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## **PEDAGOGICAL APPROACHES TO THE FORMATION OF CROSS-CULTURAL COMPETENCE IN FUTURE MUSIC TEACHERS**

The article examines the problems and prospects for developing cross-cultural competence in future music teachers. The research aims to determine the level of knowledge and the need for forming cross-cultural competence in the professional training of music students in higher education and to propose effective measures for its development. The main research directions included analyzing existing scientific concepts and approaches to forming cross-cultural competence in music education; determining the level of knowledge and significance of cross-cultural competence in the professional training model for music students at universities; developing and testing practical recommendations and methods for music teachers aimed at increasing the level of cross-cultural competence among students at music educational institutions. The research results expand theoretical knowledge about the significance of cross-cultural competence in training music educators, while the practical results present new methodological approaches.

The empirical part of the study involved 98 students and 46 teachers from Abai Kazakh National Pedagogical University and Utemisov West Kazakhstan University. A survey of teachers and students showed that respondents believe the current state of cross-cultural competence requires significant improvements. Both groups identify similar problem areas and note some differences. Recognition of the need to develop cross-cultural competence among students was 48% and among teachers 40%, which demonstrates the relevance of this research. To form cross-cultural competence in future music teachers, a technology for developing this competence is proposed, including two special courses: "Teaching Intercultural Communication" and "Forming a High Level of Cross-Cultural Competence in Future Music Teachers." The pedagogical experiment showed that the experimental group demonstrates significantly greater progress across all levels of cross-cultural competence compared to the control group, with the lag being particularly noticeable at the creative level.

**Keywords:** cross-cultural competence, pedagogical approaches, future music teachers, monocultural education, multicultural education, pedagogical model, development of cross-cultural competence.

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### **Болашақ музыка мұғалімдерінің мәдениетаралық құзыреттілігін қалыптастырудың педагогикалық тәсілдері**

Мақалада болашақ музыка мұғалімдерінің кросс-мәдени құзыреттілігін дамытудың мәселелері мен перспективалары қарастырылады. Зерттеу мақсаты жоғары оқу орындарында студент-музыканттардың кәсіби даярлығында кросс-мәдени құзыреттілікті қалыптастыруға деген білім деңгейі мен қажеттілікті анықтауға және оны дамытудың тиімді шараларын ұсынуға бағытталған. Зерттеудің негізгі бағыттары музыкалық білім берудегі кросс-мәдени құзыреттілікті қалыптастырудың қолданыстағы ғылыми тұжырымдамалары мен тәсілдерін талдау; жоғары оқу орындарында студент-музыканттардың кәсіби даярлық моделіндегі кросс-мәдени құзыреттіліктің білім деңгейі мен маңыздылығын анықтау; музыкалық оқу орындары студенттерінің кросс-мәдени құзыреттілік деңгейін арттыруға бағытталған музыка оқытушылары үшін практикалық ұсыныстар мен әдістемелерді әзірлеу және апробациялау болды. Зерттеу нәтижелері педагог-музыканттарды даярлауда кросс-мәдени құзыреттіліктің маңыздылығы туралы теориялық білімді кеңейтеді, ал практикалық нәтижелер жаңа әдістемелік тәсілдерді ұсынады.

Зерттеудің эмпирикалық бөлігіне Абай атындағы ҚазҰПУ және Өтемісов атындағы Батыс Қазақстан университетінің 98 студенті мен 46 оқытушысы қатысты. Оқытушылар мен студенттерді сұрау көрсетті: респонденттер кросс-мәдени құзыреттіліктің қазіргі жағдайы айтарлықтай жақсартуды қажет етеді деп санайды. Екі топ та ұқсас проблемалық салаларды бөліп көрсетеді және кейбір айырмашылықтарды атап өтеді. Студенттер арасында кросс-мәдени құзыреттілікті дамыту қажеттігін мойындау 48% құрады, ал оқытушылар арасында 40% құрады, бұл осы зерттеудің өзектілігін көрсетеді. Болашақ музыка мұғалімдерінде кросс-мәдени құзыреттілікті қалыптастыру үшін екі арнайы курсты қамтитын осы құзыреттілікті дамыту технологиясы ұсынылады: «Мәдениетаралық коммуникацияны оқыту» және «Болашақ музыка мұғалімдерінде кросс-мәдени құзыреттіліктің жоғары деңгейін қалыптастыру». Педагогикалық эксперимент эксперименттік топ бақылау тобымен салыстырғанда кросс-мәдени құзыреттіліктің барлық деңгейлері бойынша айтарлықтай көп прогресс көрсететінін дәлелдеді, әсіресе шығармашылық деңгейде артта қалу айқын байқалады.

**Түйін сөздер:** мәдениетаралық құзыреттілік, педагогикалық тәсілдер, болашақ музыка мұғалімдері, монокультуралық білім, көпмәдениетті білім, педагогикалық модель, мәдениетаралық құзыреттілікті дамыту.

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### Педагогические подходы к формированию кросс-культурной компетентности у будущих учителей музыки

В статье рассматриваются проблемы и перспективы развития кросс-культурной компетентности у будущих учителей музыки. Цель исследования направлена на определение уровня знаний и потребности в формировании кросс-культурной компетентности в профессиональной подготовке студентов-музыкантов в высшей школе и предложение эффективных мер по ее развитию. Основными направлениями исследования стали анализ существующих научных концепций и подходов к формированию кросс-культурной компетентности в музыкальном образовании; определение уровня знаний и значимости кросс-культурной компетентности в модели профессиональной подготовки студентов-музыкантов в вузе; разработка и апробация практических рекомендаций и методик для преподавателей музыки, направленных на повышение уровня кросс-культурной компетентности студентов музыкальных учебных заведений. Результаты исследования расширяют теоретические знания о значимости кросс-культурной компетентности в подготовке педагогов-музыкантов, а практические результаты представляют новые методические подходы.

В эмпирической части исследования приняли участие 98 студентов и 46 преподавателей КазНПУ им. Абая и Западно-Казахстанского университета им. М. Утемисова. Опрос преподавателей и студентов показал: респонденты считают, что современное состояние кросс-культурной компетентности требует значительных улучшений. Обе группы выделяют схожие проблемные области и отмечают некоторые различия. Признание необходимости развития кросс-культурной компетенции среди студентов составило 48% и среди преподавателей 40%, что свидетельствует об актуальности данного исследования. Для формирования кросс-культурной компетенции у будущих учителей музыки предлагается технология развития данной компетенции, включающий два спецкурса: «Обучение межкультурной коммуникации» и «Формирование высокого уровня кросс-культурной компетентности у будущих учителей музыки». Педагогический эксперимент показал, что экспериментальная группа демонстрирует значительно больший прогресс по всем уровням кросс-культурной компетентности по сравнению с контрольной группой, особенно заметно отставание на творческом уровне.

**Ключевые слова:** кросс-культурная компетентность, педагогические подходы, будущие учителя музыки, монокультурное образование, поликультурное образование, педагогическая модель, развитие кросс-культурной компетентности.

## Introduction

The choice of the topic is based on the fact that the conditions of modern globalization, which require taking into account cultural diversity and

international migration of the population, call the system of Kazakhstani education to revise traditional pedagogical approaches to the cultural component. In addition, the process of studying another culture, in which the main components differ radi-

cally from genetically-national or traditional culture is both complex and important. Therefore, a key focus in the professional training of future educators, particularly future music teachers, is the development of cross-cultural competence skills. Cross-cultural competence is the ability of a teacher to interact effectively with representatives of different cultures, understanding and respecting their national characteristics and cultural values. Only in this way, in the conditions of multicultural educational space cross-cultural competence can become an important factor in the success of pedagogical activity.

The relevance of the research topic is due to several factors:

- social significance, expressed in the fact that modern conditions make it necessary for future teachers to develop a special competence in order not only to understand but also to take into account the existing differences between cultures (caused by globalization and the growth of cultural diversity) in the process of music education. Since it is the skills of intercultural dialog that make it possible to build more productive relationships with students of different cultures, while providing better learning in the process of music education;

- professional demand due to the fact that a modern music teacher meets students belonging to different ethnic groups, with different religious beliefs and cultural codes. This requires the development of new methodological approaches aimed at integrating cultural specificities into the educational process;

- insufficient development of the research topic. Despite the recognition of the importance of cross-cultural competence, existing educational programs often do not pay sufficient attention to its purposeful development. The available research in this area is often fragmentary, which creates the need for a comprehensive approach to the study of this problem. Moreover, approaches to the formation of cross-cultural competence in future music teachers are rarely considered.

The significance of the study can be highlighted by its social importance, professional necessity, and the need to broaden understanding and address the gap in developing cross-cultural competence among music students, aiming to enhance the quality of training for future music professionals and improve the relationship between teachers and students during the educational process.

The focus of the study is the professional training process for future music educators.

The subject matter is the educational methods for fostering cross-cultural competence in music students.

The objective of the study is to assess the current knowledge and the need for cross-cultural competence in the professional education of music students at the higher education level and to suggest effective strategies for its development.

To accomplish the goal, the following tasks are undertaken:

1. Examination of current scholarly theories and methods for developing cross-cultural competence in music education;

2. Identifying the understanding and significance of cross-cultural competence within the framework of professional training for music students in higher education.;

3. Testing the effectiveness of the suggested methods in educational institutions through experimentation.

The research methodology includes theoretical and practical methods: literature analysis; comparative analysis of existing practices; pedagogical experiment; methods of observation, questionnaires and interviewing of individual participants of the educational process.

The approaches used in the study are based on the integration of humanistic pedagogy, person-centered approach and interdisciplinary analysis, which takes into account the influence of sociocultural factors on the professional formation of a music teacher.

The study's hypothesis suggests that consistent efforts to develop cross-cultural competence in future music educators enhance the quality of their teaching skills and improve their interactions with students from diverse cultural backgrounds.

The study holds significant relevance for both the theoretical and practical aspects of music education pedagogy, as its findings broaden the understanding of the role of cross-cultural competence in the preparation of music educators, and in practical terms present new methodological approaches that can be used for more effective interaction in a multicultural educational environment.

### Literature review

Kazakhstani researchers, such as Koshbaev (2021) in his work "Cross-cultural Competence of Future Philology Teachers," emphasize the significance of developing this type of competence in higher education and propose using criteria that effectively capture the core of cross-cultural compe-

tence for future educators. They include: pedagogical approaches to the development of cross-cultural competence (cultural, axiological, ethnophilological, competence and synergetic); the principles of cross-cultural development are considered to be cultural appropriateness, humanism, cross-cultural communication and empathy. Foreign authors also adhere to a similar opinion (Saitova, 2016)

Esimgalieva and Koshygulova (2022), viewing cross-cultural competence as a component of professional pedagogical competence, notes that this competence encompasses the level of development of the teacher's personality, which is shaped through their social growth. And includes the sum of personal characteristics, abilities, needs, theoretical ideas and practical skills they need in the field of speech expression, motives, emotions, social thinking, interpersonal behavior. All these characteristics, as noted by I. Solovyeva, also determine the following components of cross-cultural personality of a teacher (cognitive, behavioral and emotional-motivational).

Kuzdeubaeva et al. (2023) in her work some features of training traditional musicians in the conditions of modern education, notes the importance of cross-cultural competencies, especially in the conditions of informatization. Kudabayeva et al. (2020) in their work on pedagogical innovativeness in the theory and practice of education, indicate that to increase the creativity of teachers in the use of innovative technologies need special pedagogical conditions. They include factors that stimulate any innovative activity, principles of formation of innovative activity and methods of its formation. All this can be attributed cross-cultural competence.

Analyzing the works of foreign authors Zhou and Komarovska (2023) work and the effects of special training and field experience on prospective teachers' comfort level in cross-cultural music teaching situations indicates that prospective teachers' comfort level in working with students and colleagues of another race is different and requires special training and practical experience Analysis of their data showed that although participants felt that special training increased their comfort in some situations, they still had significant difficulty applying what they learned during practical experience. As teachers enrolled in a predominantly African American school, they worried about offending students in their classrooms, expressed frustration over difficulties in understanding the local dialect, and recognized that this was their first experience as a minority.

Jakobsen et al. (2023) exploring personal transformation external and internal to nurturing the growth of monocultural teachers toward multicultural competence argues that the transformation of future teachers into multiculturally competent, committed advocates for all students can be achieved through a combination of sound multicultural research and best practices, discussing mediated cultural immersion, the role of present faculty in student development, and the three phases of mediated cultural immersion. The origins of mediated cultural immersion programs are described.

Ageykina-Starchenko and Chorna (2021), in examining equity and accessibility in music education, highlights the need for a distinct conceptual model specifically aimed at addressing issues related to race, ethnicity, and culture in the context of music learning. It is appropriate for educators as we attempt to understand how these issues may affect music instruction among diverse populations. The author proposes a model depicted as a concept map that includes five major categories: teacher, student, content, instruction, and context. This approach aims to organize existing knowledge, clarify factors and elements associated with music learning, predict specific learning outcomes, and investigate the obstacles and supports in music learning for individuals affected by race, culture, and ethnicity. A similar view is held by Rapatskaya (2020), who researched teachers' views and culturally relevant pedagogy and created a handbook of research on multicultural education. According to the author, teachers introspectively look at how their ethnic identity, classroom practices, and their beliefs relate to the achievement of their African American students. In doing so, their cultural views often differed from what they were taught in their teacher preparation programs. In fact, some of these teachers had to "unlearn" and change what they were taught academically to meet the special learning needs of their students.

Wei (2024) in her work on preparation for culturally responsive teaching, notes that the need to improve the college and university success of ethnically diverse students can be achieved through culturally responsive teaching. And this requires preparing teachers to work with these children while still in after school and post-secondary programs.

Bond and Russell (2021), in examining multicultural teacher education with a focus on the needs of the 21st century, outlines several reasons why multicultural pre-service teacher education is crucial and suggests ways to improve its implementation.



The author argues that teacher education programs should be more intentional in preparing European American teachers to educate ethnically diverse students of color. This preparation is necessary due to the increasing racial, cultural, and linguistic disparities between teachers (mostly European Americans) and students (who are increasingly from ethnic minority groups). Additionally, the need for more multicultural teacher education is emphasized by two factors: a fear of diversity and resistance to addressing issues of race and racism often seen in teacher education students. To address these challenges and better equip future teachers to work with ethnically diverse students, the author recommends a two-part professional development program.

Zhan (2024), addressing the question of whether art teachers can train effective educators, highlights that the main challenge for art teachers is preparing today's predominantly white and female teacher candidates to work in schools with a growing diversity of students. According to Zhan(2024), art teachers must critically assess their own capacity to provide a culturally responsive curriculum and create an environment that prioritizes diversity and equity.

Siao (2022) in a paper on developing a critical understanding of the hidden curriculum through media literacy, notes that it is necessary to ensure that current teachers are prepared to reflect on and address possible bias, discrimination and inequality in the music classroom.

It is also possible to refer to the opinion of the following foreign authors: Benjamin (2023) studying the influence of selected cultural factors on the preferences of music students in the field of teaching in the environment; Schiavio et al. (2020) developing his arguments in favor of culturally relevant pedagogy, answering the question: what is needed for good teaching; Karkina et al. (2017) developing a unified course in multicultural education under the conditions of racial identity of teachers; Almqvist and Werner (2023) investigating the characteristics of multicultural awareness, influence and attitudes of future teachers; Cojocariu (2020) examining the changing concepts of teacher education to develop a new research guide for teaching and learning music; Zhang et al. (2021) music, culture, curriculum and learning as a new research guide for music teaching and learning. However, there is no research-based consensus that a particular approach or method of teacher education will fully prepare music teachers to work with the diverse learners they will encounter in school.

It is important to know the factors that influence readiness to teach in culturally diverse educational environments, including music education. It should be noted that Pashchenko et al. (2018) in his research on cross-cultural competence of student teachers in music education studied the cross-cultural competence of music education students studying at the faculty of teaching in relation to: factors promoting and limiting readiness to teach in culturally diverse educational environments, and educational experiences during teacher training regarding monocultural education and multicultural music education. The findings of the study revealed that most of the respondents were aware of how cultural differences could affect their teaching and student learning, had encountered music from different cultures in their own music education, received specific instruction in creating and implementing multicultural music experiences for students, and had the opportunity to participate in projects related to multicultural music education. A similar opinion is noted from Moriera et al. (2022) – Intercultural Competence of Student Teachers in Music Education. It is important to highlight that understanding these factors and recommendations enables teachers to be more effectively prepared to work in culturally diverse educational settings, boosting their confidence and proficiency in intercultural interactions.

Compare the results obtained with the results of previous works and their conclusions. Analyze scientific works in terms of their scientific contribution and research gaps. For example, Du(2023) in his work competency-based approach to the training of future music teacher (in the aspect of cross-cultural approach) considers mainly how differences in educational systems affect the training of music teachers. His research is mainly focused on theoretical analysis, without providing specific techniques or practical recommendations for implementation in the educational process . The work of Pigovaeva (2020) examines the professional readiness of music educators to master ethno-musical cultures, and emphasizes the importance of interethnic interaction in music education. This work also focuses more on theoretical aspects and does not provide detailed recommendations on how to implement the proposed ideas in practice. Tkachenko (2022) studying the development of intercultural competence in the future music education teacher in the process of mastering spiritual traditions of music, emphasizes the importance of spiritual heritage in the formation

of intercultural competence of future music teachers and emphasizes the importance of integrating cultural values in the educational process. Oseneva (2018) describing the cross-cultural approach to be used when Chinese students master music-pedagogical technologies to obtain skills of reading from the sheet (on the example of piano class). Emphasizes on foreign-language sight-reading skills. This work is focused on a specific area of music education, but it, in our opinion, leaves out broader and more important aspects of cross-cultural competence. Nagymzhanova et al. (2023) investigates the processes of formation of music-communicative culture of a music educator on the basis of the competence approach, her work emphasizes the importance of developing communicative skills in music education. The gaps in this study can be recognized as the author's focus on theoretical foundations, as he offers a minimum of practical recommendations, similar results are noted in the works of Matsievskaya and Chzhan (2023) and Sydykova et al. (2024). Foreign authors mainly show the results of the study, in which they note that most of the respondents were aware of how cultural differences can affect their teaching and students' learning, had encountered music from different cultures in their own music education, that they received special instructions on creating and implementing multicultural music experiences for students.

The literature review for this study is based on several key theoretical concepts that serve as the foundation for developing cross-cultural competence in future music educators. In particular, the research draws upon theories of cross-cultural communication, pedagogical competence, and the integration of cultural differences into the educational process.

First and foremost, it is important to highlight the theoretical model of cross-cultural competence proposed by prominent scholar Esimgalieva and Kosshygulova (2022), who considers cross-cultural competence as a component of professional pedagogical competence. This approach involves the development of the teacher's personality through social growth and includes components such as cognitive, behavioral, and emotional-motivational aspects, which are crucial for shaping pedagogical strategies in music education.

Additionally, the cultural, axiological, and ethnophilological models of cross-cultural competence proposed by Kosherbaev (2021) are of great importance. These approaches help understand and integrate cultural particularities into the educational

process, laying the foundation for a deeper integration of music education into a global context. This, in turn, fosters in students not only knowledge of cultural differences but also the skills to apply this knowledge in pedagogical practice.

Several key works were selected for this study, reflecting both the theoretical and practical aspects of cross-cultural competence formation in the educational context. The selection of these sources is justified by their relevance and significance to the study's objectives, as well as their contributions to the development of theory and practice in music education.

For example, Kosherbaev's (2021) work was chosen due to its conceptual depth in defining the structure and content of cross-cultural competence, which allows us to establish clear criteria for assessing the competence level of future music educators. His approach to formulating pedagogical strategies through the lens of cultural differences provides a precise framework for emphasizing certain aspects of the educational process.

Equally important are the works of foreign authors such as Zhou and Komarovska (2023), Schiavio et al. (2020), who focus on the practical implementation of cross-cultural competence in music teaching. Specifically, Zhou and Komarovska's (2023) research emphasizes the need to develop special training programs for preparing future educators to work in a multicultural environment, which directly aligns with the goals of this study.

The literature review highlights the importance of cross-cultural competence in preparing future music educators. Based on the existing theoretical and empirical research, it can be concluded that although the theoretical framework is well developed, practical applications in music education are still underexplored. The works of authors such as Kosherbaev (2021), Esimgalieva and Kosshygulova (2022), and Schiavio et al. (2020) form the theoretical foundation for our study. However, to implement a more effective approach, the development of new methodologies is required, which will be proposed in this research.

Thus, the literature review demonstrates that, despite significant theoretical contributions, the practical application of cross-cultural competence in the curricula for future music educators remains an open issue. This study aims to address this gap by developing and testing new pedagogical methods that will help music educators more effectively integrate cross-cultural competence into the training of future music teachers.

## Materials and methods of research

Characterization or description of the research material includes its presentation in qualitative and quantitative terms. Characterization of the material is one of the factors that determine the validity of the findings and methods of the study.

**Literature Analysis.** In the contextual analysis, a literature review was conducted to determine the knowledge and meaning of cross-cultural competence in the model of professional training in music students in higher education.

To assess the effectiveness of the existing pedagogical model, a questionnaire survey was conducted among students and teachers of the music university in Kazakh National Pedagogical University named after Abai (experimental group) and West Kazakhstan University named After M. Utemisov (control group). The questionnaire is aimed at establishing the effectiveness of the existing pedagogical model and identifying the key areas for improvement. Also, the obtained allows to adjust the curriculum and propose more effective teaching methods in order to increase the level of cross-cultural competence in future music teachers and to provide in general a better education in the field of music pedagogy.

The students' questionnaire includes questions: on the assessment of the content of curricula for the formation of cross-cultural competence; on the availability of educational equipment and materials for studying music of other cultures; on the frequency of events aimed at acquaintance with musical traditions of other countries; on the availability of learning foreign languages; regarding the participation of teachers in the development of cross-cultural competence; and the alignment of the curriculum with the enhancement of intercultural communication and collaboration skills.; on the development of cross-cultural communication and cooperation skills; on the participation of teachers in the process of cross-cultural competence formation. The teachers' questionnaire also includes questions to assess the content of the curriculum, as well as questions to assess the resource base, support and overall satisfaction with the current pedagogical model of cross-cultural competence formation.

The primary objective of this study is to assess the existing level of cross-cultural competence among students and teachers, and to propose improvements to the training process. The 11-question questionnaire aligns directly with this aim, as it is designed to assess key areas related to cross-cultural competence, such as curriculum content, access to

resources, and faculty involvement. These areas are crucial for understanding how cross-cultural competence is integrated into the educational process and where there may be gaps. The questionnaire was developed with input from the existing literature and relevant pedagogical models, ensuring that it addresses critical dimensions of cross-cultural competence that are central to the study. For example, it covers topics such as access to materials for studying music from different cultures, the frequency of cross-cultural events, the development of communication and cooperation skills, and the availability of opportunities for international exposure. These are all essential components of cross-cultural competence as outlined in previous research (Esimgalieva&Kosshygulova, 2022; Kosherbaev, 2021). The 11-question format is concise enough to encourage high response rates while still providing valuable insights. Given that the survey targets both students and faculty, it is crucial that the questionnaire is not overly long, as this could lead to participant fatigue or incomplete responses. The brevity of the questionnaire ensures that it can be easily administered within the constraints of academic settings, making it an efficient tool for gathering data from a diverse range of participants.

A total of 98 students and 46 faculty members took part in the questionnaire survey.

The results from the questionnaire were calculated as percentages, and statistical analysis was applied to assess the responses and draw conclusions about the condition of the phenomena being investigated.

Experimental work on the development of cross-cultural competence of future teachers – musicians is carried out within the framework of the designated goal (to check the effectiveness of the proposed special courses of cross-cultural competence formation and to determine the differences in the level of cross-cultural competence between the students in the experimental group and those in the control group).

**Methodology of the experiment:** experimental group (EG): 30 students: control group (CG): 30 students. The formation of groups had a random character, as two groups of students studying at the educational program “Music Education” were taken.

**Stages of the experiment.** Preparatory stage: the goals and objectives of the experiment were determined, within the framework of the hypothesis that the introduction of special courses will lead to a significant increase in the level of cross-cultural competence in the students of the experimental group.

As a diagnostic technique, assessment instru-

ments were selected to measure the baseline level of cross-cultural competence in both groups before the experiment.

The evaluation of the development of cross-cultural competence in future teachers was based on the following criteria: understanding of methods for absorbing foreign cultures, development of musical behavioral strategies, creative activity skills, and the formation of key professional qualities of a music teacher. Methodology for assessing the level of formation of cross-cultural competence of future music teachers.

Evaluation criteria. Awareness of ways of assimilating foreign culture, including perception, reproduction and creative processing of musical traditions.

Formation of musical behavioral strategies in response to the demands of different cultural contexts.

Creative skills, including creating their own musical works combining elements of different cultural traditions.

Formation of professionally important qualities of a music teacher, such as pedagogical skills, communicative competence, ability to reflection and self-development.

The overall level of cross-cultural competence in future music teachers was assessed based on the following stages: receptive, constructive, and creative.

- receptive level (0-33%) (students demonstrate an initial level of familiarity with musical traditions of other cultures, but are not yet able to effectively apply this knowledge in practice);

- constructive level (34-66%) (students have sufficient knowledge and skills, are able to use elements of different musical cultures in their work, but face difficulties in complex intercultural situations);

- creative level (67-100%) (students confidently use the acquired knowledge and skills, show flexibility and creativity in intercultural interaction, freely combine elements of different musical traditions in their work).

The final level is determined by the sum of points for all three criteria. The maximum number of points is 400 (100 points for each criterion), then: receptive level: 0-133 points; constructive level: 134-266 points; creative level: 267-400 points.

This methodology is complex and allows to objectively assess the level of formation of cross-cultural competence of future music teachers, revealing their readiness to work effectively in music schools.

In the first stage, an initial assessment of the level of cross-cultural competence development in students was conducted.

In the second stage, the experimental group underwent the implementation of the specially developed courses, while the control group followed the traditional curriculum, without the incorporation of specific cross-cultural competence development methods.

In the process of the special course “Formation of cross-cultural competence” the main emphasis was made on practical lessons aimed at analyzing musical works of different cultures, on musical immersion in the text in a foreign language, on conducting role-playing games and simulations, on the development and application of evaluation scales and implementation of intercultural musical projects.

At the final stage, the final level of cross-cultural competence of both groups is diagnosed using the same diagnostic tools as at the initial stage. This stage then compares the results between the experimental and control groups to identify differences in the levels of cross-cultural competence. Statistical analysis is conducted to confirm the hypothesis of the experiment, as well as analyzing and interpreting the final data.

## Results and discussion

The outcomes of the questionnaire survey conducted with teachers and students are presented in Table 1.

**Table 1** – Findings from the overall analysis of the faculty and student survey, in percentages

Questions	Students			Teachers		
	High level	Medium level	Low level	High level	Medium level	Low level
Evaluating the content of curricula on cross-cultural	15	55	30	20	50	30
Accessibility of teaching equipment and materials for studying music from other cultures	35	40	25	30	40	30
Frequency of events aimed at familiarizing with musical traditions of other	20	60	20	25	50	25



*Continuation of the table*

Questions	Students			Teachers		
	High level	Medium level	Low level	High level	Medium level	Low level
Accessibility of foreign languages for music students	35	40	25	35	35	30
Teacher involvement in cross-cultural competence process	18	52	30	50	40	10
The extent to which the curriculum promotes intercultural communication and cooperation skills	12	58	30	40	40	20
Opportunities to participate in international music projects and internships	28	42	30	20	45	35
The extent to which the curriculum addresses the individual interests of students' needs in learning about music from other cultures	22	48	30	40	50	10
Supporting university governing bodies in building cross-cultural competence	17	53	30	20	40	40
Overall satisfaction with the current model of cross-cultural competence formation	20	50	30	10	65	25
Need for development of cross-cultural formation	48	30	32	40	50	10

The analysis of the students' survey led to the following conclusions. Most students (55%) think that the content of training programs on cross-cultural competence requires expansion and deepening, which indicates that the current programs are not sufficiently complete. Only 15% of students highly evaluated the content of the programs, which indicates the need to revise and supplement the training material.

About one-third of students (35%) are satisfied with the availability of teaching equipment and materials for studying music from other cultures, but a significant proportion (40%) note limitations in accessing the necessary resources.

Only 20% of students indicated that events aimed at learning about musical traditions of other countries are organized regularly. This emphasizes the lack of regular events promoting cross-cultural learning.

The opportunity to participate in international projects and internships is available for only 28% of students, which also indicates a lack of internationalization of the educational process.

Students noted moderate involvement of faculty (52%) and low support from the university administration (17%). This indicates the need to strengthen the role of teachers and administrative intervention to improve the situation.

Less than half of the students (48%) indicate that the curriculum addresses their individual interests and needs in learning music from other cultures,

which requires more personalization of the educational process.

Conclusions showing teachers' opinions. Among teachers, the opinion that curricula need improvement is predominant (50%), while high evaluation (20%) is less frequent. This confirms the need to modernize curricula.

About a third of faculty (30%) are satisfied with the availability of resources, but the majority (40%) see a need for improvement.

The frequency of activities aimed at introducing the musical traditions of other countries is a concern for the majority of teachers (50% – medium level), which is consistent with the opinion of students.

International projects and internships are available to only a small proportion of students (20%).

Teachers feel a lack of support from the administration (40% – medium level), which coincides with the students' findings.

The majority of teachers (50%) believe that individualized approach to teaching is absent or insufficient, which requires the introduction of flexible methodologies.

The comparative analysis showed both common and different trends. Both students and teachers agree that the current state of cross-cultural competence requires significant improvement. Both groups identify similar problem areas: insufficient curriculum content, limited access to resources, and low frequency of cross-cultural activities. Both groups emphasize the need to increase

the number of activities aimed at international cooperation and exposure to the musical traditions of other countries.

Differences in perception are noted in the following

- students are more likely than faculty to cite low levels of resource availability and faculty engagement, which may indicate they are more critical of the current situation;

- teachers are more optimistic about their efforts to support cross-cultural competence, but their scores still remain below the desired level.

At the same time, the acknowledged importance of developing cross-cultural competence, which is strongly recognized by both students (48%) and teachers (40%), highlights the relevance of this study.

In examining pedagogical approaches to developing cross-cultural competence in future teachers, we focused on the idea that the process of fostering this competence should consist of several key components: the organization of the educational process, which encompasses the methods and activities of both teachers and students, as well as the assessment of the competence development process. The approach to developing cross-cultural competence in future music teachers involves two specialized courses:

1. Special course "Teaching intercultural communication: cross-cultural aspect in music education". Purpose of the course: Formation of a high level of cross-cultural competence in future music teachers, including knowledge of musical traditions of different countries, skills of intercultural communication and cooperation, as well as attitudes of respect and tolerance to other cultures.

Course Structure:

- 1) Introduction to cross-cultural communication: The concept of cross-cultural competence, cultural differences and their impact on music education.

- 2) Musical traditions of the world: History and development of musical traditions of different regions (Africa, Asia, Latin America, etc.), influence of globalization on music.

- 3) Intercultural Communication Practice: Intercultural communication skills, conflict resolution, adaptation to new cultural contexts.

- 4) Use of modern technologies in music education: Online courses, webinars, virtual museums and archives, their role in the study of music of different cultures.

- 5) Cross-cultural projects and cooperation: Creation of interdisciplinary teams, development and realization of cross-cultural projects.

- 6) Psychological aspects of intercultural interaction: Developing empathy, stress management, working with cultural stereotypes.

- 7) Cross-cultural competence assessment and self-assessment: Cross-cultural competence assessment methods, portfolios, and case studies.

2. Special course "Formation of cross-cultural competence" in future music teachers. Purpose of the course: Formation of cross-cultural communication and cooperation skills in future music teachers through the use of techniques of "musical cultural gap", "language immersion", interpretation of communicative acts, as well as the application of evaluation scales of communication skills in musical cross-cultural mode.

Course Structure:

- 1) Musical and Cultural Gap: Analyze differences in musical traditions of different cultures, identify and fill knowledge gaps.

- 2) Language Immersion: Learning musical terms and concepts in foreign languages, immersion in musical culture through language.

- 3) Interpreting Communicative Acts: Analyzing and interpreting musical works from the perspective of intercultural communication, identifying cultural codes and symbols.

- 4) Scales for assessing cross-cultural communication skills in music: Development and application of assessment scales for evaluating cross-cultural communication skills in a musical context.

Anticipated outcomes of the method for developing cross-cultural competence in future music teachers: increasing the level of students' knowledge about musical traditions of different countries and regions; development of skills of intercultural communication and cooperation; formation of the culture of mutual respect and tolerance; development of the ability to adapt and manage stress in an intercultural environment; participation of students in international music projects and internships.

Monitoring and evaluation: conducting regular surveys and questionnaires to assess the effectiveness of the methodology

Adjustment: making changes to the technology based on data and feedback from students and faculty.

The results of the evaluation of cross-cultural competence levels at the start of the experiment are presented in Table 2.

**Table 2** – Results of assessment of the levels of cross-cultural competence formation, at the beginning of the experiment

Group	Receptive level (people/%)	Constructive level (people/%)	Creative level (persons/%)
EG	20 (66,7)	8 (26,7)	2 (6,7)
KG	21 (70)	7 (23,3)	2 (6,7)

It is important to highlight that the majority of students in the experimental group were at the receptive level (20 people). A small number of students demonstrated constructive (8 people) and creative (2 people) levels. The distribution of levels in the control group was similar to EG, with a slight advantage of receptive level (22 people), and constructive level by one person or 3.3%. Such indicators allow us to consider the groups to be generally similar and suitable for use in the experiment

At the formative stage the special course “Formation of cross-cultural competence” was realized. The main practical classes were:

Theme “Musical Analysis: Traditions and Symbols”. Purpose: To develop skills in interpreting and understanding musical traditions of different cultures. Within its framework, students analyze musical works from different countries, identify cultural features and symbolism, discuss differences and similarities. The outcome is: developing skills in analyzing national musical instruments, works from other cultures; improving understanding of cross-cultural differences.

Theme “Musical Immersion: Language and Culture”. Objective: To learn musical terms and concepts in foreign languages, to immerse in musical culture through music. In the course of the class, students work with musical notations and lyrics in foreign languages, translate and interpret musical texts. Outcome: enhanced language abilities and a deeper understanding of foreign musical cultures through music, along with improved skills in translating and interpreting titles and texts.

Topic: “Role-playing: Musical Communication”. Goal: To analyze and interpret musical pieces through the lens of cross-cultural communication, identifying cultural symbols and codes. Throughout the course, students engage in role-playing activities and simulations, where they interpret musical works, play instruments, and engage in cross-cultural musical communication. The result is the development of professional development and cross-cultural communication skills, and an improved ability to interpret and understand cultural codes in music.

Topic “Assessment scales: criteria for intercultural communication”. Objective: to develop and apply assessment scales for evaluating intercultural competence skills in a musical context. In the lesson, students develop assessment scales, apply them in practice, analyze the results and discuss them in the group. The result is the development of skills in understanding the criteria for intercultural competence in a musical context, as well as self-assessment and critical thinking skills.

The topic is “Cross-cultural music project: cooperation and creativity”. The aim of the project is to develop skills of cross-cultural competences and creativity in particular. When creating the project, students work in groups to create a musical project that combines elements of different musical traditions. The result is the development of teamwork skills, creative thinking and a better understanding of musical traditions of different cultures.

The results of the final stage, where a follow-up assessment was conducted under the same conditions as the initial stage, are presented in Table 3.

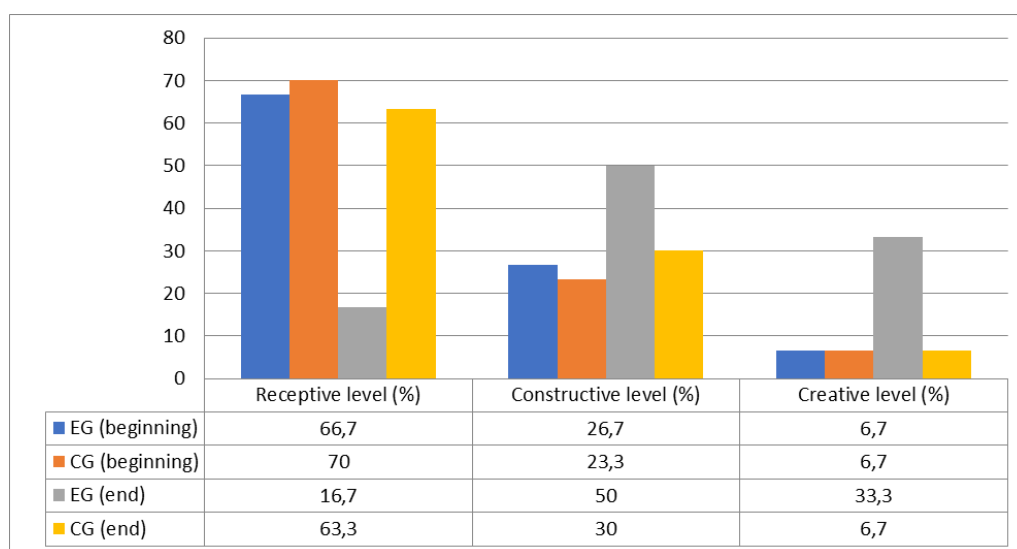
**Table 3** – Results of assessment of the levels of cross-cultural competence formation, at the end of the experiment

Group	Receptive level (people/%)	Constructive level (people/%)	Creative level (persons/%)
EG	5 (16,7)	15 (50)	10 (33,3)
KG	19 (63,3)	10 (33,3)	1 (3,3)

The data collected enables the following conclusions to be made at the conclusion of the experiment. In the experimental group, 5 students (16.7%) are at the receptive level, indicating a significant reduction in the number of students at this level compared to the start of the experiment. Constructive level has 15 students (50%). Creative level has 9 students (30%), thus almost one third of students reached the creative level, which means a high level of cross-cultural competence, allowing them to freely combine elements of different musical traditions and create original works.

In the control group, the receptive level was established in 19 students (63.3%), which indicates that most of the students still remained at the initial level, which indicates the insufficiency of standard teaching methods for the full-fledged formation of cross-cultural competence. Constructive level has 9 students (30%), only some number of students moved to the constructive level. Creative level still has 2 students (6.7%).

Figure 1 presents the results of the comparative analysis conducted at the conclusion of the experiment.



**Figure 1** – Comparative analysis of EG and CG results

The changes in the indicators within the experimental group demonstrate a reduction in the percentage of students (EG), who have a receptive level: from 66.7% to 16.7%, which indicates significant progress in mastering the initial knowledge and skills of intercultural interaction. The constructive level has increased from 26.7% to 50%, which indicates the transition of most students to a more advanced level, where they are already confidently applying the acquired knowledge in practice. The creative level has a sharp increase in the proportion of students from 6.7% to 33.3%, which demonstrates a significant increase in the number of students who are able to creatively approach intercultural interaction and create original works combining elements of different musical traditions.

The changes in the control group indicate a small reduction in the proportion of students at the receptive level from 70% to 63.3%, which

indicates minimal dynamics in mastering basic knowledge. The constructive level shows a moderate increase in the proportion of students from 23.3% to 30%, indicating gradual progress, but much slower than in EG. The creative level remained unchanged (6.7% remained), which emphasizes the low effectiveness of traditional teaching methods in achieving high levels of cross-cultural competence.

The comparative analysis of the results of EG and CG in general showed that the experimental group demonstrates significantly greater progress in all levels of cross-cultural competence compared to the control group. Especially noticeable is the lag of the CG at the creative level, where the proportion of students remained practically unchanged. Such results suggest the need for targeted pedagogical interventions in CG to achieve high levels of cross-cultural competence.



In general, the analysis of the presented scientific works showed that many researchers recognize the importance of cross-cultural competence in the training of music educators. However, despite significant emphasis on theory, most studies do not concentrate on examining specific methodologies or developing practical recommendations for achieving the established objectives. With this study, we tried to fill the existing gaps by proposing specific pedagogical approaches that should help music educators in practice to more effectively form cross-cultural competence in future music teachers.

### **Conclusion**

Music education involves the study of cultural traditions deeply rooted in various ethnic and national groups, requiring music teachers to possess a comprehensive understanding of diverse musical traditions. A music teacher's role extends beyond the mere transmission of technical skills to encompass the ability to convey the cultural context of these traditions to students. This necessitates a high level of cross-cultural competence, as teachers must recognize and account for cultural influences that shape both the perception and performance of music.

In music education, it is crucial for teachers to consider not only the musical characteristics but also the cultural context in which the music is situated. This includes an understanding of cultural traditions, rituals, and the influence of different cultures on music. The teacher must instill in students not only the technical aspects of music but also a deep respect for the musical traditions of various nations.

A thorough methodological approach was employed to accomplish the goal. The literature review revealed that cross-cultural competence is crucial for student teachers in music education. Since it is in the conditions of educational institutions that future teachers should obtain the required skills, as knowledge of all factors that enhance and hinder the development of this type of competence and available competence-based pedagogical models. All of them help students to be better prepared to work in culturally diverse institutions, increasing their effectiveness in addressing issues of intercultural interaction.

In determining the effectiveness of the current pedagogical model and identifying key areas for improvement, it was found that both students and faculty agree that the current state of cross-cultural competence requires significant improvement. Both groups identify both similar and different problem areas. At the same time, all recognize the need to develop this competence.

The analysis of existing pedagogical approaches to the formation of cross-cultural competence in future music teachers allowed us to stop on the fact that the technological process for the development of this competence should include universal components for the organization of the process of education and diagnosis. Based on this, it is suggested to incorporate two specialized courses into the process of developing cross-cultural competence in future music teachers.

The outcomes of the educational experiment convincingly proved the advantage of special courses of cross-cultural competence formation applied in EG. Since significant changes in the distribution of students in this group by levels indicate the high efficiency of the proposed approach. While in the CG, despite small positive shifts, the progress was significantly lower, which emphasizes the importance of systematic work on the development of cross-cultural competence among students in this group. Thus, the proposed hypothesis of the study was confirmed.

Thus, the specificity of cross-cultural competence in music teachers lies in the need to account for cultural diversity both in theoretical and practical aspects of music education. This requires a deeper awareness of cultural differences and the ability to integrate this knowledge into the teaching process. In contrast, for teachers of other subjects, such as physics or technical drawing, cross-cultural competence is important, but its role is less pronounced, as the subjects of these disciplines are less influenced by cultural variations. Further research and expansion of the application of this special course can contribute to improving the quality of training of future music educators, ensuring their readiness to work successfully in a multinational environment.

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