed most through a creative approach to music and performing skills. 5 aspects of the conceptually new model

of teaching musicians in higher school indicate the vision of modern students of the future of university education. As we can see, the main theses of the latest model of teaching coincide with the foundations of the theoretical and practical model of teaching, which we have developed for the formation of individual-author identity.

Table 2. The Results of Final Survey

No	Question Content*	Average Score or the key theses derived from the answers
1	Meaning of the concept of IAI**.	4,51
2	10 concepts ASSOCIATED with the formed IAI.	1) creativity, 2) opportunity for realization, 3) encouragement, 4) self-awareness, 5) harmony, 6) goal, 7) professionalism, 8) uniqueness, 9) mentor, 10) freedom of thought.
3	10 concepts that CONTRARY to the concept of IAI.	1) censorship, 2) criticism, 3) impersonal teaching, template, 4) fear of making mistakes, 5) focus on high grades, 6) lack of motivation, 7) duplication of other people's creative style, 8) fear of difficulties, exercises of reproductive rather than creative nature
4	Level of IAI (self-esteem).	4,6
5	IAI is stable or dynamic?	Dynamic (88,9%)
6	What has most influenced the IAI.	Creativity (27,8%), self-understanding (22,2%), education (16,7%), perspective (16,7%), family/friends (11,1%), self-development (5,5%).
7	Creative person: what age and influence.	18+ years (77,8%) / talent + studying at the university + professional self-determination
8	The level of formed IAI in classmates.	4,1
9	The level of formed IAI in university teachers.	4,5
10	“Talent” : “daily self-work / study” for the formation of IAI.	24% : 76%
11	Is it possible to become an effective music teacher without developed IAI? Yes : No.	17% : 79%
12	Distribute the weight of components of IAI:	theoretical basis – 13,4% creative component – 41,6% performing skills – 30,9% pedagogical skills – 14,1%
13	5 aspects of conceptually new model of teaching musicians in higher school.	1) creativity, 2) self-reflection, 3) freedom of thinking and acting, 4) financial and organizational support, 5) rich extracurricular activities.

THE SECOND BLOCK. Essay (Top-10 of expressed opinions)

1. Thanks to the support of university teachers, I was able to find myself and understand what I want to do in music.
2. I was able to develop my creative potential and find ways to realize my talent. .
3. I learned to organize my activities, activities productively.
4. I have the opportunity to do not only music itself, but to integrate into art in general. Reflections involving related arts have allowed me not only to fully understand music and myself in music, but also to discover the possibilities of artistic synergy.
5. I understood how I can be a maestro in my musical creativity and pedagogical activity.
6. I realized exactly how I want to teach music.
7. I revealed my personal and creative uniqueness.
8. I used to want to be like foreign stars, now I clearly understand how to modernize the domestic music art so that the Ukrainian product finds its audience within our country and in the world.
9. I realized why studying music before, I did not feel quite confident in my choice of profession and field of creativity.
10. I am not required to be like others. Despite the need to follow all the curricula, master the standard programs, I have freedom of thought, freedom of choice and performance skills. In the end, freedom yourself.

*The table shows only the essence of the question. To view the full text of the questionnaire, refer to Appendix A.

**IAI = individual-author identity

It is important to note that the academic performance in the experimental group during the experiment was 17.8% -21.6% higher than in the parallel group, which worked on the usual educational model. Post statistics is also extremely significant: while the current article was being prepared for publication, monitoring showed that as of December 2021 (1.5 years after the end of the active phase of the experiment), that of the 54 respondents who participated in the experimental training, 19 (35.2%) successfully works as music teachers in educational institutions of different levels. It should be noted that according to the monitoring indicators of previous years, the percentage of employed in the profession of music teacher in the first 5 years after graduation was averagely 8.5-20.9%. We consider this not just a coincidence, but a convincing proof of the effectiveness of the experimental model of teaching aimed at forming the individual-author identity of future music teachers.

5. Discussion

Identity is a person's idea of his "Self", which is characterized by a subjective sense of individual identity and integrity. As a rule, this concept captures the unity of intrapersonal and socio-cultural processes (in particular, the process of professional formation).

The difficulties of the presented research are primarily the extreme abstractness of the term "individual-author identity". As well as its complexity, being within the competence of many sciences (philosophy, psychology, pedagogy, music, sociology, etc.), which differently assess the formation of Self-Identity or Musician & Creativity Identity. In fact, according to our observations, at present we can only approach the understanding of the essence of individual-author identity in general and concerning future music teachers in a more theoretical and generalized way. At the same time, the historical and cultural context mentioned in the introduction clearly shows that one cannot completely ignore the aspect of forming the individual-author identity of students of creative specialties within the framework of higher education. However, we are also convinced that this is not the scientific aspect where you can do with schematic and mathematical tools to analyze the quality of the formation of individual-author identity. Therefore, to some extent, our study argues with the position of Vispoel (1994) or Morin et al. (2016), which try to prove the possibility of determining the nature of Music Self-Perception by statistical processing of questionnaires (The Music Self-Perception Inventory – MUSPI) which is a theoretically based tool for assessing six specific music self-concept dimensions, as well as global music self-concept. Factor and correlation analyzes, in particular, make it possible to establish the relationship between the dimensions of music self-perception, but are not unambiguously convincing in determining the level of formation of individual-author identity of future music teachers. In addition, sometimes the concepts of self-perception, self-concept and individual-author identity are fundamentally different, which is generic relative to them. It generalizes and therefore more complex concepts. Another fundamental difference here is that individual-authorial identity is inherently more explicit than self-perception and self-concept. This is facilitated by the greater dependence between the individual author's identity and human behavior, which has an expressive representation. In other words, if an individual does not form an individual-authorial identity, it will significantly affect the nature of his identity and the nature of external relations with society, including creative and professional realization.

The interest in the self-concept is largely due to the intuitive appeal of the notion that positive self-esteem is desirable in itself, and that positive self-perception enhances motivation and achievement, while negative self-perception has the opposite effect (Vispoel, 1994).

The perspective we have chosen also has little to do with psychological work such as "Music Preferences and Your Personality" (Dys, Schellenberg & McLean, 2017; Lonsdale, 2021; Nave et al., 2018). We mean doubts about the completeness and sufficiency of purely statistical generalizations. This is possible due to the one-vector nature, the relative simplicity of such research, and the logic of the organization of scientific conclusions: "music → identity". While we focus more on the opposite: "identity ↔ music → identity". That is, how individual-authorial identity is formed under the influence of music, how a set of individual-authorial attitudes determine the nature and many connections of identity with music: as art, creative realization, scope of pedagogical professional competencies, place of work / source of funding, etc.

The formation of individual-authorial identity of future music teachers is extremely important not only for the professional and creative realization of higher education. But also because music, as evidenced by a number of studies (Freer & Bennett, 2012; Garnett, 2014; Hargreaves & Marshall, 2003; Pellegrino, 2015), has the potential to play a significant role in shaping other, non-musical identities of the individual (as a part of art education).

Recent research and statistics provide clear insights into the understanding that the category of soft skills, which also

includes the individual authorial identity of a music teacher, is the least developed among higher education institutions' graduates (Tang, 2020). In today's post-industrial and postmodern world, 75-85% of professional success depends on soft skills and only 25-15% on hard skills (Nelson-Jones, 2002).

For our study the development and preservation of national identity in the structure of individual-author identity is important (Dossanova et al., 2018; Ho & Law, 2020). In the current study, this was indicated only in passing, but this area is considered promising for further theoretical and experimental work.

5.1 Limitations

Theoretical and practical conclusions, as well as the presented model of experimental research with all the questionnaires that we used to obtain empirical data, in its original form can be used purely for further research in higher education pedagogy, students majoring in "Music". However, there are wide opportunities to use the presented models to study the peculiarities of the formation of individual-author identity of students of other art & pedagogical specialties. However, this should be done with the necessary adaptations in accordance with the specification of the field of training students in whose environment scientific research is planned.

5.2 Recommendations

It is important to conduct research on the formation of individual-author identity according to the presented model throughout the whole period of study chosen students at the university (at least 4 years). It is also necessary to conduct intermediate diagnostics to identify the dynamics. This provides insights to track and understand what additional factors and how affect the individual authorial identity of future music teachers at different stages of professional development.

6. Conclusion

The formation of individual-author identity is one of the most pressing issues in the pedagogy of higher education. This is due to the consequences of globalization and the dominance of mass culture. Especially concerning the graduates of music and other creative specialties (in the field of art education) it is appropriate to say that the immaturity of individual-author identity is always identical to the immaturity, incompleteness and immaturity of the professional personality of the graduate. Research has shown that individual-author identity directly affects the effectiveness of learning and contributes to the formation of professional orientation of students, as well as the focus on a creative approach to teaching music and conscious development of their own creative abilities.

There is a lack of a sufficient and complex diagnostic model for assessing the level of individual-author identity of future music teachers. However, the theoretical and practical analysis of the concept allows consider the creative approach and professional pedagogical orientation to be the main factors indicating the sufficiency of individual-author identity.

Further research requires the assumption that under the influence of various factors, in particular due to burnout, there may be a recession of individual-author identity, which will be manifested primarily in the behavioral aspect. Thus, individual-author identity is a dynamic, not an absolutely stable concept. Therefore, it is important for university teachers in the process of professional training of future music teachers not only to act as facilitators in the formation of individual-author identity, but also to lay the foundations for the support of these lifelong attitudes. However, a number of other hypotheses, assumptions, etc., which we managed to make during our experiment, also need to be developed.

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Appendix A

Final Questionnaire

THE FIRST BLOCK

1. Do you understand the meaning of the concept of "individual-author identity"? Evaluate your level of understanding of this term on a scale of 1-5 points.
2. Name at least 10 concepts that for you are ASSOCIATED with the formed individual-author identity.
3. Name at least 10 concepts that CONTRARY to the concept of "individual-author identity".
4. Assess the level of formation of your individual-author identity on a scale of 1-5 points.
5. In your opinion, is the concept of individual-author identity stable or dynamic?
6. What has most influenced the formation of your individual authorial identity? In one or two words.
7. At what age and most significantly under the influence of what did form you as a creative person?
8. In general, how would you assess the level of formation of individual-author identity in your classmates? On a scale of 1-5 points.
9. In general, how would you assess the level of formation of individual-author identity among your teachers? On a scale of 1-5 points.
10. How do you assess the relationship between the concepts of "talent" and "daily self-work / study" for the formation of individual-author identity? Within 100%.
11. Is it possible, in your opinion, to become an effective music teacher without developed individual-author identity? Estimate the probability as yes / no as a percentage - 00:00.
12. Within 100%, distribute the weight within the individual-authorial identity of music teachers of such components as: 1) theoretical basis (deep knowledge of the theory and history of music); 2) creative component; 3) performing skills; 4) pedagogical skills.
13. If you were entrusted with the development of a conceptually new model of teaching higher education for musicians, which five aspects you would focus on the most.

THE SECOND BLOCK

Essays: "Individual-authorial identity of music teachers in the world of pop culture and global trends in aesthetic tastes."

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