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Professional Performance and Methodological Training of Future Musical Art Teachers: A Theoretical Approach

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Abstract

The problem of improving the effectiveness of performance and methodological training is one of the leading in the system of professional development of future teachers of music in higher education institutions. In this regard, the purpose of the article is to study the theoretical foundations of professional performance (vocal, instrumental) and methodological training of future musical art teachers. To achieve this goal, the following methods have been used: generalization of scientific resources, analysis of practical experience, and theoretical modeling. The performance training includes the organization of the students' work with the main instrument and voice production (during individual classroom and independent activities, in the class of the ensemble, orchestra, and choir, etc.). Methodological training is the most dynamic feature of the formation of future teachers of music art, due to active changes in regulations and trends in the field of "art". The prerequisite for the effective provision of professional training for future teachers is the integrated use of several systematically combined approaches. For vocal and instrumental training of music students, these approaches are personality-oriented, individual, and developmental, and for methodological training – competency, culturological, integration, and system approaches. Thus, the performance training of future music teachers is based on scientific approaches to personal orientation, and methodological approaches related to modern requirements and pedagogical trends in general secondary education.

Keywords: Music education, performance (vocal and instrumental) training, future musical art teachers, performance and methodological competence.

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Introduction

Professional training of the future musical art teachers is a leading strategic assignment of music-pedagogical education. This complex multilevel process is aimed at forming students' personal music-pedagogical culture, a set of knowledge, skills, and abilities in the field of musical art and methods of its teaching, developing a wide range of musical, creative and pedagogical skills, performance qualities, and so on.

The study focuses on the two most important vectors of future music teachers' professional training: performance (vocal and instrumental) and methodological. The choice of these areas accounts for the fact that they are responsible for the versatile development of the student as a musician capable of independent music performance, and as a pedagogue capable of teaching music.

The purpose of the article is to study the theoretical foundations of professional performance (vocal, instrumental) and methodological training of future musical art teachers, scientific approaches to the organization of this process in higher education institutions in particular. The focus on the category "scientific approach" accounts for the fact that this phenomenon determines and most thoroughly defines the essence and features of the studied pedagogical process.

Literature Review

In Ukraine, the modern system of future musical art teachers' professional training has been investigated by a wide range of academics including but not limited A. Kozyr, A. Oleksiuk, O. Otych, H. Padalka, O. Rostovskyi, O. Rudnytska, O. Shcholokova, and others. A. Oleksiuk and A. Dushnyi reveal the key elements of music teachers' instrumental-performing training based on researchers' scientific experiments during the 21st century. Among which: the motor memory role, musical-listening activity formation and the performing skills elements, self-work, future teacher-musician determining competence. The prior criteria line is held for forming performance skills and reliability of instrumental-performing (Oleksiuk & Dushnyi, 2015, p. 94).

An important vector of this issue is vocal and instrumental performance training of future musical art teachers as studied in N. Lavrentieva's dissertation "Formation of the future musical art teacher's creative thinking in the process of instrumental-performance training". The study defined the theoretical bases and technological features of the formation of the future teacher of music. Accordingly, experimentally tested, the structural-functional model of gradual logic of forming the future music teacher creative thinking takes into account the principles of competence-activity approach, giving priority to interactive, creative, educational technologies, and methods of organization of students' educational activity. Lavrentieva developed the content - methodical support (contents, programs, methods) of forming the creative thinking in the process of studying the specific disciplines of instrumental-performing cycle, focused on promoting the development of individual, person-directed methods and creative styles of the student's instrumental-performing preparation. The developed scientific and methodical approaches to organization of students' educational activity can be adapted to other art specialties (Lavrentieva, 2016, pp. 22-23).

In the dissertation of Chen Bo "Formation of the future music teacher's readiness for performing-interpretive activity in the process of instrumental learning," the efficiency of music readiness to performance-interpretation of the conditions for the implementation of experimental technique is studied. The levels of readiness are regarded from low to high. This method involves: developing incentives on creating independent interpretation of a musical work, mastering the ability to capture musically analytical thinking, enhancing creative activity and capacity for reflective thinking, and interpretation of performing activities results. The final results of the implementation of experimental techniques into practice of art universities of Ukraine and China allowed to define pedagogical conditions of formation of readiness for future teachers of music-performing interpretative activity in the instrumental training (Chen, 2017, p. 22).

I. Kasilov focuses on the main specific features of students' performance while studying special disciplines in the main and additional instruments. The article dwells upon the main methodical ways to tackle the problematic questions, related to instrumental-performing activity in terms of professional training of music art teachers at the pedagogic universities. Gradually the author suggests that the structure of instrumental-performing activity comprises the following specific features: physiologic peculiarity of performing apparatus; formation of performer's polyphonic thinking; systematic training during playing the musical instrument; gradual complication of music repertoire; usage of various styles and genres in the process of professional training. According to the text, contemporary higher education should fulfill the tasks, aimed at development of student's music abilities as a future teacher-musician. The study generalizes the importance of all specific features of instrumental-performing activity to attain positive results (Kasilov, 2017, pp. 75-76).

S. Serhiienko, while studying the content and major issues of the future musical art teachers' instrumental-performance training, analyzes the main scientific approaches to the problem. In particular, the author considers personality-centered, creative-activity, and axiological approaches as the most important in music education. He also determines and substantiates the expediency of the environmental approach as such that will facilitate effective instrumental-performance training of future musical art teachers in modern conditions (Serhiienko, 2017, p. 122-129).

Methodological training of student-musicians is also reflected in some modern studies of native educators. An important scientific work in this area is the thesis of Ye. Provorova "Theory and practice of methodological preparation of the prospective teacher of music on the principles of the praxeological approach". The following pedagogical conditions of methodical preparation of prospective teachers of music on the principles of the praxeological approach were defined: motivation of students to creative self-expression in musical and pedagogical activity by creating a professional praxeologically oriented environment; implementing of interactive learning; the optimal combination of theoretical and practical components of methodological preparation with a projection for future productive activity; involving students in approbation and creating new original methods of teaching music to schoolchildren (Provorova, 2018, pp. 9-10).

The works of the Ukrainian researchers O. Shcholokova (2016), T. Bodrova (2017), O. Rebrova (2017), N. Ovcharenko, O. Matveieva, O. Chebotarenko, and N. Koehn (2019), and others are of considerable interest for the development of theoretical foundations of music students' methodological training. The post-study states: the scientific training of students aspiring to obtain their Master's degree in musical art includes methodological training, which is based not only on the theory and methodology of musical art but also on scientific methods of their study. The methodological readiness of master's students of musical art should be regarded from the standpoint of personally-oriented activity and competence approaches, i.e., it is a professional and personal entity based on the motivation for such a kind of activity, a complex of methodological knowledge, skills, and psychological capacities to be applied in practice. In order to carry out the process effectively, we have defined the structure of methodological readiness of master's students of musical art which includes: motivation-and-need, informational-cognitive, science-and-activity, reflexive-evaluative, and self-cultivation components. For the sake of master's students' methodological training improvement, there were developed and theoretically substantiated the content, forms, and methods of such training in the process of instrumental and vocal training during the Master's course (Ovcharenko, Matveieva, Chebotarenko, & Koehn, 2019, p. 166).

Discussion

One of the current trends in the progressive development of higher school pedagogy which has a direct impact on specialists training, as it is deemed by modern researchers, is the analysis and active search for ways of interaction of basic scientific approaches (traditional and innovative) to ensure the effectiveness of educational and production activities (Bodrova, 2017, p. 28).

In a general sense, a scientific approach is interpreted as a set of ways, methods of consideration, or influence on someone or something. In pedagogical researches we come across different interpretations of this phenomenon, which is considered as: the initial position that forms the basis of research activities (Savchenko, 2017); a comprehensive pedagogical tool that contains basic concepts, principles, starting points, or main rules of pedagogical activities; methods and techniques of constructing the educational process that best corresponds to the chosen orientation of pedagogical actions (Selevko, 2006); an author's system of views that determines a specific set of attitudes in solving scientific and pedagogical problems; as a synonym of a certain theoretical concept of solving any scientific and practical problems (Aleksieieva, 2008).

Thus, the scientific approach can be considered as the most holistic and thorough theoretical factor, which comprehensively determines the selection of pedagogical principles, methods, means of future musical art teachers' professional training.

In modern art pedagogy, a wide variety of scientific approaches are used: personality-oriented, activity, individual, differentiated, axiological, epistemological, anthropological, civilizational, culturological, systemic, holistic, existential, acmeological, contextual, competence, multi-subject, creative, phenomenological, mediological, semiotic, hermeneutic etc. All these approaches can be applied in the process of professional training of future musical art teachers, including performance (vocal and instrumental) and methodological training.

Performance training of future musical art teachers at the departments of arts (or institutes of culture and arts) of pedagogical higher education institutions is an important component of their professional development. Its main purpose is students' vocal and instrumental preparation for future professional activity.

The specifics of training in this area is reflected in the curriculum, according to which the main disciplines that ensure professional growth and development of students' performance skills are voice training, choir, the main instrument, orchestral and ensemble classes, teaching practice. The ultimate goal of professional training is a fairly free command of voice and instrument (especially piano), development of solo, ensemble and concertmaster skills, mastering the repertoire of different styles, genres and historical epochs, and so on.

Forming professional qualities and orienting students towards further creative activity in the pedagogical sphere is sustained by the system of performance training, which includes: 1) professional training of a student-vocalist and instrumentalist; 2) practice of the main instrument in the classroom and voice training; 3) organization of unsupervised classes on the improvement of students' vocal and instrumental training; 4) students' upbringing in the class of ensemble, orchestra and choir; 5) preparing musical art specialists for pedagogical work.

The effectiveness of future teachers' performance training largely depends on the optimal organization of the educational process, based on the use of personality-centered, individual and developmental approaches. We consider it necessary to reveal their specifics regarding the performance training of students.

Personality-centered and individual approaches provide deep respect for the student's personality and maximum consideration for his/her individuality during the organization of classes. The teacher should build a lesson to make the most efficient use of time and achieve the greatest results in working with a particular student, taking into account their psychological characteristics, the level of general and musical development, performance, and so on. The success of this process largely depends on the selection of the repertoire, because this issue often causes some difficulties. The main principle should be the choice of feasible and interesting works that the student can and wants to perform.

Ensemble, choral and orchestral pedagogy can be an effective means of educating the individual at all levels – from organizational to musical and artistic. Thus, the formation of a sense of

collectivism in the process of group performance is associated with the upbringing of creative discipline and responsibility, when each participant feels part of the whole. After all, learning to perform in a team requires formation of skills to listen to oneself and partners, closely monitor the text, hear and see what others are doing, be able to subordinate one's desires to collective tasks, take into account the capabilities and feelings of other performers (Zavialova et al., 2020, p. 470). In addition, in small ensembles, successful selection of the ensemble members is also important. When forming such a band, it is necessary to take into account both the degree of professional training and the psychological compatibility of partners, their musical tastes, temperament, etc.

Taking into consideration the globalization processes of today (the need to work online caused by the spread of Covid-19), one of the leading tasks of the educational process is to establish personal communication with students remotely. It is extremely important to teach each student to properly organize independent work, use their time productively and rationally, practice playing instruments and singing systematically, purposefully, and effectively.

The effectiveness of independent work is directly related to the knowledge of peculiarities of processing the piece of art, important components of which are: methods of studying a musical work (Ginzburg, 1981, pp. 27-35); development of reading skills and independent study of the work; knowledge of the specifics of ensemble playing and accompaniment; ability to transpose and select popular works; issues of selection of educational and pedagogical repertoire; issues of performance interpretation and preparation for a concert performance, etc.

The developmental approach involves an active focus of the educational process on the versatile development of students. It implies not only the development of general and musical abilities but also a number of specific aspects of performance training. Thus, its main components are: training of the vocal and playing apparatus and development of relevant skills (intonation, rhythm, sound production, strokes, means of expression), which is the basis of performing skills; mastering the specifics of processing the work for solo or ensemble performance; formation of the student's musical and auditory base as an important factor in the professional development of the future teacher, etc.

An important component of future teachers' performance training is the development of ensemble, choral and orchestral performance skills, which are carried out during the classes of the ensemble, choir, or orchestra. In these classes the performing experience is gained, the horizon of musical thinking is expanded, artistic tastes and sound culture are formed, understanding of style, form, and content of performed works is fostered, auditory control is activated, reading skills are developed and consolidated.

The requirements of the ensemble discipline are related to the artistic-technical principles of joint music-making, which include rhythmic congruence of performance, sound and dynamic balance, unity of strokes and phrasing. Consequently, performers are required to have excellent technique, good sound production, strokes, phrasing, etc., and therefore helps the student to develop good performance training.

Along with practical skills development, great attention is given to theoretical issues: evolution of performance and formation of national performing traditions, acquaintance with the work of outstanding performers of the past and present, study of scientific literature, instructional and concert-pedagogical repertoire, analysis of teaching methods developed by the outstanding pedagogues, etc.

Methodological training of future musical art teachers is a phenomenon that reveals the connection between musical and pedagogical education of students helping them to gain experience in pedagogical work in the specialty. Its purpose is to teach future specialists to transfer to students their musical knowledge, skills, attitudes, experiences, etc., adapting them to the level of understanding and capabilities of a child of a certain age.

In modern art pedagogy, future teachers' methodological training is considered a pedagogical process resulting in acquiring readiness for realization of productive actions in music-educational sphere

with the application of special methodological tools. Methodological training of future teachers is viewed as the most important part of the educational process, which performs an interdisciplinary function, synthesizing the knowledge, skills, and abilities necessary for a teacher to fulfill his/her professional role (Bodrova, 2017, p. 28).

In our study, we rely on the definition of Ye. Provorova, who treats the phenomenon of “future music teachers’ methodological training” as a process of musical and pedagogical training, aimed at mastering methodological knowledge, experience, practical skills in the field of musical education, the result of which is methodological readiness. In the dissertation, the Ukrainian scientist defines the structure of methodological readiness of a music teacher as the dynamic integrity of interrelated personal and professional features. This methodological readiness involves motivational-value, cognitive-reflexive, creative-conative, emotional-volitional, and communicative-assertive components (Provorova, 2018, pp. 2-3).

The analysis of scientific works of domestic and foreign researchers allows to state a variety of scientific approaches to methodological training of future musical art teachers, among which there are personality-oriented activity, axiological, civilizational, culturological systems, acmeological competence, etc.

The divergence of experts’ views on methodological training is represented in the dominance of different approaches. For example, in the works by Ye. Provorova the praxeological approach, based on pedagogical praxeology as methodological knowledge about general principles and ways of rational and productive pedagogical activity, is defined as the leading approach to the formation of future music teacher’s methodological readiness (Provorova, 2018, p. 91). Given the research, the use of ideas and principles of pedagogical praxeology in the process of music-pedagogical activity in a secondary school facilitates the efficiency of the process of musical education and upbringing, which in accordance with the requirements of the new educational paradigm cultivates youth’s moral, ethical, and cultural values, stimulates their desire for self-improvement and self-realization (Ibid., p. 26).

In our opinion, the integrated use of several interrelated approaches, including competence, culture, integration, and systems is an important prerequisite for successful future musical art teachers’ methodological training. The role of these approaches in future musical art teachers methodological training is overviewed.

Competence approach. The importance of this approach is determined by the fact that competence is the target in the modern educational process of both higher and general secondary education institutions.

According to the Law of Ukraine “On Education”, competence is a dynamic combination of knowledge, skills, ways of thinking, views, values, other personal qualities that determine a person’s ability to successfully socialize and pursue professional activities (Law “On Education”). If in higher education it is necessary to form a number of professional competences, then general secondary education is aimed at the formation of general and subject competences in accordance with a certain field of knowledge.

In the context of our study, methodological training of future musical art teachers is aimed at acquiring professional methodological competence, which can be considered as a concentrated, complex entity of the personality, which involves formation of methodological knowledge, skills, ways of thinking, views, values, attitudes, experience, which determine the ability of a musical art teacher to successfully solve educational, developmental, and upbringing assignments in the field of music and pedagogical activities.

According to T. Bodrova, the methodological competence of a teacher-musician determines his/her ability to solve professional problems in situations of real practical music-educational activity and corresponds to the main types of methodological activity of future teachers (project, organizational, communicative, gnostic, research, integrative, reflexive). It is also a set of orientation

(professional orientation), cognitive (methodological knowledge), operational-activity (methodological skills), personal (professionally significant personal qualities), and socio-behavioral (experience) components (Bodrova, 2017, p. 34).

Thus, under the conditions of the competence approach, there is a shift of emphasis from the process of accumulation by students of methodological knowledge, abilities, and skills to the formation of ability to apply them effectively and creatively in a practical musical and pedagogical activity. Based on modern terminology, the methodological competence of a musical art teacher is defined as “metacompetence” including holistic, comprehensive, professional, and personal characteristics that synthesize a sufficient and necessary set of musical and pedagogical knowledge and experience of its effective practical implementation.

Culturological approach. It is traditionally believed that the culturological approach teaches future teachers to be creators of national culture, to preserve and enrich it (Provorova, 2018, p. 116). Without underestimating the opinion, we suggest broadening the interpretation of this approach in relation to methodological training of the future musical art teachers.

First, the culturological approach should focus the educational process not only on mastering national culture but also on getting acquainted with the world cultural heritage. Thus, the main vectors of implementation of the specified approach in methodological training can be distinguished: 1) national, which involves mastering the cultural heritage, traditions, and values of native people; 2) intercultural, aimed at understanding and accepting cultural traditions, values, and phenomena of other peoples.

Second, the importance of sticking to the culturological approach is justified by the fact that the “overriding task” of the future musical art teachers’ education is considered as the formation of their music-pedagogical culture. In our opinion, this phenomenon comprehensively reflects the unity of all professional achievements of students together with the motivational, cognitive, developmental, and educational components.

Third, in Ukrainian general education, the cultural competence of a student has acquired a key status, and a music teacher is a central figure who should ensure the formation of this integrated personal entity. Thus, in the process of music-pedagogical education, a student is supposed to shape knowledge, views, values, skills, and abilities in the field of national and world culture, ability to perceive, analyze, and evaluate cultural phenomena at an accessible level, practically apply the acquired cultural experience.

Integrative approach. Application of an integrative approach in the future musical art teachers’ professional training is based on modern views on integration as the necessary condition for adequate and holistic understanding of artistic phenomena. According to M. Semko, the theoretical level of integration, as a necessary logical basis for understanding the nature of art, involves generalization and systematization of knowledge about the artistic picture of the world. At this level, there is awareness of the essence of the concepts of artistic content and form, genre, and style, artistic metaphor, symbol, allegory, which requires comparison by analogy and contrast of different phenomena of art, comparative analysis of artistic understanding of reality, drawing parallels between works close to its theme, plot, style of writing, genre, and structural composition, etc. (Semko, 2018, p. 123).

The integrative approach is an organic basis of methodological preparation of the future musical art teachers, after all, it is based on the combination of pedagogical, psychological, and professional art disciplines and integration of the corresponding personal qualities: both musical and pedagogical. At the same time, the researchers emphasize that it is not a mechanical combination of information of interacting disciplines, but a so-called “intra-disciplinary synthesis”, which combines different theories within one subject (Kozlovska, 1999, p. 20). In the context of our study, such a discipline is “Methodology of Music Education”, which is the basis for the formation of methodological competence of the future musical art teachers.

T. Bodrova suggests that in future music teachers’ methodological training the integrative approach is also represented by such types as: integration of methodological approaches as an

element of the studied model; interpenetration of components aimed at interaction of intra-subject and inter-subject elements of the invariant and variable components of training; relations of methodological skills of all special subjects and formation on this basis of strong horizontal and vertical lines; interdependence of theoretical and practical spheres of methodological training, as well as forms, means and methods of work... Integrativeness in all its typological manifestations is an immanent, transcendent quality of musical-educational processes. In turn, interdisciplinary links have a direct impact on the quality of methodological training of music teachers, on the formation of the main professional expertise of a future teacher – his/her methodological competence (Bodrova, 2017, p. 32).

The relevance of an integrative approach application in the process of future musical art teachers' methodological training is based upon the implementation in the school curriculum of the core integrated course "Art" in 2018. Teaching this subject involves the integration of previously autonomous disciplines "Musical Art" and "Fine Arts" in order to form integrative artistic knowledge, mastering a holistic view of the world of art, synthesis of elements of artistic languages of different arts, etc. Therefore, the teacher is supposed to be ready either to teach this subject independently or deliver music lessons as part of an integrated course, taking into account the trends of arts integration.

Systems approach. In a modern institution of higher education, methodological training of future musical art teachers is a multi-component, complex pedagogical system, which is represented by an organic set of interrelated components: content, forms, means, methods, and techniques of music-pedagogical education of students. Methodological training synthesizes a number of disciplines: psychological and pedagogical (pedagogy, psychology, basics of pedagogical creativity, etc.) and professionally oriented (special instrument, voice training, choral conducting, elementary music theory, analysis of musical form, etc.), as well as pedagogical practice.

However, these classroom and extracurricular subsystems of methodological training of future musical art teachers are not exhaustive. Methodological training is a very dynamic formation, as it is directly related to the changes that have been actively taking place in recent years in the regulatory framework and trends in the development of the educational field "Art". In the Soviet school, music education of children for several decades was united on a single curriculum and served as a fairly stable list of methods and techniques of teaching, so teaching methodology of music education of children didn't change significantly. In independent Ukraine, there is a constant modernization of approaches to music education of schoolchildren, updating of the state standards, curricula, pedagogical approaches, etc. All these changes necessitate a flexible and rapid response to innovation processes and appropriate updating of the content of the discipline. Thus, the system of methodological training should take into account the particularities of the school level of education and be based on the close interaction of the pedagogical institution and secondary school.

The systems approach provides the ability to master the musical competence acquired by students, on its basis to build the actual methodological structure of future teachers' training for teaching music, and then consolidate the acquired methodological knowledge, skills, and abilities during pedagogical practice at school (taking into account innovative trends in general music education).

The relevance of the systems approach is determined by the fact that it allows to combine all the above analyzed scientific approaches to the methodological training of future musical art teachers (competence, culturological, integrative) and build a coherent system of their integrated application.

Conclusions

The quality level of the future musical art teacher is ensured through various types of professional training: from improvement of performing skills at lessons on the voice training and the main instrument – to studying the methodology of music education of children.

The study of the theoretical foundations of performance and methodological training of future musical art teachers in higher education institutions has shown variability of scientific approaches to the organization of this process, including personality-centered activity, individual, differentiated,

axiological, epistemological, anthropological, civilizational, culturological, systems, holistic, existential, acmeological, contextual, competency, poly-subjective, creative, phenomenological, mediological, semiotic, hermeneutic, and other approaches.

In our opinion, the effective provision of professional training for future teachers should be based on the integrated use of several systemically combined approaches. For vocal and instrumental training of student-musicians, such approaches can be personality-centered, individual, and developmental. Their implementation should promote development of a wide range of personal and professional qualities of a performer, taking into account the individual capabilities of each student. The study of future teachers' methodological training provided the ability to substantiate the need for integrated application of competence, culturological, integrative, and systems approaches, the synthesis of which will contribute to the effective formation of students' methodological competence.

Thus, the study has found that performance training of future musical art teachers is based mainly on scientific approaches of personal orientation, while methodological – on approaches related to modern requirements and pedagogical trends in general secondary education. The reasons for this choice, in our opinion, are that performance training is mostly the personal quality of a teacher-musician and methodological training is aimed at broad pedagogical interaction with students in a modern educational environment.

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