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### **Tradition as a Factor in Modern School Formation in Ukrainian Piano Pedagogy**

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#### **Abstract**

The entry of Ukraine as an independent entity into the European educational space ensures the national identity of musical and educational phenomena, as well as actualizes the significance of the Ukrainian Piano School as a world heritage, determines the introduction of its pedagogical achievements to general scientific community. Our definition of piano school in Ukraine, as a national musical and educational phenomenon, is based on many dimensions. Actualization of scientific thought revealed the wide theoretical and educational possibilities of the Ukrainian piano school as a scientific-pedagogical and national-educational phenomenon. The methodological and theoretical concept of this study provided the integrated application of scientific approaches to a holistic system of ideas and beliefs in the disclosure of the scientific content of the phenomenon of "school"; the pedagogical aspect of the Ukrainian Piano School; the structure and its functional components; the awareness of the self-sufficiency of the Ukrainian musical-pedagogical tradition, its integration into the modern world educational space; the disclosure of the context of the scientific content of the Ukrainian Piano School. The practical concept deepens the understanding of the historical achievements of the leading educators in the process of studying their genealogical trees on the basis of awareness of the tradition as a leading factor in the modern development of the Ukrainian piano school. It is possible to widely apply the generalized pedagogical experience of the Ukrainian Piano School in modern practice of training specialists for the process of personal activities.

**Keywords:** Ukrainian Piano School, Tradition, Modern school formation, Teacher-leader, Types of imitation.

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## **Introduction**

In the history of mankind the last century can be characterized as a complex controversial time, marked by historical cataclysms, the existential tragedy of the modern person, and at the same time striking upsurges in science, changes in the content and organization of education, new pedagogical ideas, that emphasize the culture of a personality. This results in the emergence of the theory and practice of education for an anthropological paradigm that is consistent with the concept of the Laws of Ukraine "On Education", "On Higher Education", "On the Basic Principles of State Support to Gifted Children and Youth in Ukraine" (Law of Ukraine, 2018), which have a school-building value for the development of Ukrainian piano pedagogy. The methodological principle of musical education is its national orientation, the respect of Ukrainian tradition as a factor of contemporary school formation, particularly in piano pedagogy.

The entry of Ukraine as an independent entity into the European educational space ensures the national identity of musical and educational phenomena, as well as actualizes the significance of the Ukrainian Piano School as a world heritage, determines the introduction of its pedagogical achievements to the general scientific community.

Our definition of piano school in Ukraine, as a national musical and educational phenomenon, is based on many dimensions: - historical (the preservation of the integrity of traditions in a single state geo space by the efforts of several generations); - state creation (recognition of the state unity and independence of Ukraine on the basis of historical milestones of its development, disclosure of the originality of musical culture, inventing and preserving materials about the creative achievements of its developers); - scientific and pedagogical (subordination to general scientific knowledge, taking into account the pedagogical ideas of the outstanding leaders of the Ukrainian Piano School); - educational (opening of the first Ukrainian music-educational institutions); - integrational (international recognition of the Ukrainian Piano School as an independent subject) (Guralnyk, 2008).

In the presented article the Ukrainian Piano School is examined as a category of science education, pedagogy, musical education; the phenomenon of cultural and educational tradition in the state space with historical periodization and universal functions; theoretical and scientific self-sufficient subject of basic musical-instrumental professional education in institutions of higher and secondary education with scientific definitions and defined principles; the system of separate piano schools of outstanding teachers of Ukraine in the polyregional unity and their scientific, pedagogical, methodological and creative achievements.

## **Background**

We consider the concept of the "school" to be a category of science education, which was extensively outlined from the standpoint of the history and logic of its development, theoretical approaches and the practical application of research programs, typical and specific characteristics, the dialectical relationship of individual and personal qualities of its leaders and their ability of social communications as supported by P. Anokhin, V. Gasylov, D. Zerbino, P. Kapytza, B. Kedrov, B. Frolov, K. Schwabe, M. Yaroshevsky and others.

The analysis of the priorities of scientific research made it possible to reveal a tendency for the disclosure of practical musical-creative and performing achievements of pianists. In this case, the pedagogical aspect of research was considered to be secondary and was perceived as a kind of cultural and musical, but not scientific and pedagogical tradition. Thus, in the theory of musical education, the concept of "school" has not still been considered as an independent subject of scientific and pedagogical analysis. The ambiguous interpretation of its essence hinders the definition of specific content in the musical and pedagogical field, and the lack of awareness of the Ukrainian Piano School as a category of a general-education school does not contribute to the enlightenment of the self-worth of the pedagogical potential of its leaders and the generalization of theoretical and practical achievements of musical education. At the same time, the

musical-educational issues became the subject of a comprehensive study of philosophy, psychology, and sociology due to the scientific works of famous pianists. Actualization of scientific thought revealed the wide theoretical and educational possibilities of the piano school as a scientific-pedagogical and national-educational phenomenon.

The identified issue is examined taking into account the background of the development of the national musical and pedagogical ideas formed by M. Lysenko, K. Stetsenko, the cultural and educational practice of famous teachers of Ukraine (V. Barvinsky, G. Beklemishev, R. Horowitz, V. Ivanovsky, P. Lutsenko, B. Pukhalsky, M. Tutkovsky, I. Slatin, B. Yavorsky, etc.) in the structure of the general historical tradition.

### **Conceptual Framework**

Based on the learning archival materials and manuscript sources, historical ways of development of the Ukrainian Piano School were revealed with the corresponding trends and laws, their historical status was defined and the importance of the activities of its leaders was revealed.

The urgent tasks are to establish the preconditions for the institutionalization of the Ukrainian piano school as a general scientific, pedagogical and musical-educational branch; define the main school-creating factors of its development and traditions; perform the systematization of the data of the genealogical trees of schools of some outstanding leaders of piano pedagogy; generalize modern educational pedagogical technologies of the outstanding pianists in the historical and general scientific context, taking into account European integration educational perspectives; reveal the ways of progressive development of the Ukrainian piano school and determine the project of the directions of studying the achievements of the Ukrainian piano school.

The methodological, philosophical and historical concept of this study provided the integrated application of scientific approaches to a holistic system of ideas and beliefs in the disclosure of the scientific content of the phenomenon of "school", the pedagogical aspect of the Ukrainian piano school, the structure and its functional components, the awareness of the self-sufficiency of the Ukrainian musical and pedagogical tradition, its integration into modern world of educational space; the assertion of the indivisibility of the Ukrainian piano school, based on national identity, historical and regional unity, with the self-value of the pedagogical potential of outstanding pianists; the substantiation of the scientific meaning of the Ukrainian piano school using the systematic personified and concrete historical scientific approaches that correspond to the gradual process of development of the scientific-pedagogical school and Ukrainian piano school in the historical and cultural aspects and the personal contribution of its developers.

The theoretical concept determined the focus on humanistic and democratic paradigms of professional development, which were realized in original pedagogical technologies; the context of the disclosure of the scientific content of the Ukrainian piano school, which ensures its consideration in the process of development of general scientific knowledge, theory and history of pedagogy, and musical education; a system of definitions that reveal the essence of understanding the content, structure, functional complex, axiologicality of the teaching component of the Ukrainian piano school. The definition of conditions, factors, means of progressive scientific and practical school formation was provided, taking into account modern pedagogical achievements (Guralnyk, 2008).

The practical concept deepens the understanding of the historical achievements of the Ukrainian piano school and extends the content of learning of unknown sources of material using historical facts, the introduction of manuscript methodological materials into the learning process, and some notes from the leaders of the Ukrainian piano school; it was increased the efficiency of revealing creative potential of teachers by means of self-identification in specific piano schools in the process of studying their genealogical trees; it became possible to introduce pedagogical ideas, principles and techniques of mastering the piano in the process of training of pianists and the further development of the Ukrainian

piano school; creative use of the developed research project as the base for studying schools of other musical industries is provided; the process of training specialists is optimized due to the awareness of the universality of the "piano" as a musical instrument and a benchmark discipline of musical education in the unity of motivational, content, methodological, technological and organizational components.

In this article we outline the context of the content of the Ukrainian piano school, its structure and functional components, their causation in the system of isolated pedagogical paradigms; we offer the author's project of historical analytical generalization research of the achievements of the Ukrainian piano school, that reveals the logic of their mastering in the historical, scientific and pedagogical, methodical and technological aspects with the definition of the value of the pedagogical component; we allocate subjective, personified school-creative factor is, which determines the justification of the typology of the imitation of the pedagogical ideas of the leaders of the Ukrainian piano school; we generalize and systematize the genealogy of creative connections with students of prominent Ukrainian educators; we introduce unknown facts of personal achievements of V. Ivanovskiy, A. Lopher, P. Lutsenko, E. Slywak, M. Starkova, V. Topylin, M. Tutkovskiy, F. Yakimenko and other outstanding personalities in the scientific community and educational practice.

Revealing theoretical positions that regard the dynamic modern development of the Ukrainian piano school, we will identify its relevant determinants (intellectual and creative potential, personal style of activity, technological competence of teachers); substantiate the main factors of the reproduction of the Ukrainian piano school (integration possibilities of piano learning, modern innovations, credit-modular technology); specify the understanding of the essence of "scientific and pedagogical school", "musical education", "Ukrainian piano school"; deepen the substance of historical and theoretical knowledge using new information and factorial material that provides the competitive ability of music education specialists and the content of the author's principles of outstanding educators-leaders in the development of the Ukrainian piano school, that enables the further positive dynamics of its development as a Ukrainian national-educational phenomenon.

The traditional pedagogical achievements of individual piano schools of Ukraine are presented. The pedagogical aspect of performing competitions in the musical-educational practice was determined and its essence as a component of technological competence was revealed, that is important for granting the status of an independent scientific and pedagogical, national-educational phenomenon, prolonged in the 21st century; the understanding of piano learning as the basic functional component of musical education is validated.

The practical significance of the Ukrainian piano school is outlined in the scientific-theoretical and conceptual provisions of its study, in the use of the achievements of the piano school of Ukraine to deepen the content of training and increase the professional level of future teachers; the development and implementation of conclusions, research findings, the introduction of unknown historical facts into scientific community and educational practice to deepen historical and pedagogical knowledge and improve the practical skills of pianists; the application of the offered historical and analytical generalization project as basic in the study of individual piano schools; application of the educational-methodical complex of piano training for the educational-qualifying Bachelor and Master degrees.

On the basis of the theoretical provisions of science education, we can understand the ambiguity of the concept of "school", its attributive essence, the dialectics of the typical and individual pedagogical qualities of its leaders.

Taking into account the characteristic integrity of ideas of the Ukrainian philosophical thought, the multidirectional views, anthropological judgments and the ethics of their presentation, their orientation to the process of school formation is mainly focused. There are the following among them: the need of

transferring historical, social, personal experience; the use of tradition as a school-creating factor; respect of the subjects of the polylogue interaction.

As a result of the theoretical generalization and comprehension of the acquired pedagogical experience, we can present the scientific and pedagogical school as a dynamic personal-subject contextual system of general scientific knowledge, the structure of which is determined by the historical-cultural, subject-logical, socio-psychological and pedagogical factors; it develops with the help of such attributive entities as the historical tradition, the up-to-date ideas and pedagogical support of transferring the style of the scientific activity of its founders to the next generations (National Academy, 2014, pp.233-234).

Outlining the conditions of progressive school formation, we present them as the availability of generative qualities of a socially recognized teacher-leader; specially organized pedagogical communication in order to determine the technology of gaining new knowledge; freedom of creative initiative of followers that surpass their teachers.

### **Methods**

The study of the development of the Ukrainian piano school is based on the following methodological principles: synergistic interaction of scientific, socio-psychological, pedagogical aspects; the systematic approach to the establishment of semantic links of the content and structural components of the category "scientific and pedagogical school" and music education; the integral essence of multi-level links of "school" in the scientific and practical integrity of general scientific, pedagogical and musical and educational characteristics; the subject orientation of the functioning of the school and the prospects for its development; the identification of the self-worth of the pedagogical potential of each of its leader, determined by the recognition of its inalienable structural component of the professional "integral individuality" (V. Merlin); contextual determination of scientific essence, which determines the general affinity of the definitions.

The main functional components of the Ukrainian piano school include the following: motivational purpose, ideological leadership, communicative (dialogue, polylogue), intellectual-creative, technological, executive-practical type.

The objectivation of the methodological principles, conceptual provisions of the development of the Ukrainian piano school allowed to introduce the concept "Ukrainian Piano School" in the syncretism of two components: as a context category in the structure of a scientific and pedagogical school characterized by acquiring a conscious theoretical and practical historical, nationally correct, artistic experience of generations with a dominant tradition; as a culturally relevant, multicomponent system of predicted pedagogical and performing ideas of creative personal and collective interpretation and the process of their transferring from leaders to followers in professional music education. Dynamic development and progressive reproduction of the Ukrainian piano school are taking place under the conditions of the authorship schools of its leading teachers.

### **Discussion**

Examination of the Ukrainian piano schools in the historical context (Guralnyk, 2007b) is stipulated by outstanding musical and educational events, particularly the identification of some features of the piano school's independence, the participation of its representatives in the activity of Prosvita (M. Lysenko, the continuation of the activities of many private music schools, according to the found historical documents) A. Bensch, F. Blumenfeld, S. Byalkovskaya-Orlova, S. Dnistrianska, M. Lysenko, K. Mikula, M. Nosova, K. Regame, S. Ruzhitsky, Y. Sendzikivskiy, I. Slatin, M. Tereshchenko, M. Tutkovsky, Z. Khudyakov and others in Kyiv, Lviv, Uman, Kharkiv; the opening of the first Ukrainian music and educational institutions: the Higher Music Institute (Lviv, 1903) and the Music and Drama School (Kyiv, 1904) and the relative

consummation of the stage of development of the Ukrainian piano schools in the 20th century with the status of an independent scientific-pedagogical and national-educational phenomenon possessing dynamic growth in scientific and musical-performing directions in contrast to general education. In order to determine the achievements of outstanding personalities of the Ukrainian piano schools in conditions of geopolitical and socio-historical heterogeneity and their educational activities additional historiographical analysis is applied. Priority points of the 21st century in conditions of deepening of scientific and pedagogical theory, socio-historical and musical-educational modern tendencies are also taken into account.

Based on the concept of the integrity of historical, theoretical, national and educational phenomena, the pedagogical aspect of the Ukrainian piano schools is represented at the state level in the unity of the mutual influence of all achievements obtained in the poly-regional space; common in the system of musical education of state policy of organization and specific musical content (in particular in private schools); due to the individual nature of the development of the Ukrainian piano schools and its studies of a unique component. On the basis of historiographic, experimental data, specially organized observation of the process of training specialists in modern pedagogical institutions, it was established that teachers' methodological positions had common musical and educational directions in all regions of Ukraine and differed slightly in the curriculum.

As a result of the analysis of musical-historical events, personal achievements, we indicated a number of highly educated activists, founders of the Ukrainian piano schools, who are prominent historical personalities with a high personal public status: V. Barvinskiy, Doctor of Arts (he had a degree in Philosophy and Law); G. Beklemishev, the first head of the scientific and pedagogical faculty, re-organizer of the content of musical education; P. Lutsenko, the first rector of the Kharkiv Conservatory (he had a law degree); A. Lofer, Doctor of Arts; K. Mykhailov, the first head of the conservatory, author of musical education reforms; G. Neigauz, Folk Artist of the RSFSRV, V. Puhalskiy, Hero of Labor, Honored Professor of Ukraine, the first rector of the Kyiv Conservatory; M. Starkov, Honored Worker of Arts, he was awarded the Order of the "Labor Red Flag", science vice rector of the Odessa Conservatory; M. Tutkovsky, the Hero of Work (he had musical-theoretical education) and other its developers (V. Kosenko, I. Slatin, B. Yavorsky, etc.). These educators not only had brilliant piano skills, but also used it in their own creative and pedagogical practice. They showed personal qualities of leaders, proved the historical and educational significance of their ideas, created promising pedagogical technologies and special teaching methods that became the starting point for contemporary musical pedagogy.

Taking into account the changes in the historical development of musical education, and in particular, piano learning at the present stage, the following main trends are identified:

- *The appearance* of home music at the level of independent educational activities of pianists, the deepening of the content and the diversification of organizational forms of education, which resulted in the effectiveness of the educational process;
- *Mutual enrichment* of European creative connections, acquaintance with other pedagogical technologies, which contributed to the growth of the professional level and popularity of the representatives of the Ukrainian piano schools;
- *The foundation* of educational practice by pianists, that became an integral part of the content and organization of education, revealed their creative and pedagogical potential;
- *The development* of a methodological approach to teaching music and mastering the piano, which happened due to the constant attention of pianists to new scientific and theoretical achievements and their practical application (Guralnyk, 2007b).

At the same time, along with the positive dynamics of the pedagogical aspect of the Ukrainian piano schools, the following inhibitory tendencies were identified: the loss of valuable pedagogical experience of its

leaders due to the lack of basic printed works and the fragmentary coverage of individual thoughts in handwritten materials that were lost under the historical circumstances; limited technical recording of master classes on magnetic media; prevalence of the concert-performing practice over the theoretical and methodical ones in the activities of the representatives of the schools; low self-esteem of their own pedagogical achievements.

Scientific approaches to the study of Ukrainian piano school and the synthesis of the results of studying its achievements due to methodological and cultural-historical contexts are of great importance for the further development of the schools, among which are:

- Anthropology of philosophical position, which determines the humanistic orientation of personal development and is carried out by direct and indirect (through the tradition of schools) communication with prominent educators, recognition of the value of all participants of school creation;
- The universality of the research approach of the study of the Ukrainian piano schools as a holistic cultural, historical, scientific, theoretical, social, pedagogical, musical and educational phenomenon;
- The inseparability of the schools, the creation of a historical and coherent picture of the achievements of its representatives, which ensured Ukraine's entry into the world educational community as a separate self-value subject, a national phenomenon with a significant pedagogical potential;
- Awareness of the multi-valued contexts of the content and development process of the Ukrainian piano schools;
- Axiological orientation of the study for the determination of pedagogical techniques, achievements of outstanding personalities as the creators of their own piano techniques.

The generalization of the school-making experience has allowed to distinguish a number of factors, among which in addition to traditional one we can denote the ability of subjects to scientific and practical creativity, the production of new ideas and their development, pedagogical support of mastering the process of scientific creativity. On the basis of the theoretical substantiation of the concept of "intellectual and creative potential", the scientific relevance of the activities of Ukrainian piano schools educators, capable to invent a new, modern way of perspective school formation, was established.

Due to the recognition of the significance of its own empirical experience and its successful application, the uniqueness of the subjects of the educational process is revealed and implemented. At the same time, the dependence of the intellectual and creative potential (as a binary content formation) on unique individual-psychological features and creative abilities is examined, which reflects the educational and creative achievements acquired during the process of piano training.

The methodology of the principles of general pedagogy allows us to reveal the fundamental principles of musical education, to define them as the base ground for the Ukrainian piano schools. On the basis of this theoretical subordination, the principles of the author's understanding of the progressive development of the schools were developed, namely: - ethnic interest of the Ukrainian idea; - the preservation of historical traditions; - the need of intellectual and creative activity; - awareness of personal responsibility and potential leadership; - mutual enrichment of pedagogical and executive ideas, techniques and practices; - the axiocorrespondence of professional qualities.

Considering the scientific findings, the conditions for the renewal of the Ukrainian piano schools were discovered: a critical awareness of the achievements and the explication of the results (in the types of imitation of the pedagogical techniques of significant leaders); the expansion of the Ukrainian piano schools in historical time due to the number of students (European-community, educational and pedagogical popularity); protection of intellectually-creative ideas of musical direction (scientific publications, educational projects, competitive pedagogical technologies); presentations of their own creative achievements of the school representatives (contests, lectures, concerts, master classes); creation of

author's technological systems (separate methods, means and methods of pedagogical and executive practice, etc.).

Learning of the principles of Ukrainian piano schools in pedagogical paradigms determines the received musical education in the process of mastering the piano as self-sufficient, and piano as a mode professional discipline with psychological and pedagogical, socio-educational functions.

According to the results of the study, we determine the typology of inheriting the pedagogical tradition of leaders from the subconscious (conscious) historically mediated traditional imitation of the principles of a separate leader of the piano school with the dominant tradition (type IV), the conscious traditional imitation of the principles of a separate leader (several leaders) with elements of transformation (type III) or individually-transformed imitation of the traditional principles of several leaders with the dominance of enrichment (type II) to an independent definition by imitating historical heritage of outstanding pianists with clearly identified ideological leadership nature's own piano school (type I). The dynamics of the cycle of types from IV to I is the result of historical development of the Ukrainian piano schools (Guralnyk, 2007b, pp.224-225).

The result of the research work was the selection of pedagogical achievements of the outstanding persons, their generalization, systematization and structuring in order to find rational ways of studying and practical use in musical education. The study of archival sources made it possible to disclose facts that highlight the methodological and technological views of outstanding Ukrainian piano schools educators on the problems of musical education (V. Ivanovskiy, A. Lofer, V. Pukhalskiy, E. Slywak, I. Tamarov, V. Topylin, M. Tutkovsky) and on the structure fragments of the genealogical trees of the piano schools of some of its best representatives (V. Barvinskiy, G. Beklemisheva, P. Lutsenko, G. Neihaus, V. Pukhalsky, M. Starkov, V. Topylin, M. Tutkovsky).

Theoretical analysis and generalization of the content of Ukrainian piano schools as a scientific and pedagogical phenomenon made it possible to substantiate its functioning as a professional educational and pedagogical system; to reveal the scientific essence of pedagogical technology of creative piano mastering; allowed to present it as a rational-emotional process of achieving the predicted result of a multidirectional professional activity of a teacher; to determine the structure, factors and criteria of progressive school formation and the conditions for the rebirth of the schools, the types of imitation of the pedagogical ideas of outstanding musicians with the corresponding methodological and technological systems, which are united in the generalized national-educational phenomenon of the Ukrainian piano schools. We have identified the prospects of learning historical sources, the best traditions of pianists-educators, that reveal the pedagogical achievements of outstanding personalities of the piano school.

Dynamic processes of building humanistic and democratic pedagogical traditions of the Ukrainian piano schools, strengthening motivation to realize its value, have been successfully implemented during the last decades of the twentieth century and at the beginning of the 21st century due to the following changes:

- The application of methodological approach to piano teaching;
- The use of exceptional personal qualities inherent for highly educated teachers (encyclopedic knowledge, pedagogical artistry, respect of students), which have reached the status of program requirements for the training of modern specialists;
- Replacement of the historically established practice of providing ready-made solutions by teachers through the creation of conditions for effective growth and the acquisition of professional competencies by each individual;
- Dynamics of subjects' relations of musical education from side mentoring of the teacher to preservation of creative artistic individuality of the student;
- Deepening of the pedagogical component of professional activity of pianists;

- Intensifying their participation in the development of modern issues of musical education, the creation and application of the latest pedagogical technologies, the search for ways of their harmonization in the world of educational space.

We outline the new approaches (philosophical, methodological, psychological and pedagogical, methodological and technological) to the scholars' solving of the modern problems of the Ukrainian piano schools, musical education, in particular the innovations of the pedagogical techniques that is determined by: the increase and deepening of the scientific and theoretical sources of achievements (in the domain of separate sciences and inter-sectoral sciences ties); dissemination of new scientific and theoretical information of historical domestic and foreign literature and Internet resources; allowing access of each person (researcher, teacher, creator, executor) to obtain modern information and realize their own potential. This creates the conditions for further effective scientific and pedagogical search and its practical application.

The natural enhancement of the musical and emotional experience for the Ukrainian piano schools enabled the innovative activity of outstanding teachers of the present time in co-operation with rational teaching methods. Due to this, the progress of the schools was ensured, its prospects were realized. Methodological and technological systems of outstanding pedagogues have been preserved as history not only as cultural and historical monuments of education with specifically musical content of school formation, but have become the theoretical basis for the further development of piano pedagogical perfection, scientific synthesis of achievements and their use in the pedagogical practice of the following generations.

Summarizing the above mentioned, we note that the scientific-pedagogical status of the Ukrainian piano schools is determined due to the following positions: - scientific conformity of all components (historical and periodic adequacy, combination of factors of school formation, theoretical coherence of concepts); - systematic assimilation of relevant professional knowledge; - modernization of views on improving the content and forms of education; - technological methods and techniques of mastering artistic and piano knowledge and skills; - expansion of the piano school as a promising scientific and pedagogical phenomenon.

The basic conditions of the progressive development of Ukrainian piano schools in the structure of musical education are revealed: taking into account traditional and contemporary views on the problems of the schools; deepening of the methodological base of development of intellectual and creative potential (due to the achievements of philosophy, psychology, pedagogy, cybernetics); awareness of the importance of the pedagogical component of the Ukrainian piano schools in the structure of the higher pedagogical school; application of integration means of content of fulfilling and organization of training, use of universal possibilities of piano; advocating for their own achievements of Ukrainian pianists (prominent scholars, experienced teachers, concert performers); use of creative potential of pianists in the styles of pedagogical activity on the acrimonious professional competence (National Academy, 2014, p.244).

Based on the study of normative documents on the prospects of the development of educational processes in Ukraine, which are implemented through a common credit-modular technology, the active positions of the Ukrainian piano schools are identified in the appropriate relationships between pianists on the basis of common historical and contemporary experience (Guralnyk, 2007a).

The dynamics of the transformations of the content of piano learning, written down in the curricula, reflecting the change of professional requirements for future teachers, is generalized. The deepening of the methodological component of the professional activity of teachers and the growth of pedagogical and musical competence to the acrimonious one is marked; there is a development of piano method from teaching highly specialized piano skills to the acquisition of creative professional competencies, taking into account modern pedagogical techniques, and promoting the recognition of the dialogue interaction of almost equal partners in school creation.

A variant of credit-modular educational technology based on the principle of concentration is offered, that makes it possible to update individual pianoforte programs for students, to solve educational problems concerning the motivation of an independent way of realizing their potential.

The focus is done on the pedagogical aspect of performing contests. Analysis and generalization of them in the practice of musical education, as a subject of pedagogy, has proved the positive pedagogical meanings of many vectors of the functioning of the Ukrainian piano schools, namely: the historical significance of the culture of the corresponding traditions of the leaders of the schools with the educational function of ensuring the dialogue of generations; national historical and cultural unity, identity of the schools and its musical and aesthetic ideals in the geopolitical conditions of globalization; the positive influence of the national elite on the musical preferences of society, the intellectualization of the nation and genetic prospects; social value, motivation of each person to develop their potential as an energy unit of society; personality-perspective experience of growing tolerance to representatives of other schools; disclosure of intellectual and creative potential, opening a person's own unique creative position; professional self-determination, motivation for self-perfection, asymmetry of the professional competence; the pedagogical reasonability of performing contests through the search of a talented, purposeful and able-bodied youth; pedagogical foresight of the organizers of contests, providing winners with the conditions for presenting their uniqueness to the world community; methodological and technological identity of own pedagogical technologies, presentation of the original artistic interpretations by the youth; cultural and educational mission in the opening of a new generation of listeners of masterpieces of the world music; the educational direction, the establishment of a unique spiritual connection of the creator with the listeners, the awakening of the axiological attitude to the piano music (National Academy, 2014, p.246).

From the standpoint of school formation, the understanding of the "own style" of the pedagogical activity of the followers of the Ukrainian piano school is specified, which is determined by the specifics of the individual psychological and educational and technological nature of learning, and is based on theoretical conclusions of psychology and practical experience of each pianist.

The ways of ensuring the further development of the Ukrainian piano schools were determined for the purpose of practical application of the substantiated positions. These include: substantiation of the expediency of introducing the pedagogical technology of mastering the piano on a traditional basis; application of credit-modular technology in the conditions of the European educational space; awareness of the school-making essence of integration approaches to the acquisition of knowledge and skills of piano learning as a relatively independent system, with a conceptual load from special issues to methodological, technological, scientific and pedagogical positions; creation of own style of disclosure of the intellectual and creative potential of the teacher as a school-building component of the production of Ukrainian piano schools; disclosure of the conditions for its long-term development.

In order to introduce progressive ideas, provision of scientific and methodological support of Ukrainian piano schools representatives in the development of innovations, ways of improving the content and organizational forms of piano learning in the structure of musical education have been identified, namely: observing the achievements of the cultural tradition in the historical and analytical synthesis; disclosure of the intellectual and creative potential of a person and the application of integration processes in determining the content and organization of classes; taking into account the original qualities of teachers; application of their interpretive abilities in author's pedagogical technologies and practice of piano learning.

The proposed project can become the basis for research of pedagogical schools of various branches of musical education and application of their results in the practice of training specialists.

Thanks to the cooperative activity of the representatives of regional piano schools (interpenetration of ideas and pedagogical practices), high spirituality of the philosophical and pedagogical views of its prominent representatives, the pioneering school of humanistic education in the 20th century received a

state national educational characteristic - Ukrainian with a stable positive dynamics of development, historical reproduction, direct or indirect continuation of the traditions of individual leaders in the pedagogical activity of subsequent generations.

The above statement allows us to formulate a number of practical proposals: to develop standards of professional competence of pianists, enabling the equality of their positions in the European musical and educational labor market; to use the main provisions and conclusions of the research in creating the appropriate methodological base, developing special courses on the history of pedagogical schools of various musical fields, studying the theory and practice of musical education, as well as piano mastering techniques; to recognize the theoretical positions of the proposed historical-analytical generalization project as the basic one in the study of separate schools of different musical industries; to continue the study of historical materials on the disclosure of personal belongings of other outstanding educators of the Ukrainian piano schools: O. Aidelman, E. Slywak, R. Savitskiy, V. Ivanovskiy, V. Sechkina, M. Fomenko and others.

### **Conclusion**

The results of the considered issues of the chosen pedagogical aspect of the achievements of the Ukrainian piano school prove the reasonability of using the tradition as a modern school-making factor and further developing its meaning in the following areas: the disclosure of the social aspect of school formation through a set of psychological aspects regarding the learning of "mutual incentives" of its subjects; implementation of the methodological level of teaching piano; diversity of pedagogical techniques of creative piano mastering for different age groups of students; awareness of the school-creating function of its own style of scientific and pedagogical activity to the level of creation of author schools; the widespread use of the generalized historical traditional pedagogical experience of the Ukrainian piano school developers in the modern practice of training specialists for independent activity.

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