Professional Artistic Education and Culture within Modern Global Transformations

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Edited by

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This book first published 2018

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

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Jerusalem—The Heart of the Jewish People in Poetry and Song

N. Davidovitch

Sources of images of Jerusalem and the Land of Israel in Hebrew literature throughout the Ages —

There are many cities in the world, but our hearts have always yearned for one particular city.

Jerusalem—A City as a Symbol

Jerusalem is the city to which eyes have been drawn throughout Jewish history.

Jerusalem—A Source of Inspiration

Jerusalem is mentioned 656 times in the Bible. It appears many times in canonical post-biblical literature. Its descriptions in the Bible, Talmud, Midrash and liturgy have offered inspiration to artists.

The City's Names

In the Midrash there are 70 different names for Jerusalem. For example, it is known as "The City of David" or just "The City"; "The Capital"; and "The most important city conquered and named by David." Jerusalem is called Zion after Mount Zion, on which a part of the city was built. This name also stands for the nation of Israel: "For from Zion shall go forth the law, and the word of the Lord from Jerusalem" (Isaiah). Over time, Zion came to refer to the Holy Land in its entirety. As such, a Jew who believes in the national revival of the Land of Israel is known as a "Zionist."

According to legend, Abraham gave the place this name. Abraham named the site of the future city of Jerusalem through a combination of the

words "awe" *yirah* and "peace" *shalem*: a place where men could find peace while dwelling together and living in awe of God. According to another source, Jerusalem means "Israel's inheritance to the world." *Ariel* is another name for Jerusalem: a combination of "lion" and "God."

The Earliest Songs of Zion

Biblical Psalms constitute the earliest songs of Zion. The *kinot* or dirges were written to commemorate the destruction of the First and Second Temples. The cries of the exiles on the rivers of Babylon resonate through the ages and tens of thousands of Jews have kept faith with these words:

By the rivers of Babylon, there we sat down, we wept,
When we remembered Zion...
How shall we sing the Lord's song in a strange land?
If I forget thee, Jerusalem, let my right hand forget her cunning...
If I set not Jerusalem above my chiefest joy (Psalm 137: 1, 3-6)

The eternal oath to Jerusalem appears in the book of psalms:
Psalm 122
A song of ascents. Of David.
[1] *I rejoiced with those who said to me,*
  "Let us go to the house of the Lord."
[2] *Our feet are standing*
  in your gates, Jerusalem.
[3] *Jerusalem is built like a city*
  that is closely compacted together.
[4] *That is where the tribes go up—*
  the tribes of the Lord—
to praise the name of the Lord
  according to the statute given to Israel.
[5] *There stand the thrones for judgment,*
  the thrones of the house of David.
[6] *Pray for the peace of Jerusalem:*
  "May those who love you be secure.
[7] *May there be peace within your walls*
  and security within your citadels."
[8] *For the sake of my family and friends,*
  I will say, "Peace be within you."
[9] *For the sake of the house of the Lord our God,*
  I will seek your prosperity.

From Biblical times, Jerusalem has been a source of poetic and musical inspiration and elation. The history of Jerusalem was written in song. The

earliest songs to Jerusalem were written to be sung in the Temple of Solomon:

A Song and Psalm for the Sons of Korah
Great is the Lord and highly to be praised
In the city of God, the mountain of holiness.
Beautiful for situation, the joy of the whole earth is Mount Zion
On the sides of the north, the city of the great King (Psalm 48)

The Laments of the Prophet Jeremiah, written after the destruction of the First Temple, are the earliest dirges of Zion:

How she is become a widow!
She, that was great among the nations, and princess among the provinces,
How is she become tributary! (Lamentations 1.1)

Every Jewish bridegroom recites under the bridal canopy: "If I forget thee, Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy." In the 1970s, this tune resurfaced, popularized in a version sung by the Country and Western singer Don Maclean on the album "American Pie":

Jerusalem, Jerusalem all roads lead to you.
Jerusalem, Jerusalem your light is shining through.
And you will show, show the way, to all who see it shine,
That we can live, in peace, in Jerusalem this time.
The walls will keep you in; the walls will keep you out.
The gates are calling those, who know what it's about.

The poets of Medieval Spain, their hearts aching for Zion, lamented their bitter fate in songs that voiced a vision of Redemption. This longing for Jerusalem found its supreme voice in a series of poems by R. Judah Halevi (1075-1141) known as "Zionides":

My heart is in the East and I am in the far off West.
How can I find an appetite for food? How can I enjoy it?
How can I fulfil my vows and pledges, While
Zion lies in the fetters of Edom and I am in Arab chains.
It would be easy for me to leave behind all the good things of Spain;
It would be precious to see the dust of the ruined Shrine.
(Penguin Book of Hebrew Verse, edited by T. Carmi, p.347)
It would seem to me to be easy to leave all the good of Spain, as the dust
and destruction of the sanctuary has become precious to my eyes.

*Who is willing to leave "all the good"? It doesn't make sense, it's not
rational, but we already said that Jerusalem's power of attraction is based
in the heart.*

*Zion, will you not ask if peace be with your captives
Who seek your welfare, who are the remnant of your flocks?
From west and east, north and south, from every side,
Accept the greetings of those near and far,
and the blessings of this captive of desire,
who sheds his tears like the dew of Hermon
and longs to have them fall upon your hills.
I am like a jackal when I weep for your affliction;
but when I dream of your exiles' return, I am a harp for your songs...*

Other pilgrims made their way to Jerusalem. Among them was the
medieval biblical commentator R. Moshe Ben Nahman, also known as
Nachmanides. He conveyed his impressions in a letter written to his family
in 1267:

*I am writing you this letter from the holy city of Jerusalem. What can I tell
you about the country? Great is the misery and great the ruins... To sum it
all up, all that is holy is broken and destroyed more than the rest, and
Jerusalem is worse than the rest of the country, and Judea worse and the
Galil, and yet with all that devastation—it is still very good. People
regularly come to Jerusalem from Damascus and from Aleppo and from all
parts of the country to see the Temple and weep over it.*

Alkabes' poem "Lecho Dodi," sung at the welcoming of the Sabbath,
became the most famous *piyyut* of all time. Sung by all the communities of
Israel, it has been set to more than 2,000 tunes. One of its verses mentions
Jerusalem:

*Royal sanctuary, God's city and shrine,
Rise from the ruins of thy despair.
Long hast thou dwelt in the vale of woe;
God's loving pity shall crown thy prayer.
(Siddur David de Sola Pool)*

The influence of Spanish Golden Age poets was far reaching. Many of
the writers were skilled cantors and sacred singers. They performed their
songs themselves, like modern pop-rock vocalists.

They demonstrated to Jews throughout the Diaspora that Biblical
Hebrew could be lyrically expressive. Thoroughly acquainted with the
Bible, Talmud, Midrash, and Halachic literature, they drew abundantly

from these sources, weaving a rich tapestry of poetry and song. Sometimes they retold a legend in verse, extracting a phrase and elaborating upon it; sometimes they took a Jewish law and turned it into a lyric.

As far away as Yemen, generations were inspired to release, through poetry, their pent up religious emotions. Among the greatest of Yemeni poets was the seventeenth century Rabbi Shalom Shabazi, a mystical figure—legend credits with having "jumped to Jerusalem."

His works and those of dozens of other Yemeni poets are collected in the Diwan, a songbook of lyrics still sung by Yemeni Jews on the Sabbath, religious holidays, and on joyous occasions in homes and synagogues. One of these songs, "Kirya Yefefiya" (ex.11), in praise of the Holy City, was adopted by the early pioneers of Palestine and has become an Israeli folksong, sung by solo singers and choirs alike:

> *Beautiful Jerusalem, joy of your cities,*
> *Faithful City to your kings and ministers,*
> *Ever will I recall the loveliness of your colors.*
> *To dwell in your courts has my heart yearned.*
> *Would I could kiss your stones and bless your dust.*
> *Since your sons dispersion,*
> *My soul has known nought but unrest.*

In his Zionist novel, *Altneuland* (Old New Land, 1902), Herzl pictured the future Jewish state as a socialist utopia:

> *It is clear that Jerusalem was once very beautiful! Maybe that is why our forefathers were never able to forget it! Maybe that is why their yearning was never cut out of their hearts.*

Jerusalem continued to play a central role in the rebirth of the Jewish nation in its ancient homeland. David Ben Gurion, the first prime minister of the State of Israel, in a speech accepting honorary citizenship, said:

> *Jerusalem is the national capital. It is the historic Jewish capitol, the capitol of the Hebrew spirit, the eternal capital of Israel. More than anything Jerusalem should be an example to the entire country and the entire nation, an example for all Jewish households in Israel and the Diaspora. Jerusalem itself should be a factor of brotherhood, of cohesion and mutual respect.*

Shmuel Yosef Agnon was a Nobel Prize laureate writer and was one of the central figures of Modern Hebrew fiction. He was born in Galicia (today's Ukraine), later immigrated to the British Mandate in Israel, and died in Jerusalem. His works deal with the conflict between the traditional

Jewish way of life and language and the modern world. Agnon mentioned Jerusalem 2,600 times in his stories and books and considered Jerusalem to be his spiritual homeland.

In 1901, in HaMitzpeh, a Krakow-based Hebrew weekly, Agnon wrote:

> *Jerusalem*
> *Faithful love until death*
> *I swear to you, I will life my arms up to the sky*
> *Everything I have in the Diaspora,*
> *I will give as ransom for you, Jerusalem*
> *My life, my spirit, and my soul*
> *I will give for you, holy city,*
> *I will always remember you in times of happiness*
> *On holidays, Sabbath, and Rosh Hodesh.*

> *"Since the day I returned to Eretz Yisrael, I left two times. Once to print my book, published by Zalman Shocken, and once I traveled to Sweden and Norway" [to accept the Nobel Prize]…so I will now tell you who I am, whom you have agreed to have at your table. As a result of the historic catastrophe in which Titus of Rome destroyed Jerusalem, and Israel was exiled from its land, I was born in one of the cities of the Exile. But I always regarded myself as one, who was born in Jerusalem. In a dream, in a vision of the night, I saw myself standing with my brother—Levites, in the Holy Temple, singing with them the songs of David, King of Israel, melodies—such as no ear has heard since the day our city was destroyed and its people went into exile…I returned to Jerusalem, and it is by virtue of Jerusalem that I have written all that God has put into my heart and into my pen"* (*Samuel Agnon's speech at the Nobel Banquet at the City Hall in Stockholm, December 10, 1966*).

Jerusalem of Gold

The Six Day War reclaimed the Temple Mount and the Wailing Wall. The last physical vestiges of ancient Jewish sovereignty in the Holy Land returned to Jewish hands and inspired a burst of creativity.

The most famous contemporary song of Jerusalem was written a few months before the outbreak of the Six Day War by a young songwriter from Kibbutz Kinneret, Naomi Shemer. "Jerusalem of Gold" (ex. 13) draws its title from a Talmudic reference to the diadem that Rabbi Akiva gave to his wife, Rachel, as a present. Her refrain combines this Talmudic image with a reference to a line from R. Yehudah Halevi's "Ode to Zion." It succinctly sums up the ties modern Israelis feel for Jerusalem—a link that unites generations:

Jerusalem of Gold, of brass and light,
For all your songs I am your harp.

Religious and secular Jews, with many different opinions, are all strongly connected to this city, the city that, in the words of King David, connects everyone.

The song "Hakotel" gives expression to the meaning of the Wailing Wall for contemporary Israelis:

The Wailing Wall is moss and sadness.
The Wailing Wall is lead and blood.
Some people have a heart of stone.
Some stones have a human heart.
(Lyrics: Yossi Gamzu. Music: Dov Seltzer)

"Hakotel" expresses the dedication of the people of Israel to their country. The song is unique in its connection between modernity and its performers, who were not religious people, and its source of inspiration, Rabbi Kook.

While this song echoes popular feeling it also draws upon deep traditions. Soon after the war, Rav Zvi Yehudah HaCohen Kook, head of the Merchaz HaRav Yeshivah, delivered the following address:

From the ends of the earth, from the four corners of the globe, from all the countries of the Diaspora flow the 'prayers of the heart.' To a central point in the land, towards this city, this house. These stones, the remnants of the Temple Mount are for us holy, because they are silent. For the Holy Spirit has never departed from the Western Wall and the spirit of the living God of Israel whose name is called from there, has always hovered above them. These stones are our hearts.

It is said that there are three Jerusalems. One is the city that people live in today. One is the historic city of ancient Israel. The third is a heavenly ideal. The Midrash relates:

"The Jerusalem on earth is nothing, this is not the house of God that He builds with His own hand," said Jacob. "But if thou sayest that God with His own hands builds Himself a Temple in heaven" replies the Messiah, "know then that with His hands also He will build the Temple on earth" (Louis Ginzberg: Legends of the Jews, p.492).

Some of the many melodies sung today in synagogues throughout Israel and the Diaspora were forged in the Sephardic (ex. 7) and Ashkenazi communities of Europe (ex.6). Others are of Hassidic origin

(ex.8). One is a contrafact adaptation of an early pioneer song of Eretz Yisrael "Kumi Uri" (ex. 9). One of the creators of the modern Hebrew popular folk song (zemer ivri) set the text to an original tune by David Zahavi (1910-1975), a composer of the Yishuv born in Jaffo (ex.10).

Prisoners of Zion

Across the ages, the term "Prisoners of Zion" has been used to describe Jews in Russia who were prevented from leaving by the Iron Curtain. Anatoly Sharansky, who became a minister in the Israeli government, was a prisoner of Zion for 9 years.

He spent most of this time in isolation because of his proclaimed desires and actions to immigrate to Israel. The term Prisoner of Zion originates from the poetry of Rabbi Yehuda Halevy who describes himself as a "prisoner of my passion for Zion."

Zionism calls the Jewish nation in diaspora to gather from all corners of the world and unite in the land of Israel: the harp of David still plays the music of this dream to return to our homeland.

Tikvateinu by Naftali Imber (1856–1909)

Naftali Imber published his poem Tikvateinu in 1877, while living in what is today called Ukraine. This poem was published in his first volume of poetry in 1882 after he immigrated to Israel, fleeing the Pogroms in Russia. The first stanza and refrain in this poem became the song of the Zionist movement, which was spreading across Central and Eastern Europe and calling for a return of the Jews to their ancestral homeland. The song was called HaTikvah (The Hope).

On April 23, 1945, a BBC reporter transmitted a report from the liberated German concentration camp, Bergen-Belsen. An impromptu Sabbath prayer service was held for the survivors amid rotting corpses and thousands teetering on the verge of death. The survivors, who knew they were being recorded for a BBC broadcast, stopped their prayers and began to sing HaTikvah.

Our Hope (Tikvateinu)
As long as in the heart, within,
A Jewish soul still yearns,
And onward, towards the ends of the east,
An eye still looks toward Zion;

As long as in the heart, within,
A Jewish soul still yearns,
And onward, towards the ends of the east,
An eye still looks toward Zion;

Our hope is not yet lost,
The ancient hope,
To return to the land of our fathers,
The city where David encamped.

As long as tears from our eyes
Flow like benevolent rain,
And throngs of our countrymen
Still pay homage at the graves of [our] fathers;

As long as the waters of the Jordan
In fullness swell its banks,
And to the Sea of Galilee
With tumultuous noise fall;

As long as on the barren highways
The humbled city gates mark,
And among the ruins of Jerusalem
A daughter of Zion still cries;

As long as pure tears
Flow from the eye of a daughter of my nation,
And to mourn for Zion at the watch of night
She still rises in the middle of the nights;

As long as drops of blood in our veins
Flow back and forth,
And upon the graves of our fathers
Dewdrops still fall;

As long as the feeling of love of nation
Throbs in the heart of the Jew,
We can still hope even today
That a wrathful God may still have mercy on us;

Hear, O my brothers in the lands of exile,
The voice of one of our visionaries,
(Who declares) That only with the very last Jew—
Only there is the end of our hope!

Go, my people, return in peace to your land
The balm in Gilead, your healer in Jerusalem,
Your healer is God, the wisdom of His heart,
Go my people in peace, healing is imminent...

The Story of the Land of Israel

When the winner of the Noble prize for economics in 2005, Professor Uman, learned of his honor, the first thing he did was go to the Wailing Wall. The Israeli press published the following headline: "The road to the Nobel Prize goes through the Wailing Wall."

This is Jerusalem and here are its sons. Even in their moments of individual glory, they carry with them their ancestors, and the story of their lives is the story of the land of Israel.

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THE OLEKSANDR KOSHYTSIA
CHORAL CONDUCTING SCHOOL
AS A SOCIAL PHENOMENON

H. KARAS

This article is devoted to the history of the choral conducting school of the outstanding Ukrainian artist Oleksandr Koshytsia. The following aspects are presented: 1) the external and internal background of the foundation of Koshytsia's school, which has played a leading role in the choral culture of the Ukrainian diaspora, 2) Koshytsia's methodological approaches, 3) Oleksandr Koshytsia—a theorist and innovator in choral art.

Keywords: *choral conducting school, choral art, diaspora, a social phenomenon, Oleksandr Koshytsia.*

The scientific definition of "school" has several meanings. A school can be interpreted as: "a special direction in science, which has its own original concepts and methods of learning; a group of scientists that deals with the evolution of a certain issue from the same angle; the education and training of followers by certain rules and methods" [6]. In general, the term "school" is associated with educational establishments. However, this concept has a universal meaning because of the unity of the concept of "culture." Based on the etymology of the word "culture"—education, development, respect—J. Dedusenko states that the "school," as a universal category, engages the three major purposes of culture through its three functions: cognitive, communicative, and didactic [4, 81]. The cognitive function is seen as a conglomeration and systematization of spiritual and practical experience, creating different rules for forms of activity.

The cognitive function involves two aspects: the external (the directing of achievements into socio-cultural practices) and internal (the referring of a school's experience to its own phenomenon). The communicative function of the school integrates the language of social-cultural communication, successive generations, and the sphere of spiritual

practice. The particularity of the didactic function is found in the transference of the acquired experience of teachers under a particular condition of communication.

Drawing on B. Yavorsky's teachings, who interpreted the art school as the primary constant in musical life, A. Laschenko considers a choral school to be defined by "the level of mastery of choral activities that provides professional embodied continuity and the succession of ideological, musical, aesthetic and technological characteristics of certain persons in *choral art*." As a result, he considers the Kyiv Choral Scool to constitute "the unity of the historical experience of composing, performing, and listening practice in the music world" [12, 3].

As Irina Shatova says, "on the one hand a 'school' is a part of a tradition—a mechanism of tradition formation. On the other hand, tradition can be expressed only by means of a school—it becomes a 'transmission line' in the evolution and preservation of traditions. The development of the art of Choral Conducting is based on succession, which is the main goal of a Choral Conducting School" [23, 128]. Thus, the life of a tradition is in its school, in the living bearers of its tradition, and in its performance style. In understanding such a tradition, M. Druskin emphasizes the inseparability of the following components: "1) *historical* memory of culture, 2) *artistic memory*, where the past is refracted through the prism of aesthetic perception" [5, 203]. The historical evolution of a tradition involves change, but the tradition retains certain constant features by virtue of its school, which is *the form of its existence*, *preservation* and *renovation*.

The Ukrainian choral-conducting school has a long history. It was influenced by the Italian, German, Austrian, Czech, Polish and Russian schools, before crystallizing into a number of subtypes: the Kyiv, Odesa, Lviv, and Harkiv choir schools. In defining the Kyiv choral school, A. Laschenko drew on the ideas of one of its brightest representatives: O. Koshytsia. These ideas are based around the impact of the Syriac-Byzantine tradition on the song culture of the Kievan Rus combined with the song traditions of the pre-Christian era in the territory of the Ukraine, leading to a highly distinctive form of choral art [12, 3-4]. The primary locus of the creation of this song culture was Kyiv Pechersk Lavra and Lavra chant, which provided the cultural genesis for the Kyiv choral school [12, 4-5]. Later, in the era of Ukrainian Baroque (fourteenth to seventeenth centuries), when the parts of the song were formalized, the Kyiv-Mohyla Academy became its main exponent. In this institution, choral art played an important role in inter-slavic integration into European cultural life. Having reached its climax in the works of A.

Vedel, Kyiv's choral art went "in the diametrically opposite directions of the church and court" [12, 8]. Comprehending the situation in the art at that time, Laschenko comes to the important conclusion that "in all periods of history, choral culture always gravitated to *internal self-regulation* and *adaptation to the external terms* (adoption and accumulation of values and feeding on the accumulated ethnogenetic energy" (italics added) [12, 9].

In the middle of the nineteenth century, choral art in Kyiv became a part of the social life of the city. At this time choral classes began at Kyiv musical school and the choir of the Kyiv University was set up. Mykola Lysenko, whose activity was extraordinarily important for further development of Ukrainian choral art, was at the centre of this processes of democratizating choral culture. The choral adaptation of folk song, as in this composer's work, came to dominate the Ukrainian singing movement of the late nineteenth and twentieth centuries. Lysenko's work as a conductor defined the main features of the Kyiv choral conducting school; its discipline and methodology, influenced the thinking of professional composers and, particularly, the work of his followers, one of which was O. Koshytsia (1875-1944). Lysenko opened a Music and Drama School (1904) and thus for the first time (compared to Russian and Western European organization of special musical education at that time) he embarked on the path of academic and vocational training for choral conducting. One of the most prestigious choirs in late nineteenth century Kyiv was the Theological Academy Choir, directed by Koshytsia, who was a student of this establishment. In his memoirs, Koshytsia wrote about the repertoire of the choir (works by A. Vedel, D. Bortniansky, P. Turchaninova, etc.), which was enthusiastically received by the audience [11, 210-211]. The highly praised Kyiv St. Vladimir University Choir, directed by M. Lysenko, promoted the tradition of choral singing and at the beginning of the twentieth century Koshytsia began working successfully with it. He also initiated choral classes at the newly created Kyiv Conservatory (1913). At the beginning of the twentieth century, the Kyiv choral school, having absorbed the national and spiritual traditions of Lysenko, began to turn towards the international experience of choral singing. This led choral conductors to incorporate elements of folk song into their work.

The adaptation of folk song into Lysenko's work was not just academic experimentation, but also aimed at its popularization—it was a sign of educational aspiration. Koshytsia focused on bringing academicism to the choral genre. As an artist he wrote: "I always dreamed song to be an invaluable artistic unit on the concert stage; I saw it not only as ethnographic material, but a fully complete musical composition. In such a

form, in my opinion, Ukrainian song had to form a fully independent branch of musical and vocal art, partly through compositions in the form of choral adaptation of folk song" [11, 361].

Ukrainian composers have paid special attention to this genre and its evolution during the twentieth century demonstrated its exceptional potential. In this field it is difficult to overemphasize Koshytsia's ideas. Koshytsia was not only a dreamer: having adopted folk song with the most "preferably artistic advantages," he took it out onto the world stage, where it confidently competed "with the most prestigious achievements of other national schools" [12, 31].

A prominent conductor, Koshytsia was an innovator who devised fundamentally new rules in choral performance, which became central to the choral art of the Ukrainian diaspora of the twentieth century. His creative individuality was formed in the difficult conditions of the Ukrainian choral culture of the late nineteenth and early twentieth centuries. Koshytsia embodied the Ukrainian song traditions in his performance of works by M. Lysenko, K. Stetsenko, M. Leontovich, and he was a follower of Lysenko, the founder of Ukrainian classical music. Koshytsia's professional formation took place in a period of considerable rise in the status of choral art. A Romantic interpretation was clearly shown in his performance as a conductor. R. Pridatkevich noted nobility, elegance of rendering, spontaneous sincerity, and sophistication in his style [18, 187]. V. Shcherbakivskyi wrote: "His conducting combined a deep psychological understanding of the text of a song with an extraordinary ability to lead a choir as an instrument to express the desired effects. He not only considered the choir the best instrument, but also led it in masterly fashion" [24, 21] and was regarded as the successor of the Ukrainian Baroque style, as "nobody understood Vedel better than Koshytsia" [24, 21]. At the same time, he was "unusually progressive in his compositions and conducting. He was a modernizer, an inventor of new ways, of new effects and methods, as was underlined by all his European reviewers" [24, 22]. P. Matsenko considered Koshytsia to be a precious gift from God thanks to his great work, practice, knowledge of the people of his country, expression, and his "magnetic personality" [15, 13].

Koshytsia's aesthetics were built on the principles of the Ukrainian Baroque and the latest modern tendencies of the beginning of the twentieth century. The Czech critic and conductor, Yaroslav Krizhichka, named Koshytsia "one of the most prominent musicians of Ukraine and one of the greatest European conductors" [2, 59]. Reviewers noted the ideal line-up of his choir; the orchestral flow of sound; its rich palette; the force and

beauty of the singing voices; the fantastic bass singers; the unsurpassed sincerity of their tone; and the emotionality of his performance. According to O. Martynenko, "Czech choral conductors tried to imitate Koshytsia's manner of performing. They used some of his techniques: the performance of works by heart, without choral scores; conducting without a conductor's baton, which strengthened the emotional impact of the conductor on his choralists" [14, 34].

The Ukrainian Republican Choir (URC), established as an autonomous art organization under the Ministry of Education in 1919, was a professional unit that wrote a golden page in the national artistic achievements of the Ukrainian people. Koshytsia headed the choir. He was also the chairman of its Arts Council and P. Shchurovska became his assistant. After the success of the first three months of his performances in Prague, one of the musical centers of Europe in 1919, the choir presented Ukraine's choral art with triumph in other countries of Europe over the next three years.

A publication, printed by the Koshytsia Ukrainian Music Society in Paris [22], contains thousands of reviews by the leading music and professional critics in Europe and America. The archival materials and memoirs of the archivist Lion Bezruchka [2] are a valuable source for investigating the performance activity of the choir and its internal problems. The documents are preserved in the Shevchenko Institute of Literature.

There were over 120 compositions in the repertoire of the URC. The bulk of them consisted of Ukrainian folk songs adapted by M. Lysenko, K. Stetsenko, M. Leontovich, O. Koshytsia, P. Demutsky, V. Stupnytskyi, and J. Yatsynevych. They were usually thematically similar (carols, chants, spring songs). The program of the performances was also built thematically. According to programs, reviews, and public reaction, the repertoire of the Choir was later frequently performed by choral groups of emigres. These were often managed by former members of the choir (P. Shchurovska-Rossinevych, O. Prikhodko, M. Roschahivsky, etc.).

Though the repertoire of the choir was approved in Kyiv, it was adjusted acrosss the program of performances to take into account the public's preferences. At the same time, the choir was not limited to this repertoire. It also Performed original works by M. Lysenko (cantata "Ivan Hus" accompanied by B. Viderman, the Czech professor, May 17, 1919, Prague); K. Stetsenko ("Prometheus"); and sacred music, folk songs and the national anthems of different countries. Folk songs were usually adapted by Koshytsia. Concerts lasted for 2 hours and the audience was usually given the libretto in Ukrainian and other languages. Such

performance programs had value as national propaganda: they did not just give out the text of the pieces, but also information about the choir, Ukraine, and its history. The choir also distributed information about its activities through the media.

The activity of the choir inspired Zdenko Neyedly, a professor at Charles University, to undertake scientific research into Ukrainian song. It also excited general admiration among the Czechs, who had recently gained freedom and joined the Ukrainians in their desire to build an independent state. Neyedly printed an article about the choir in the Prague-based magazine 'Smetana' (June 20, 1919 Part 7-8) [21]. He also published a short book, in which he made a professional evaluation of the Ukrainian choir and its conductor [25]. These successful performances led to a revival of interest among the Czechs in folk song as the embodiment of the nation's soul. Koshytsia was invited to give a performance to a congress of singing teachers and conductors by the Ministry of Internal Affairs of Germany. The President of the German republic, F. Ebert, ministers, governmental officials, and professors of singing attended this performance [2, 55-56].

The absence of proper financing deepened the internal crisis in the management of the choir, eventually resulting in its dissolution. Other reasons for this included the heterogeneity of national awareness, education, and personal development; Koshytsia's repertoire policy; the unfavourable conditions of such a long trip; and isolation from Ukraine.

Ukrainian political and cultural personalities (Hetman Pavlo Skoropadsky, M. Hrushevsky, V. Vinnichenko, O. Shulgin, O. Oles); statesmen and members of the royal families of diverse countries; and prominent musicians (the German conductor A. Nikisch) all turned out to listen to the choir. The performances of the choir changed the evaluation of Ukraine in many countries. After a series of successful concerts, not only reviews, but also political articles about Ukraine and its struggle for independence were published in the foreign press. Thus, "without politics and diplomacy" the charm of Ukranian folk songs helped garner international recognition of Ukraine [2, 49]. Ukrainian prisoners wrote letters to Koshytsia saying that these Ukrainian songs "reminded them of their native Ukraine, awakened a faith in the victory of the national idea, and encouraged them to labour. They believed that Ukraine would rise up and stretch from San to Kuban" [2, 52]. Consequently, the impact of the choir on the self-appraisal of the Ukrainian people is another important facet.

In July 1920 the Choir split. Its main part was renamed the Ukrainian National Choir and carried on performing in Europe under Koshytsia's

guidance for the next two years. In 1922, the choir moved to the United States and successfully gave concerts in North and South America until 1927. Over this period, it gave about 900 concerts [17, 29-30].

L. Bezruchko, a former member of the choir, later wrote, "Koshytsia with his team gave the best pattern of artistic performance, talented conducting, a perfect understanding of the national spirit and colour of Ukrainian song and its adaptation" [2, 91]. Reflecting on the value of the choir, he considered it to have made a precious contribution to a golden page in the history of the cultural and national movements of the Ukrainian people. With the help of song, it spread the idea of the national struggle for liberation.

There are some little known letters in the archives, which are evidence of Koshytsia's contact with S. Petliura [13]. Petliura closely followed the activities of the choir and its conductor. In a letter from March 21, 1922 he remarked: "Do not forget, Maestro, during your concerts about Ukraine, about our national honour, and responsibilities. When you are interviewed say discreetly 'Ukrainian music'—'independent song'—'our own'— 'different'—'original'—a part of **independent Ukraine**" [13, 122]. In a letter dated February 5, 1923, he wrote: "Let's weave new flowers in the garland of glory, which have been fairly gained by your choir—with the help of God. Spread this glory all over the world. Show the beauty and magical power of our native song and do not forget about our nation's artistic depth and emotionality, which gave birth to it and did not forget to generate and cultivate those who—under your direction—demonstrate the "soul" of the nation. The performance activity of the Choir is, to my mind, historic—let the awareness of the importance of your work give you and all members of your choir moral satisfaction and strength for future work" [13, 118-121].

From 1930 to 1940, Koshytsia aimed to ensure the prestige of the Ukrainian choral art through large scale promotions in the USA and Canada, including: a concert tour around America together with V. Avramenko's dancers dedicated to the 200th anniversary of the birth of George Washington (1932)[1]; a memorial in honour of the actor, M. Sadovskiy (1933); conducting "Eight Joint Choirs" of New York's Greco-catholic churches at a festival in New York (1934); a concert in honour of Shevchenko in the Town Hall (New York, 1935); concerts in honour of Metropolitan A. Sheptytsky (1936, 1940, New York); a concert

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[1] On this occasion on May 2, 1932, The Washington Post wrote: "The Ukrainian Choir under the direction of O. Koshytsia proved that it is a large musical group of great vocal beauty. The singing of the choir, which sounded like an orchestra, was charming … The tone was of rare sound" [16, 8].

at the World Exhibition with a choir of 500 singers; and a concert at the first Ukrainian Congress in Washington (1940). At this time, in addition to his usual repertoire, the choir performed spiritual works by D. Bortniansky, A. Vedel, A. Stetsenko, and O. Koshytsia. In 1937, the 40th anniversary of Koshytsia's creative activity was celebrated in New York.

Comprehending the phenomenon of Koshytsia as a historical and cultural phenomenon and evaluating his creative activity, we can emphasize certain aspects: 1) his laying the external and internal foundation for the organization of a choral school, which later became one of the leading schools in the Ukrainian choral culture of the diaspora; 2) the methodological and pedagogical principles that he espoused; 3) his work as a theorist and innovator in choral art and his scientific heritage [8, 310].

Koshytsia, as a representative of the Kyiv choral school, created his own choral school founded on two traditions: church and society. After its split, members of the URC became leaders of many choirs in the inter-war period in Czechoslovakia and Ukraine including: the Russian National Choir, founded in Uzgorod in 1921 (directors: O. Kizima, O. Prikhodko); the Regional Teachers Choir (1928-1939, director: O. Prikhodko); the choir "Bandura-Player" (1935-1938, directors: P. Schurovska-Rossinevich, D. Petrovsky); the choir "Trembita" in Prague (1921, director: O. Kuhtin); the Ukrainian Singing Studio (1923, director: Z. Serdyuk); the Student Choir of the National Pedagogical University Drahomanov (1923-1933, directors: F. Yakimenko, P. Shchurovska-Rossinevych); the Ukrainian Mixed Choir (1942, director: O. Prikhodko); the the Choir of the Ukrainian Academy of Economics in Podiebrad (1923-1932, directors: P. Shchurovska-Rossinevych, Z. Serdyuk).

His work with students and teachers in conducting training courses in Toronto and Winnipeg, where he gave lectures, was of great importance to him. He considered the organizing of annual concerts to be a way to share his artistic experience. Koshytsia's brave idea of giving stylish concerts (contrary to established tradition) on a monogeneric principle (Christmas carols, spring songs), first employed in Kyiv in 1913, found its continuation in the concert practice of his followers.

Koshytsia's methodical and pedagogical principles are reflected in his memoirs and in the works of his followers and witnesses to his career. His method is described in one of his letters to P. Matsenko [3, 79]. The idea of *a choral orchestra*, with its complex way of organizing the register-timbre system, belongs to Koshytsia. According to P. Shchurovska-

Rossinevych's archived information, this idea was practiced by the conductor in the process of choir development.

Koshytsia later later wrote : "my idea of the symphonization of the choir is spoiled … I meant that having a large choir with appropriate singers, beginning from coloratura soprano and ending with basso profondo, it is possible to give orchestral sonority to the choir" [10, 47]. It was this timbre colouring different groups of voices in the choir that musical critics highly esteemed. Conducting by heart and without a conductor's baton,[2] as well as singing without sheet music, promoted a strong bond between himself and his choralists and was imitated by other conductors. A. Rudnytsky believed that "as a choral conductor, Olexander Koshytsia was incomparable, especially in the repertoire of Ukrainian folk songs …. Full of dynamic, passionate temperament and youthful enthusiasm, conscious of the finest performative peculiarities and possibilities of a choir, O. Koshytsia was able to grasp his choir, keep it in a state of a high tension and obtain from it everything that was possible and that he wanted" [19, 131].

Among the pupils of this great conductor or those who were influenced by his work are: in Czechoslovakia—P. Schurovska-Rossinevich, M. Roschahivskiy (conductor of the Ukrainian Academic Choir in Prague, 1923-1929), and the composer O. Kizyma; in Canada—P. Matsenko (organizer of the choral movement, musicologist), Volodumur Klymkiy (Conductor of the Choir named after O. Koshytsia), Gala Ham-Doskoch (first conductor of MYN, which took the name of O. Koshytsia in 1951), Maria Hoviyka-Pidkovych, Joanna Schepanska-Romaniy, Miroslav Kuts, Anna Mysyk Vah (editor of "Women's World"), bishop Roman Danylyak, padre John Krystalovych, padre Bonifatiy Sloboda, and deacon Michael Vorobiy; in the USA—padre P. Korsunivskiy (conductor of Ukrainian church choirs in America), Lev Sorochinskiy, and Ivan Truhliy (Ukrainian conductor of student, secular, and church choirs in Slovakia (1939-1945), Germany (1945-1950), and the USA (from 1950 on)) [1].

P. Schurovska-Rossinevich (1893–1973), who worked under the leadership of Koshytsia, was a key figure in the field of choral singing in Czechoslovakia in the interwar period [9]. She led many choirs and worked as an associate professor of a newly created faculty of music education at the Ukrainian Higher Pedagogical Institute Drahomanov in Prague. At this time Nicholas Kolessa, founder of the Lviv School and a choral conductor, studied there. Koshytsia emphasized the role of

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[2] After stabbing his palm with a silver baton in 1911, Koshytsia chose to conduct with his hands.

P. Schurovska-Rossinevich in shaping his creative personality: "When they talk about the choral school—it is she (P. Schurovska-Rossinevich) who transformed it" [20, 133]. Thus we can trace the influence of the Kyiv choral school and the Koshytsia choral school in the history of the Lviv school of conducting.

Thanks to Koshytsia's creativity Ukrainian choral art entered the global context. It is hard not to agree with N. Kalutska who considers that "O. Koshytsia's artistic activity provided a powerful impulse not only in Ukrainian, but also to international choral performance, enriching its techniques and palette of artistic expressiveness, and drawing out aspects for understanding authentic national performance" [7, 7].

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ARTS EDUCATION:
A FUNCTIONAL-PERSONAL MODEL
IN THE DIMENSION OF MODERNITY

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This article considers the functions of art education in the process of developing a professional persona. The main functions are identified as: cognitive and emotional; motivational and educational; creative and self-expressive; communicative and reflexive; hedonistic and relaxing. The application of a modeling method allows their representation as systematically connected in the context of prospective development.

Keywords: *art education, functions, personality, system model.*

The solution of innovative development in art education requires scientific efforts to systematize the leading aspects of its functional purpose. Modeling directions in the development of art education and their combination and interference in the formation of a professional personality allow it to be understood as a holistic and social phenomenon of modernity. The aim of this article is to highlight the results of our research regarding the functional influence of art education on the process of personality development and the pedagogical means for its actualization in modern society. Art education is understood as a process of human experience, including: the achievements of national and world culture; their study and transformation into personal experiences by an individual; and the combination of personal knowledge, skills, and abilities in the arts. The systemic functional purposes of art education include components that are: cognitive and emotional; motivational and educational; creative and self-expressive; communicative and reflexive; hedonistic and relaxing. These components are foreground and cover different facets of personality development.

The scientific literature offers different approaches to answering the question of the influence of art education on personality. Some scientists insist on an individual's subconscious actualization during artistic activity and the appearance of the opportunity to influence motivational features of a personality in a definite direction [11, 12]. There is also a widespread

idea in pedagogical science regarding the aesthetic influence of art on personality. This relates, in particular, to the fact that a world of beauty provides an educator with the opportunity to direct a student's values in the necessary direction via the actualization of a feeling of something holistic and harmonious in comparison to reality [7, 8]. Estimating such a positively defined position, it should be mentioned that, in our opinion, there is not enough consideration regarding the immanent nature of artistic imagery and an underestimation of the educational opportunities offered by art. We suppose the educational essence of art education to be based on the evaluation of artistic imagery and its ability to transfer an artist's understanding onto a phenomenon. The educational process should take into account the fact that a person does not simply live through the events depicted in a piece of art, but starts to evaluate them as described from the author's point of view and becomes imbued with the emotional conditions expressed by such an artistic image. An educator must ensure that students do not limit themselves to a perfunctory perception of the artistic image of beauty, but help them to access the author's experience, which lies behind the image and to relive, through the author's evaluative attitude, the content of a composition.

The developmental possibilities of art include cognitive and emotional functions that suppose a personality's integration into a particular perception of the world. The cognitive effect of artistic activity is based on the ability of an artistic image to holistically reflect a reality uniting rational understanding and emotional experience. Vivid reality is recreated in art and perceived by a person in ways that are more diverse, colorful, and holistic than an abstract and general exposition or those of theoretical and conceptual schemes. Because an artistic image reflects life holistically, a person perceives phenomena and events reflected in artistic imagery not in a speculative way, but emotionally. Thus, an educator has to motivate a student via artistic images to cognitively unify their own life and their perception of art as a re-creation of surrounding reality.

The realization of such cognitive functions in art education involves the examination and study of a piece of art in terms of: aesthetic and philosophical generalization; social phenomena; content; intellectual, emotional and sensual features of perception; and a re-focusing of art education from studying technical devices to perceiving the spiritual essence of artistic images. The creative and self expressive function of art education supposes the activation of a personality's creativity. The psychological motivation of a person towards creativity in art education is found in the inner nature of the artistic image. Artistic activity is the process of creating something new in art. An artistic image is the result of

this novel creation. In motivating a student to study art it is necessary, first of all, to develop a creative attitude towards art. The realization of art's influence on the development of a student's creativity takes place during their contemplation of art, as well as during its interpretation, and, most importantly, during the process of artistic and creative self expression.

The creative nature of artistic imagery provides us with the opportunity to identify effective pedagogical means of gaining inspiration from and developing self-expression in art. Direct pedagogical influence does not lead to an inspiration to create and, as such, other approaches should be looked for. Our results prove the exceptional role of indirect pedagogical activities in the process of artistic self expression in the arts, as regarded from the position of a dialectic between the conscious and subconscious. As an example of indirect pedagogical activities, some conditions that favor creative self expression in the process of artistic activity include the following:

- The formation of a constant directive to create. One who acts creatively is one who wishes to act creatively. The development of a constant focus on creativity, rather than a momentary desire, is an important means of developing a student's ability to act creatively;
- The formation of a pupil's confidence regarding their own creative abilities. A high level of self criticism and the fear of failure prevent the creative process and limit a pupil's imagination. This is why an educator should utilize a wide range of psychological support methods;
- Targeted implementation of special forms of creative educational training, such as: the use of creative educational discussion; tasks to compare and make choices; and exercises that acknowledge the variability of artistic materials.

The communicative and reflexive functions of educational activity should be considered important: through these functions students gain the opportunity to engage in artistic polysubjective communication and go deeply into their own inner world. The introduction of various types of dialogues and partnership relationships between a teacher and a student are of great importance in the realization of these functions. The pedagogical aim is not to suppress the 'I' of a pupil or to alienate the background content of a student's individual perception of a piece of art. Nor is it to impose one's own model of perception. On the contrary, one seeks to promote individual and notional contacts between an author's artistic feelings and a student. The teacher, who is able to actualize the communicative dimension of an artistic image, helps students to live

through a 'strange, author's' feelings as through personal ones, encouraging students' personality development. The content of a piece of art must be understood by a pupil as the spiritual message of an author addressed both to the world and to them personally. The clarification of the personal sense of a student's communication with an artistic image creates a reflexive basis for art education. The development of a student's ability to self-examine and psychologically evaluate the 'I' during the process of communication with an artistic image is an important task in art education.

The dynamic nature of art creates conditions for the development of a student's reflexive ability to ask themselves questions and to look for answers. To purposefully realize the communicative and reflexive component of art education involves developing a student's ability to absorb the experience expressed through art and to construct their own evaluative position on and vision of artistic activity.

Accordingly, the methodical strategy of art education to realize the communicative and reflexive function presupposes the establishment of a dialogue between an author and a student and its concretization through questioning, leading to self-expression by the student. Systematic description of the possibilities that art education affords would be incomplete without analysis of the hedonistic-relaxing function. This pertains to an emphasis on the aesthetic delight caused by the perception and creation of art, as well as the achievement of psychological relaxation through art.

The developmental possibilities of art education may be realized only on condition that students acquire a hedonistic attitude towards aesthetic phenomena. The feelings of beauty, harmony, and perfection, and an understanding of beauty as the spiritually sublime, are all essential features of aesthetic cognition. There is no doubt that the processes of art perception and creation are incomplete, or can not be realized, without a hedonistic attitude. It is also true that, unfortunately, hedonistic moments are paid little attention by modern art education. It is reasonable to teach a student to work systematically, but this often disguises the ultimate aim of art education.

Modern art pedagogies neglect the observation, admiration, and enjoyment of art works. A teacher of music, drawing, or choreography has a range of educational means at their disposal to ensure precision, systematic working, and motivation. At the same time, it is often ignored that hard work is necessary to progress to a level of freedom and unlimited joy caused by art. Research into personality development in art education should not omit the relaxing and recreational influence of art on a person.

Nowadays daily routines involve high levels of pressure and the idea of art for psychological relaxation is becoming more and more widespread.

The harmonization of our inner lives and the revitalization of personal energy are both important functions of art. A teacher of art has to care about the technical achievements of a student and also provide them with psychological comfort during the education process. Fruitful personality development in art lessons supposes a reduction of inner conflict and pressure through the education process.

Emotional comfort increases both artistic and educational performance. The best teacher is the one who aims to achieve a psychologically positive standard of communication with a student. What does this depend on? There are a number of factors that influence a teacher's conscious provision of psychological comfort to a pupil, such as the teacher's capacity for empathy and their ability to choose appropriate psychological content in arts education material.

In general, a positive educational experience is one of the main goals of education through art. A teacher should take care not only of a student's artistic achievements, but also that they feel positive during the process.

The aspects of arts education's functional influence on personality development examined in this paper represent a systematic formulation. The components of the functional-personal model have the primary goal of personality development. The defined components are interconnected and influence each other in forming a holistic phenomenon. The backbone of this functional-personal model of art education is the interaction of a personality with artistic imagery containing both rational and emotional content, in conjunction with an evaluative attitude to surrounding phenomena and recreated through artistic means. The dynamic nature of this system is determined by the specific features of artistic development in the context of modern priorities, as well as by the changes brought about by the peculiarities of modernization in education.

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Typology of Early Jazz: Concepts and Approaches

T. Polianskyi

This paper is devoted to an early stage of jazz development, which is generally referred to in the speciaistl literature as 'traditional jazz.' Differences in the interpretation of key terms, formulations, the chronological borders of jazz, and the work of different researchers are considered and analyzed. In this context, special attention is given to archaic jazz as a primary model for the further development of this art form.

Keywords: *jazz, style, art, archaic jazz, classic jazz.*

Jazz is an energy splash, accumulated by America.

<div align="right">George Gershwin</div>

Jazz has its own particular place in contemporary musical culture. Today, it is an independent branch of music, with its own preconditions of appearance, developmental history, and expressive tools. Jazz has become am aesthetic symbol of a historic age and has had a great influence on diverse branches of our spiritual life—literature, poetry, theatre, fine arts, and cinema—and has also made a mark on all leading genres of music, some of which seem very far from jazz, such as classical music. Meanwhile, European professional music has also influenced jazz, generating new synthetic genres like rag-opera, jazz-ballet, symphonic jazz, cool-jazz, baroque-jazz, fusion style, etc.

Originally an American artform, jazz quickly crossed geographical borders and became a truly international phenomenon, which is now represented by various national schools throughout the world. It is important to mention the rapidness of this evolution during which numerous stylistic modifications appeared—these have stirred a lot of interest in both professionals and amateurs. "There's no music which has paid no attention to jazz" said the French composer Arthur Onegger [16, p. 7].

There are thousands of books published, hundreds of theses and pieces of scientific research written, and symposia, seminars and conferences are

held around the world; but today many of those who wish to seek out further information on this topic run into difficulties. This is not only because of a lack of literature written on this field in Ukraine (particularly scientific literature), but also due to a lack of translation of foreign works into Ukrainian. Also, electronic sources are not always freely accessible.

Moreover, there is no unity on a number of important questions regarding the history, theory, and aesthetics of jazz, even among professionals engaged in serious research. There is not even a precise definition of the term jazz itself. Different approaches to questions concerning the racial nature of early jazz also exist. Some researchers highlight the role of Afro-Americans in jazz development; others pay more attention to analysis of Creole and "white" branches of jazz formulation. Even the term "Creole" is interpreted in different ways [10, 9, 12].

Let us look at the history of jazz from the beginning. Of course, its history is relatively short and its periodization is rather provisional. Its chronology is often interpreted differently, even by those whose viewpoint is authoritative in jazz research:

The French composer and musicologist Anri Oder in *Jazz: its Evolution and Essence* published in 1954, proposed (being the first to do so) the following jazz classification:
1) *primitive*—1900**?**–1917
2) *traditional*—1917–1926
3) *pre-classic*—1927–1934
4) *classic*—1935–1945
5) *modern*—1945
[8, p. 56].

The American historiographer Francis Newton, a bit later in 1961 suggested the main periods to be as follows:
1) *pre-historic* (1900–1917)
2) *ancient* (1917–1929)
3) *middle* (1929–1940)
4) *modern* (since 1940)
[12, p. 43].

The famous Russian musicologist and author of a four volume monograph on jazz history S. Belichenko classified jazz in a completely different manner:
1) *prejazz* (the 17th C.–beginning of the 20th C.)
2) *classic jazz* (1910–1928)
3) *swing age* (1930–1947)

4) *modern jazz* (since 1943)
[3, p. 23].

Let us set out one more jazz periodization, proposed by the Russian art critic Y. Kinus:
1) *traditional jazz* (from 1863 to 1929)
2) *swing music* (from 1925 to 1945)
3) *modern jazz* (from 1940 to 50s)
4) *free-jazz* (since the 1960s);
5) *fusion-jazz and creative-music* (since the 1970s).
[9, p. 145].

As we can see, there are a few differences of opinion. This is only one aspect of jazz history on which there is no unity of thought, without even getting into the debate about the streams and directions within the main periods. For instance, there is still discussion around the birth of jazz in spite of the fact that this has been profoundly studied. It is enough to mention the widespread legend that jazz was born in New Orleans and reached other states, as far as Chicago, along the Mississipi on the old wheel ships. This is doubted by historians: the role of New Orleans in jazz development was considerable, but evidently similar processes took place in other regions of the Deep South.

For example, the famous art critic and researcher Ross Russel who, in his work *Jazz Style of Kansas-City and the South West* traces the development of jazz's early forms, suggests that jazz appeared in Afro-American subcultures simultaneously in different places around America: New Orleans, New York, Kansas City, Chicago, and Saint-Louis. Indeed, for many people the idea that such powerful and original music appeared in a single town "on the periphery of southern culture, with no analogues elsewhere on Earth" seems highly improbable [10, p. 3]. For example, Leonard Feather opens the second chapter of his book with the thesis: "Jazz wasn't born in New Orleans." I.E. Berendt has similar thoughts on this [4, c 15].

This difference in approaches can be explained by the process of jazz development itself, which was rather rapid. Jazz has covered an enormous distance as fast as lightning—from the music of street orchestras of New Orleans at the beginning of the twentieth century to the electronic innovations of today. During its 100-year history, jazz has evolved in ways that took classical music more than four centuries to do so: *archaic*, *traditional*, *swing*, *bebop*, *cool jazz*, *modal jazz*, *third stream*, and on to the improvisation of *free jazz*. It is not surprising then that jazz terminology

and academic approaches vary so much in comparison to academic musicology, which has seen the development of a stable terminological base and general approaches. For example, some authors propose their own terms and notions for description of the same phenomena, creating confusion. Jazz requires a more serious analytical approach with proper clarification, especially for education, where precision is demanded.

The early stage of jazz development, which covers a long period of time, is examined in this article. In the specialist literature this period usually comes under the general term 'traditional jazz.' Traditional jazz is a broad, heterogeneous term covering a range of jazz styles, which preceded the swing period and its 'revival' in the 1930s and 40s. In defining this phenomena and clarifying its components and styles, there is also considerable diversity. Let us compare some popular formulations.

In *Jazz Lexicon*, published in 1981 and written by the authoritative Kiev musicologist V. Symonenko, we findthe following: "'Classic jazz' is a period in the history of traditional jazz development. Classic jazz includes: New Orleans style, Dixieland and Chicago style" [14, p. 51]. From this we may come to the conclusion that classic jazz is a kind of 'traditional jazz,' whereas in the same work the definition for traditional jazz only includes New Orleans style and dixieland [14, p. 86].

Moreover, in this formulation of classic jazz none of its important subgenres are included. Traditional jazz, which is closely connected to classic jazz, is usually interpreted more broadly in other sources. For example, in *Dictionary of Special Terms* by V. Ozerov, traditional jazz includes some forms of archaic style [13, p.366], while in *Jazz Encyclopedia*, published in Prague in 1983, later styles are added— Chicago style, New York style, Kansas City style, revival, and so on [6, p. 351]. Moreover, the term 'classic jazz' is often synonymous with 'old time jazz,' 'authentic' and 'folk jazz' [6, p. 14].

Additionally, Valentyna Dzhosefivna Konen, a prominent American historiographer and music researcher and author of the fundamental work *The Birth of Jazz* provides examples proving that early jazz was a type of Afro-American folk art without any attempt at disitnguishing between its folk and professional forms [11, p. 148]. In general, very few sources define 'old time jazz' and 'authentic jazz' and, taking into consideration the fact that archaic jazz historically preceded the appearance of classic jazz, they are not directly comparable terms.

In my opinion, the most exhaustive definition of classic jazz is found in the *Dictionary of Special Terms* by V. Ozerov:

"The general names of jazz styles developed from archaic jazz. The classic period is dated approximately 1890-1929. It ended with the beginning of

the 'swing age.' The high points of classic jazz were in 1917 in New Orleans and in the mid-1920s in Chicago. There are a number of styles considered to be classic jazz: New Orleans style (represented by Afro-American and Creole directions), New-Orleans-Chicago style (which appeared in Chicago after 1917 with the majority of Afro-American New Orleans jazzmen moving to this city), Dixieland (in its New York and Chicago varieties), the range of piano jazz variations (barrel-house, boogie woogie etc.), and also other directions which are attributed to this period and appeared in other places in the South and Mid-West of the USA. Classic jazz, together with some other archaic styles, is sometimes referred to as traditional jazz" [13, p. 366].

Let us focus on the statement that archaic jazz is a primary model from which other forms of jazz developed. This is not unambiguous. In many sources we find the term 'folk,' 'archaic,' and, of course, 'early jazz' too. If we take a broad enough approach, we may also ascribe various types of music, which were common in the nineteenth century, to archaic jazz. As such, archaic jazz becomes a summary denotation of some early music forms, predominately of Afro-American origin that preceded New Orleans style in the second half of the nineteenth century: village ensembles, which consisted of folk instruments, spasm-bands, ragtime bands, and also wind orchestras [6, p. 39]. It is also important to mention, that the notion of archaic jazz contains not only orchestral, but also solo forms, for example some forms of piano music (honky tonk, barrel-house). However, early jazz orchestra music is considered the most stylistically significant [13, p. 358].

At the end of the nineteenth century, different transitional jazz types began to appear. Interacting with each other they formed different combinations, greatly influencing classic jazz.

We should also say that this question has also had a lot of different answers. For example, the famous German musicologist and ethnographer Alfons Dauer suggested that archaic jazz was an improvisational style of marching music, which appeared as a result of Afro-American imitation of 'white' orchestras and he names it accordingly: marching jazz, street band jazz, or early jazz. For Afro-American wind orchestras, the term 'brass band,' in which the role of wind instruments is especially underlined was often used. The word 'brass' has been used in a number of orchestra names in both archaic and classic jazz [5, p. 360]. The jazz critic and theorist Y. Barban has suggested that the term archaic jazz, "absolutely contradicts the aesthetic musical nature of those times, which was played in New Orleans and the surrounding areas." In his *Jazz Dictionary* we find mentioned that at this time the word 'jazz' did not exist (this term appeared in the early twentieth century), and "musicians didn't describe

their orchestras as jazz ones." He proposes calling "all this hybrid semi-folk music, which was performed by Afro-American bands, pre-jazz" [2, p. 15].

We should also point out that early jazz forms did not cease to exist, but continued in parallel to new jazz forms. For more substantial research on the range of questions concerning this topic, we provide the reference list below.

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THE HISTORY OF MUSIC PEDAGOGY IN UKRAINE: A "SOPHIANIST" PERSPECTIVE

L. PROTSIV

This article presents research into the modern understanding of 'Sophianism' and its features in the development of music and pedagogy in Ukraine. It explores the national history of musical pedagogy as meta-history in terms of the sequential invariant structures and spiritual constants generated by the power of philosophical and artistic ideas, particularly those which possess Sophianistic features such as spiritual wisdom and "joyful creativity." Sophianism is one of the criteria on which the development of musical and pedagogical theory and practice in Ukraine has been determined.

Ukrainian musical folklore is characterized by sequential structures possessing Sophianistic features. The vicissitudes of historical development, national character, and evolution of outlook are reflected in the national epos. Myth, as the primitive timeless form of being, has become a cultural form of universal wisdom. It represents the spiritual practice of ancient Ukrainians and embodies the ethics, aesthetics, and folk wisdom of many generations.

Sophianist thought has been developed through the manuscript 'Izbornik Svyatoslava' of 1073, the works of Ilarion, various Ukrainian philosophers and polemicists, and in the writings of figures of the Kyiv-Mohyla Academy, including P. Mohyla, F. Prokopovych D. Rostovsky, G. Konysky, and G. Skovoroda.

The Kyiv-Mohyla Academy saw the development of a Ukrainian aesthetic and ideas of musical pedagogy ontologically connecting music, dialectics, rhetoric, poetry, and drama. The philosophical and pedagogical understanding of music as an art and its spiritual potential was a typical focus of the scholars and intellectuals of that era.

The principle of Sophianism is the basis of Skovoroda's 'eternal pedagogy.' It allows the achievement of human happiness and harmony in one's earthly life and links them to the Sophianism of being. Skovoroda's

philosophical doctrines, including the basic principles of hermeneutics, are fundamental to the modern process of musical interpretation.

Sophianism, central to the ideas of Ukrainian musical pedagogy, has close connections to the spiritual and religious traditions of music. Spiritual music, including Ukrainian church singing, which has an ancient history, has constituted the content of music education for a long period of time. It has accumulated Jewish, Syriac, and Greek Orthodox musical traditions, and was later influenced by Ukrainian folk melodies, reflecting the religious aspirations and feelings of the Ukrainians.

Features of Sophianism are found in other structures in the musical and pedagogical history of Ukraine. They have provided the spiritual and ideological basis for choral development and the work of classical Ukrainian composers; inspired the artists of the Przemysl School; and played a significant role in the development of a national musical style in the work of M. Lysenko and his followers.

Keywords: *music pedagogy, Sophianism, meta-history, music education.*

Modern processes in all spheres of life of Ukrainians demonstrate that knowledge of the past is necessary for understanding present day reality. Being unaware of past events does not preclude us from having responsibility for the future. It is the course of the historical development of human civilization that determines the fate of mankind and history is the reflection of the multidimensionality of human existence.

Studies on the history of Ukrainian music pedagogy show that the "horizontal dimension is not always able to show the formation and reflection of the human spirit." It does not develop in a linear way—from one historic formation to another—as much as through a realization of the spiritual values of mankind, such as faith, love, truth, goodness, and beauty. The basic values of historic development are constant and invariable components of history. This hierarchy of values is the criterion for defining historical periods and educational, musical, and pedagogical paradigms. A feature of the history of music pedagogy in Ukraine as meta-history is that it is Sophianist,[1] ensuring continuity and stability in its historical processes.

Certain aspects of art pedagogy in Ukraine, including music pedagogy, have been studied at different levels of development by Ukrainian scholars, including L. Kondratska, L. Masol, O. Mykhaylychenko, O. Oleksiuk, O. Otych, G. Padalka, O Rostovsky, O. Rudnytska,

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[1] The term "Sophianist" will be interpreted later in this article.

S. Ulanova, V. Cherkasova, O. Shevniuk, V. Shulgina, T. Shcholokova, S. Gorbenko, T. Gryshchenko, A. Omelchenko, and T. Karpinska.

O. Mykhaylychenko looked at musical aesthetic education in Ukraine in the second half of nineteenth and early twentieth century in the context of the development of national "identity and self-determination" and with a focus on saving and disseminating the national choral heritage, Ukrainian folksong traditions, democratization, and the strengthening of national principles in music education [4]. O. Oleksiuk has interpreted the history of the development of music pedagogy in Ukraine as a process that formulated traditions through the spiritual development of the individual by means of musical arts [6]. V. Shulgina has suggested that the ethical and aesthetic foundation of Ukrainian music pedagogy was constructed by members of the Ukrainian school of Philosophy, including G. Skovoroda, P. Yurkevych, and D. Chyzhevsky. This was based on its democratic and humanistic orientation, professionalism, and nationalized music education [8]. S. Gorbenko has treated the history of national music education as a process of humanization. T. Gryshchenko has argued that the humanistic orientation of school education in Ukraine in the nineteenth and early twentieth century was predetermined by the historical development of a national aesthetic, philosophy of education, and the priority given to the spiritual, moral and religious upbringing of students. A. Omelchenko has defined the main musical and educational traditions in Ukraine of the late sixteenth to the eighteenth centuries as involving a combination of musical, aesthetic, spiritual, and religious approaches. In the historical and pedagogical research of T. Karpinska we find the statement that folk music is the oldest cultural phenomenon to have incorporated educational, aesthetic, and ethical experiences into its traditions.

The regional traditions of musical pedagogy, as well as music educational practice in Ukraine have also been studied. A. Zhelan explored the formation and development of music education in the Kherson governorate in the late nineteenth and early twentieth centuries through the prism of democratization, professionalization, and intercultural interaction. S. Matvienko considered the regional characteristics of music education and upbringing of children in the Chernihiv region in the eighteenth and nineteenth centuries, noting the priority of spiritual, moral, and religious upbringing, and the formation of spirituality among them through church singing. O. Poyasyk has distinguished a national ideology as the focus of music education in preserving the national, cultural and historical traditions of the Ukrainian people, and prioritizing upbringing over study as one of the spiritual and moral principles of music education in Halychyna in the 1920s–1930s. L. Protsiv has interpreted the development

of musical education theoey in Halychyna in the late nineteenth and first half of the twentieth centuries in connection to spiritual traditions and secular musical culture, as well as in the context of moral, intellectual, and nationalist-patriotic upbringing. I. Frait stated the importance of national ideology in the development of the musical education of children in schools out of a sense of public duty among western Ukrainian composers of the second half of the nineteenth and early twentieth centuries. He considered the development of music education in terms of spiritual, national and patriotic education.

The development of music education in Ukraine has been studied by modern musicologists, such as T. Bulat, M. Zagaykevych, V. Ivanova, L. Kyianovska, L. Mazepa, L. Korniy, S. Pavlyshyn, T. Starukh, B. Siuta, T. Filenko, K. Shamayeva, O. Shreyer-Tkachenko, and M. Cherepanyn. However, despite the number of studies, the articulation between spiritual aspects of music and pedagogy and music education practice in Ukraine have only briefly been stated. Furthermore, the ideas of Sophianism in the national music and pedagogical history have not yet been the subject of in-depth research. Thus, the objective of this paper is to substantiate the ideas of Sophianism in the development of a national musical pedagogy.

To achieve this, the following approaches have been taken:
— identify the modern interpretation of the term 'Sophianist';
— determine the features of a Sophianist approach in the development of music pedagogy in Ukraine.

Sophia (from Greek, meaning skill, knowledge, wisdom) in Christian philosophy is used to describe the world through the interpenetration of the transcendent, the immanent, the divine, and the earthly [1].

V. Gorski traces the formation of the term Sophianist, which, according to the interpretation of Thomas Aquinas, engages the highest of our cognitive abilities. In the classical tradition, there was an idea of combining humanity with wisdom, on which the understanding of philosophy as the 'love for wisdom' was based [1]. In Ukrainian spiritual culture, Saint Sophia embodies the highest virtues of Christianity and her image is akin to that of the Virgin Mary. Sophia's Cathedral is considered to be a physical representation of wisdom and has Oranta, the Mother of God, as its central image. Many other churches in Kyiv and across Ukraine are also dedicated to the Mother of God. [3, 102] In the spiritual life of Ukraine religious holidays relating to the Holy Virgin are especially revered and the image of Sophia as the Mother of God represents a 'temple of wisdom' in the Ukrainian mentality.

The Sophianist archetype, besides being a symbol of wisdom, also embodies the idea of 'joyful arts' related to the creation of the world by God the Father and God's wisdom and joy that accompanied the process of 'the creation of world,' which is considered to be a work of art. It is Sophia, 'the artist,' who embodies the principle of beauty with God, giving creativity and joy [1]. In honor of God's wisdom, Solomon built the Temple in Jerusalem and Yaroslav the Wise built St. Sophia's Cathedral.

The Sophianist archetype as 'joyful art' is reflected in Ukrainian mythology. Ukrainian mythology, including calendrical ceremonial songs, embodies Sophianism as a collective form of art.

The ancient Ukrainians were immersed in the "whole world, not opposing the newly created world, but including it directly into the "universe of being" [3, 65]. Myth was the result of human spiritual practice and became, according to Hegel, the "pedagogy of the human spirit," embodying the ethos (not logos) of a human being. [3, 65].

Ukrainian mythology has certain characteristics, inherent only to its ontological principles, including the use of natural forms and images; a sense of proportion and harmony; a drive towards the truth through aesthetics (Truth and Beauty); the balance of ethics and aesthetics; the confirmation of popular wisdom; the idealization of generosity of spirit: "having received the gift of good reason and rich imagination, the ancient Ukrainians, fearful and wondering, could not but carefully approach celestial phenomena. They wanted 'to embrace' these scary and terrible forces, dangerous in real life, and admire the magnificent force of the 'light' of heaven." [5, 5].

Prototypes in Ukrainian mythology were taken from life experience. In mythological stories we find ancient forms of pastoral and patriarchal peasant life. The main characters of Christmas carols (kolyadky) often include: a father/the master; a mother/the hostess; a daughter (Panna/ young lady); and a son (Krasnyi Panych/beautiful young man) [5, 7]. Over time, the stories of the Princely era of Ukrainian history began to penetrate mythology.

Songs of the calendrical ceremonial cycle, some of which have survived and can be found nowadays in their archaic original form, serve as an important source for the study of Ukrainian mythology. These include the partially authentic *shchedrivky* carols (Christmas songs), the fully authentic *vesnianky* (spring songs), and *Kupala* songs (midsummer songs).

Some of these ceremonial songs, including *kolyadky carols*, clearly indicate the penetration of elements of Christianity into folk art. *Kolyadky* clearly display this process as described by O. Koshyts: "in the process of

mixing the two ideas/outlooks, the old is combined with the new in a strange way: on the one hand, the old pagan cult and song gained new 'Christian' content, and on the other hand, pagan song, being so colorful, fresh, and with a national identity, added brightness, charm and character to Christian holidays, and this resulted in the Christianization of paganism and the Ukrainianization of Christianity" [2, 9].

Christianity brought new outlooks into Ukrainian mythology. Ancient mythological gods were replaced by characters from the Holy Scripture—Christ, St. Peter, St. Nicholas, the Mother of God—and developed into a unity comprising Christian history and mythological stories.

In the course of historical development, especially with the spread of Christianity, humans constructed inner worlds and personal relationships with God, forming a microcosm that was opposed to the outside material world. Mythological consciousness, in its cosmological dimension, lost its dominance and the human spirit was separated into two spheres: "cognition" and "revelation" (a kind of "religiously secret communication with the Absolute") [3, 66].

The Kyiv-Mohyla Academy developed ideas on the Ukrainian aesthetic in music pedagogy. The philosophical and pedagogical understanding of music as an artform and its spiritual potential was a typical focus of the scholars and intellectuals of that era. Stefan Jaworski, for example, pointed to the divine origin of logic. Mitrofan Dovhalevskyy mentioned the divine origin of poetry, and Skovoroda's teacher, G. Konysky, stated that all science and art were given by God to Adam, and then, "as the Ages went by," these were transmitted through Noah and his sons to the Chaldeans, the Jews, and later to the Egyptians, Greeks and Romans, before spreading to the northern and western nations [9, 432].

Church singing acquired old Jewish, Syriac, Byzantine, Greek-Bulgarian characteristics, as well as those from Ukrainian folk melodies. Thus, the Ukrainian national consciousness found its reflection in spiritual and religious art, strengthening the mystical impact of liturgical rites.

The history of Ukrainian educational theory as meta-history is part of the philosophical heritage of G. Skovoroda. According to E. von Erdman, Skovoroda's ideas were founded on the "sustainable transfer between text and life. The text (the Bible) and the rules of its understanding turn into a model of life and the world and so life and the world enter the text" [9, 433].

At the heart of Skovoroda's 'eternal pedagogy,' there lies the Sophianist principle of being, which means the achievement of pre-determined harmony between a human and the world and a human with itself. This harmony lies in "diverse God's Wisdom." Skovoroda searched

for the essence of human existence in the spiritual realm. As for the ideas of musical education, the basic principles of Skovoroda's hermeneutics remain fundamental to the modern process of musical interpretation.

Myth, as a primitive timeless form of being, became a cultural form of universal wisdom. This was the result of the spiritual practice of the ancient Ukrainians and embodied human ethics, aesthetics, and the folk wisdom of many generations.

The values that hold in the history of Ukrainian musical pedagogy, as well as educational practice, draw on its close relationship to the spiritual and religious traditions of music.

The system of medieval imagery and spiritual chants gradually changed, becoming filled with a new humanistic feeling, which promotes the aspiration for joy and festivity ('happy work'). These images also become filled with lyricism, concentration, and spiritual contemplation.

This article does not cover all the aspects of Sophianism in the development of music pedagogy in Ukraine, but is an attempt at stating the problem, as well as perspectives for further research.

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GROUNDING APPROACHES TO CHOOSING THE THEME OF SCIENTIFIC RESEARCH

V. CHERKASOV

This article scientifically justifies approaches to the choice of topic for student research in faculties of music pedagogy at institutions of higher education. The contradictions revealed allow us to conduct research in the field of general musical education and teaching children music in after-school educational institutions, as well as in professional pedagogical training at pedagogical universities. It shows the role of the supervisor, the basic competencies of the researcher, and the necessary theoretical and practical training.

Keywords: *scientific research, music education, general music education, musical training of children in preschool educational institutions, professional and pedagogical training of music teachers.*

Assessing the Relevance of the Problem

The integration of pedagogical science in Ukraine into the global and European space ensures the creation of the necessary conditions for the preservation, functioning, and development of promising areas of theory and practice in the teaching of music pedagogy. This process rests on the interaction of education and science and is directed towards the modernization of the professional, pedagogical training of specialists, who are able to supply the needs of educational establishments at different levels of accreditation.

Today the interaction of education and science is perceived as a complex process in which the students of pedagogical universities and teachers of specialized departments play a leading role. Young people often acquire their first experience of organizing and conducting research work with groups of students and pupils investigating various directions of creative musical activity as members of student societies.

Analysis of Scientific Research

Analysis of the scientific and research activity of future teachers of music can be found in the work of both domestic and foreign scientists, including: E. B. Abdullin, O. O. Apraxina, L. O. Bezborodova, A. G. Bolgars'kyi, L. M. Vasylenko, L. O. Kunenko, O. V. Lobova, L. M. Masol, O. V. Mikhailichenko, O. M. Oleksyuk, V. F. Orlov, O. M. Otych, G. M. Padalka, I. I. Poluboyarinova, O. Y. Rebrova, T. Y. Reizenkind, O. Y. Rostovs'kyi, O. P. Rudnyts'ka, T. Y. Svystel'nikova, N. A. Segeda, and L. V. Schkolyar.

The themes of our scientific research complement the studies of these authors and allow for an understanding of the approaches taken by participants of student scientific societies working in departments of pedagogical universities in choosing scientific research themes.

Formulation of Purpose and Tasks

The goal of this article is the grounding of the interactive approaches used in selecting themes of scientific research by art students in institutions of higher education. The following tasks are to be undertaken: to provide guidance on selecting research topics at the initial stages of student research; to ground the method of selecting scientific research themes in general and music pedagogy.

Presentation of the Basic Material

Choosing an appropriate theme for scientific research is the most important and complex phenomenon in the development of the student as a researcher. *This choice depends on the problem, which is revealed through study, and is connected to a particular phenomenon in the theory and practice of music education. The theme summarizes the direction of the research and produces a shift from real achievements in musical education to new quality indicators in learning and education.*

The definition of research relies on certain *contradictions*: between the state of development of specific areas of the music education and the requirements of society for the artistic and aesthetic education of young people; between the theoretical grounding of new musical and pedagogical technologies and their practice; between modern requirements for the training of specialists of subsequent generations and the introduction of sustainable forms and methods of education. In such a situation, it is necessary to show the dynamics of transformation between what was

studied theoretically, the practice of musical education, and qualitative changes.

A research theme in each particular area of music education should contain: *the phenomenon studied*, the process or system of artistic and aesthetic education; *the object*, according to which the experimental activities (training or education of pupils and students) are planned; *the music education environment*, including systems of macro- and micro-communication with the music of various composers, styles and eras.

Choosing a theme for scientific research is the process of studying a particular academic discipline or set of related disciplines within a certain period of university study. By summarizing the patterns and trends of historical phenomena and processes, the researcher focuses their attention on gaps in the theory and practice of music education. In addition, *the choice of the theme can be initiated by a supervisor* who understands the importance of studying a particular notion or phenomenon in music education. Finally, there are 'ordered' themes dedicated to the historical reconstruction of the development of music education.

The topic title should be brief, but comprehensive, highlighting relevance of the study and prospects for further research. O. Pyehota emphasizes paying attention to the fact that "the title of the work must be correct and correspond to the essence of the research" [48, p. 133]. For example, a theme can be worded as follows: "the development of musical hearing among secondary school students during music lessons" or "skill development of vocal improvisation among students during primary school music lessons."

Grounded examples of titles relating to research on *out-of-school music education* could include "the development of ensemble skills among members of orchestral ensembles of extracurricular educational institutions" and "developing the musical and creative abilities of students in the learning process of playing the guitar." Research themes relating to out-of-school music education are associated with the activities of centers focusing on the artistic and aesthetic education of children and young people. Teaching staff guide the work of children's music and art groups here. The work of these cultural centers requires further study and scientific analysis as does that of specialized children's schools of art where pupils study and master the playing of musical instruments, solo singing, and are members of instrumental and choral groups.

Scientific research at higher schools focuses on specific themes. Students in art colleges examine the problems surrounding the professional pedagogical training of music teachers and the willingness of students to develop competency in music theory and choral and

instrumental disciplines. The study of the professional pedagogical training of specialists in artistic disciplines can be seen in topics such as: "The readiness of master degree students to teach instrumental disciplines in institutions of higher education," "The development of research competence among future teachers of theoretical music disciplines," and "The development of performance skills among student violinists."

Studying methods of teaching 'musical art,' as part of the curriculum in elementary and primary schools, offers unlimited possibilities for research. Students may seek to investigate the development and readiness of future music teachers to engage in certain types of activity in secondary schools, the characteristics of extracurricular work in the artistic and aesthetic development of youth, the activities of instrumental and choral groups, creativity in artistic circles, the relationship of music to other art disciplines, and the use of interactive methods of musical training both inside and outside the classroom. Example topics might include: "The development of artistic and communicative qualities among music teachers through professional training," "The readiness of music teachers to introduce innovative methods of teaching in secondary school classrooms," and "The training of art specialists in multiple artistic disciplines."

Research themes can be formulated in the field of *history of pedagogy* as follows: "The contribution of native scientists of the first half of the twentieth century in the development of general music education" or "The formation of theory in music pedagogy in the second half of the twentieth century." Students should be trained to work with archival materials and to master methods of processing and analyzing historical documents (protocols, reports, certificates, programs of cultural events) for writing scientific historiographical work. When using a diachronic method it is advisable to *implement a periodization of the historical timeline studied*, to identify three or four stages, each of which is characterized by an important new development.

It is advisable to confirm the subject of research with the applicant after they have acquainted themselves with the availability of materials of one or more archives and are certain that these archives contain valuable content in sufficient volume. The interpretation of historical facts and phenomena and the determination of their place in the establishment of the phenomenon studied are determined together with the supervisor. It is also the case that research topics can have similar titles, but point to different objects of study.

The topic of study should be precise and not combine a number of distinct issues into one subject. For example, the topic "Formation of

creative musical abilities among students through participation in different types of musical activity" will not allow the researcher to focus on the development of creative musical abilities through instrumental or plastic intonation. It is necessary to focus on one activity and explore its influence on the development of the creative musical abilities of pupils at specified age grades.

The research topic should be appropriate to the basic competencies of the researcher, their awareness of a particular genre of music, and their hands-on experience with a particular age group of pupils or students. For example, a student of a pedagogical university, who has graduated from a musical college, a pedagogical college, or a school of culture, should consider their specialty when choosing a research theme. Having graduated from the piano department of a music school, one should choose a research topic connected to the methods of learning to play the piano, piano performance, instrumental music making, the development of artistic and pedagogical competence in piano playing, the interpretation of piano compositions from different eras, and so on.

It is fair to say that, in addition to the theory and methodology of general and professional music education, students with at least a basic music education should focus on *historiographical research* in which the problems of the formation and development of choral arts and choral music in various regions of Ukraine, the evolution of children's musical folklore, the development of instrumental music in certain historical periods, gender and music education in different historical periods, and the creativity of Ukrainian composers and their influence on the formation of the aesthetic tastes and preferences of young people are examined in different ways.

In choosing themes for scientific research one should be thoroughly *acquainted with the existing research of domestic and foreign scholars* who have studied various aspects of a particular issue in different historical periods and should also become acquainted with dissertations and monographs of related sciences, especially the philosophy of education, pedagogy, psychology, ethnopedagogics, musicology, art history, and music psychology. Children's ages, historical periods, social and economic conditions, the impact of this or that regional culture, the dominant role of cultural, educational and artistic traditions, the priorities of the education system, and a number of other factors and phenomena can positively affect the definition and formulation of the research topic.

The applicant should become acquainted with the catalog of dissertations and abstracts held in the National Library of Ukraine V.I. Vernads'kyi to help choose the research theme by specialty: 13.00.01—

theory and history of pedagogy; 13.00.02—methods of teaching; 13.00.04—theory and methodology of professional education. In addition, young researchers should review the reports of meetings of the Interdepartmental Council on the Coordination of Scientific Research on Psychological and Pedagogical Sciences in Ukraine, which deal with the approved topics of theses in the above-mentioned specialties.

The scientific supervisor plays an important role in helping a student choose a reseach topic. The supervisor can help a novice researcher learn the basics of scientific research and train to defend their thesis. A scientific supervisor may be approved by their department or be appointed at the request of an applicant. It is valuable for them to share research interests and have an interest in the selected topic.

The research theme may be discussed at a departmental meeting and be approved by agreement of the university rector. The applicant should take a balanced approach to the selection of themes and directions of educational research in such a situation.

Conclusions, Recommendations, Perspectives on Further Research

Summing up, it should be noted that the choice of research themes is an important part of scientific research. The choice of research topic is predetermined by the relevance and appropriateness of one's experience and qualifications. This choice should encourage the philosophical and intellectual development of the researcher.

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THE PEDAGOGIC ASPECTS
OF CHURCH MUSIC

S. SHYP

This article deals with 'spiritual music,' its accurate definition, and its associated concepts as applied in the discourses of pedagogy and the study of art and music.

Keywords: *spiritual music, religious music, cult music, church music, ritual music, canon.*

A number of contemporary philosophers, sociologists, psychologists, teachers, art historians and representatives of other scientific areas justly underline the critical state of spirituality in our post-industrial (or as it is often called *information*) society. This crisis shows itself, in particular, in the depreciation of moral and social values, in a primitive hedonism towards social life events, and in the loss of exacting artistic taste. This crisis directly concerns the practice of young people's education.

The cooperation of educational and religious institutions can be seen as one of the ways of overcoming these spiritual crises. Quite different levels of cooperation are involved, beginning with the coordination of school and church [1] up to the subordination of education to religious ideas and moral regulations [2].

The area of esthetic and, in particular, musical education is at the center of pedagogic experimentation and theoretical discussion of young people's spiritual development. A lot of secondary school music teachers, being full of initiative, try to combine the spheres of music and religion with the aim of encouraging a spiritual upbringing of young people. Similar possibilities are considered by pedagogical theorists.

Spiritual music can play a special role in resolving these problems. However, the effective implementation of these musical artforms in everyday practice demands fundamental theoretical study.

One of the primary conditions of this study is the accuracy of the main categories of musical and pedagogic discourse. What is meant by the term *spiritual music*? What are the common properties and variations of this kind of music?

This word combination has diverse meaning in works of pedagogy and journalism and it can acquire completely opposite meanings. For example, it can be interpreted as identical to such notions as *church music* as well as ambiguous popular ideas of 'classical,' 'serious,' 'elevated' or just 'very good music.'

The main cause of this ambiguity can be found in the fact that the word *spirituality* allows for a number of interpretations connected to mythological, religious, philosophical, and trivial ideas of the spirit.

Let us compare, for instance, the Biblical Spirit of God who "was hovering over the face of the waters" (Genesis 1); the naïve of the ancient Greeks, German, Slavic and other peoples' ideas of spirits of the natural world; Plato's concept of the 'intelligent world soul'—*Anima Mundi*; the spirit as a guarantor of the 'human' in the world of the senses, as Berkley sees it; the image of the Holy Spirit in the Hesychasm Christian tradition; and finally the trivial superstitions and fantasies about the abodes of spirits.

In principle, any sensitive imaginative ideas and sensible concepts of the spirit and spirituality can be projected onto the phrases *spiritual education* and *spiritual music*. These concepts are not clarified well when we speak of 'high spirituality.'

For instance, if P. Tchaikovsky's *Sixth Symphony* is characterized by some as expressive of high spirituality, this by no means implies that the composer's other works should be considered less spiritual. Here the denomination of high spirituality is an evaluation of the qualities of a composition.

It is essential that similar evaluative statements on the high spirituality of different compositions are advanced by an interpreter on the basis of a hierarchy of cultural values, the highest positions of which are occupied by life, truth, faith, beauty, love, and freedom.

Theses cultural values are contrasted against low cultural necessities and human endeavors, directly connected to human instincts. Thus, the supposed 'highness' of spiritual music depends on the level of its revelation of high cultural standards and a non-utilitarian motivation of the consciousness of creative activity. As such, complex matters cannot be formalized and ideas of spiritual highness are always unprovable.

We should also mention that there is special musicological interpretation of the term *spiritual music*. It can be illustrated by the following: "spiritual music is a vocal or vocal-instrumental composition with religious texts performed during a church service or in everyday life (such as *lauds*, widespread in Italy in the 13-16th centuries; *spiritual verses* in Russia in the 15th century; *psalms* in the 17-18th century)" [3, p. 339].

This definition is not quite satisfactory. First of all it deals only with lyrically orientated music, excluding instrumental compositions. This contradicts the existence of those instrumental-musical genres that appeared and developed in a direct relationship with religious forms of practice. We mean here such things as the *church sonata* (*sonata da chiesa*, *Kirchensonate*), the organ-choral *prelude* of the western Christian tradition, Buddhist temple music in Asian countries, and so on.

Secondly, the given definition of *spiritual music* turns the problem into a philological one and the quality of musical spirituality is then logically connected to the religiousness of the text. But what is this property? It is clear that we should not consider utterances such as 'Oh, Lord!' or 'Good Heavens!' in opera or operetta to be religious texts and hence spiritual music.

What is the difference between real religious texts and expressions of this type? To answer this question we should specify what religion is.

We can define religion as a special attitude towards the world and as a special type of consciousness that exists as a complex of feelings, images, ideas, and deeds. Its clearest manifestations include: a) irrational ideas of God, gods, and 'powers'; b) the singling out and creation of sacred (sacral) objects in the surrounding world—such objects possess exceptional non-utilitarian value and arouse special forms of worship; c) the performance of special actions (cult rituals), expressing religious conscience; d) behavior regulation according to a system of rules and prohibitions that orientate a person in both the sacral and the trivial world.

The important quality of a religious outlook is that it is firmly based on feelings and images. It is primarily the emotional experience of delight and fear caused by great natural phenomena, endless space, and everlasting time—feelings of admiration, awe, love, and reverence for the universal Creator. The mental reflection of similar feelings composes the content of personal religiosity.

The same mental reflection gains artistic expression through different artforms. Certainly, every person possesses their own particular features of religious feeling; these feelings can also be expressed very violently and even pathologically (here we may refer to James V [4] and his experience in psychological studies of religion), and alongside this they can also be moderated or unnoticed in a person. However even these unnoticed feelings can 'feed' musical creativity.

Moreover, the religions of different peoples and cultures, as well as different trends within a single religion, can be characterized by their particular feelings and subtle shades. For example, Christianity, in contrast to Judaism, considerably softens the emotional modus of guilt and fear in

front of God the Master, but cultivates feelings of thankfulness—of the son's love for God his Father.

The modal and emotional differences between Catholicism, Orthodox Christianity, mysticism, Protestantism, Jesuitism, and the Franciscan Order are probably less noticeable, but no less important. In spite of this variety we can point out the image-sensitive archetypes common to all types of religious conscience. According to F. Schleiermacher, as supported by S. Frank, there are two crucial ideas in any religion "the attitude to the endless in the contents of religious consciousness and the sign of feeling … in the psychological nature of this consciousness" [5, c. 21].

The given considerations, despite their brevity, allow us to make a number of conclusions:

1) The qualities of religious consciousness, of religious figurativeness and of the emotional sphere can be conveyed by artistic verbal texts, and such texts will be considered religious;

2) Music and other arts can express religious feelings no less than verbal texts;

3) Religious music is the area of musical practice that is marked out according to its contents and cultural-functional typological attributes;

4) Religious music practice should be considered to be spiritual music—religion and sacred religious objects lie in the sphere of the highest values of any defined culture and of mankind as a whole.

In addition, religious art is also considered 'sacral' (from the Latin word *sacer* meaning holy, sacred, awesome, or grand). According to T. Burckhardt, sacral art "reflects the spiritual vision, characteristic for a certain religion" and "it finds its expression in special formal language." The essence of this language consists of the symbols that are not just conventional signs, but also reveal their archetype and "in a way they are what they express" [6, c. 6-7].

The suggested definitions of religious and sacral music give us good reason to include instrumental music within the boundary of spiritual and religious music. They also present grounds for the analysis of cases where the music does not correspond to the sacred textual sense or to some definite emotional religious experience. We know that in practice, various articulations occur. We mean that in some compositions the music harmonically matches the sacral idea of the rite, the sacred texts, the images, and people's emotions. Rather often, however, the music (although beautiful by itself) does not correspond to the religious sense of

texts, actions and states. It may cause a lack of acceptance of the composition among believers. Finally, our definitions allow us to take further steps towards defining the boundaries that separate different types of religious music—church, cult, canonic, and liturgical (mass) music.

Church music is music performed in churches of different confessions. Music (with words and gestures or without them) is admitted by the representatives of many confessions as a necessary element of religious gatherings and as a means for the common expression of faith. The music that is not allowed in a holy place is termed *mundane* and *secular* (from the Latin *saecularis*—worldly) even if it has profound religious character in its harmony. There are different reasons for such music being separate from church practice and these are not always obvious. It goes without saying that religious conscience opposes the use of such music in church that is understood to be outside a religious and sacral sense.

Cult music is church music that is included in a rite or divine service (it should be emphasized that the word *cult* comes from Latin *cultus*, which means cultivating, processing, charge, care, custody and implies actions and deeds rather than attitude or emotion).

Let us define the area of ***non-cult church music***. This includes church cantatas, passions, virtuoso organ pieces (*canzonas*, *ricercars*, *fantasies*) performed in western European Christian confessions outside the confines of the church service.

In this case, the parishioners become an audience who observe and experience artistic activity, but not the cultic rite. The former can safely be reckoned among the spheres of spiritual, religious, and church music—the artistic apprehension here is motivated by the religious set of feelings and ideas, born not only of the music, but also by the surroundings and cultural context (in a broad sense of the word).

Church music is not homogeneous. It can be subdivided into two classes: *canonical* and *non-canonical*. This inner subdivision can be noted in the music of any church at every stage of its historical development. This very division is a constant problem of church art.

Canonical church cult music is a collection of psalms and instrumental components, which: a) is an integral part of the Holy ritual; b) has been approved by the highest church authority (ecumenical council, synod, pope, patriarch) as an obligatory and stable ritual component.

Canonical divine service material is seen as sacral, because the same quality of sanctity belongs to the events and people who prepared this material or decided to include it in the canon.

In Eastern Christian churches the core of the divine service is the *liturgy*. That is why this canonical music is also described as *liturgical*.

Canonical music originates from non-canonical music and represents a part of the latter. Non-canonical cult music includes psalms and instrumental parts, which are used during divine services alongside canonical components. However, they have not been approved by the church hierarchy and sacral divine service elements.

Canonical and non-canonical ritual components are constantly in more or less serious conflict. From the point of view of esthetic taste and artistic ideas, canonical church music may appear archaic and old-fashioned. Its invariability can be justified by the unbreakable church tradition and the concept of its sanctity. In contrast, non-canonical music is always contemporary—it meets believers' artistic and aesthetic requirements.

As such, non-canonical church music is constantly renewed. It is promoted by the processes of the spreading of religious doctrine. Each new ethnos that joins the church tends to implement its native culture elements into church ritual.

This tendency competes with the *canon* (like *psalmodic* and *hymnic* parts in early mass) or erodes it somewhat from within and modifies it (as with the transformation of the Byzantium melos in Kyivan Rus' church singing). The conflict between canonical and non-canonical music can, under certain conditions, be ignored by the church hierarchy. In some cases, the church organizes vast ideological campaigns for or against new music that is entering divine services. It also happens that stylistically new material, having become rooted in broader church practice, demands to be canonized—as with the style of *partsons* (or *partes singing*), which was canonized by the church authorities first in Ukraine and later in Russia, though as it violated tradition this led to protests by some clergy and congregations.

We can apply not only one concept, but a whole series of systemically connected categories and we can also estimate various related ideas. For instance, we can evaluate V. Medushevsky's suggestions in "The foundations of spiritual and moral school education."

The author defines this project as "the conception of spiritual education." This definition is not quite adequate for the contents of the work. The author speaks of religious education.

Members of different world religions can agree, basically, with the principle of Medushevsky's argument. However, the author takes every chance to underline that the education of children and young people in Russian schools has to be confessionally limited. In other words, he does not promote general religious education, or a generally Christian one, but only an Orthodox Church education.

We will neither give our comments as to the validity of this idea, nor consider the practical possibilities of its implementation. We will only say that such an approach is not appropriate for all problems of musical education. Certainly, fully-fledged musical education must involve vivid and complete ideas drawn from Orthodox Church music. But it would not be reasonable to overshadow the attainments of other Christian confessions, the sacral art of Buddhism, Islam and other world religions, as well as spirituality generally and music, in the broad and unexceptional sense of the word, exceeds the limits of churches, confessions, and religion concepts.

So, what conclusions can be made?

The music teacher must understand that their main task is not just teaching children singing, musical grammar, and the history of music.

Their primary task is to encourage aesthetic, artistic, moral, and in general, spiritual development. To resolve this problem the teacher has to:

a) take into account the huge extent of spiritual music phenomena;
b) have a notion of the levels of the spiritual music hierarchy, in particular, the relationship between the 'layers' of religious, sacral, church, ritual, canonical, and liturgical musical practices;
c) know the properties of musical and poetical genres connected to the religious cultures of different peoples and epochs
d) know how to apply this knowledge and understanding in the most effective way for the development of musicality, aesthetics, artistic thought, morality, and the spiritual inner world of the human personality.

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Artistic Design as
a Pedagogical Problem

O. Shcholokova

In this article the problem of professional preparation among music teachers is examined according to the principles of special artistic planning. It has been determined that such an approach has a universal and synthetic character and at its base it has the capacity for transformation. The author shows how important it is for a music teacher to master different aspects of developing students' creative and intellectual potential and achieve mastery of artistic pedagogy.

Keywords: *artistic design, project purpose approach, teacher of arts.*

Global social and integrational processes help us define a paradigm of national Ukrainian education in the twenty-first century. This paradigm is a departure from the old negative trends related to the dehumanization of culture and uses anthropological teaching techniques aimed at developing a young person's capacity for active self-development, self-realization, and self-knowledge.

Today, it is possible to access diverse forms of information within the education system that focuses on the production of new knowledge. Such a model requires distributive learning methods that have a research focus and experimental design. Projective activity has started to dominate modern educational trends: it combines social transformation, information, education, research, and extrapolation [1].

It should be noted that the projective approach to learning has a long history. It has appeared at various stages of social development and can been considered in terms of efforts to improve the world through research. Projective educational activities have been the source of a variety of professional and educational methods. J. Comenius was the first to give an opinion on the use of research activity in successful teacher training. Later, his ideas were developed further in the works of A. Diesterweg, J.-J. Rousseau, and J. Pestalozzi, and acquired the status of projective activity. With the development of vocational and educational awareness of design in the field of teaching practice, its gradual shift into the sphere of learning

theory has been seen [3].

At the beginning of the twentieth century, a significant contribution to the scientific support for projective methodologies in education was made in the work of the American philosophers and teachers John Dewey and H. Simon and the Austrian/British philosopher and sociologist Karl Popper. These scientists emphasized the importance of an active approach to learning and a practical focus aimed at the future.

Projective activity was seen by these scientists as a research method because it incorporates heuristic and experimental elements. John Dewey's views formed the foundation of this method—his pedagogical theory was called instrumental pedagogy. He believed that learning should use knowledge from particular experiences. Instead of the traditional system of education, he proposed a concept that was designed to teach students to solve problems. According to his position, a person who has the ability to make constructive decisions will be better prepared for life and its many challenges. Accordingly, he considered educational design to utilize the following categories:

— creativity;
— consumption, in particular related to entertainment;
— projects for solving problems or intellectual difficulties;
— exercise projects.

These ideas found support among scientists from different countries, leading to their introduction into the fields of philosophical, cultural, and psychological science. Based on the principle of the unity of theoretical knowledge and practical action, scientists have drawn attention to the fact that people should know the outside world according to the projective hypothesis, which it is checked against during implementation.

Thus, educational design as a method of knowledge is reflected in modern philosophy. In particular, M. Kagan in his book *Philosophy of Culture* noted that every act done not impulsively, but purposefully, should be based on "exercise projects." Therefore, design should be seen as the result of spiritually transformative activities [2, 240].

The interpretation of design as a cultural form of educational innovation, as well as a multifunctional activity that is unconventional in nature, has gradually spread to psychological and pedagogical research (Y. Gromyko, G. Kostiuk, N. Kuzmina, V. Rubtsov, G. Shchedrovitsky). Scientists consider projective studies in relation to the developing problematic. According to them, the meaning of such training is not only in the transfer of a student's experience of the past, but also to expand and enrich a student's own experience as a means to general and personal

growth.

It is worth noting that such projective activity has unusual features, shifting between variable and constant forms of transformation. In keeping with the design of humanist pedagogy various pedagogical functions can be performed, including research, normalization, analysis, prediction, and transformation. Thus it is aimed not only at boosting education and enrichment, but also at the formation of a certain type of thinking and improvement of practice as a result of changing the general educational paradigm. The essence of the projective method is that it integrates all human activities, from the first appearance of a creative idea to the finished product. In addition, projective activity has unusual properties—volatility and a tendency to constant transformation. It offers diagnostic possibilities for the formulation and solution of educational problems. It also allows for the interpretation of a project as a cultural form of educational innovation and as the result of spiritual and transformational activities (B. Bondar, B. Hershunskyy, Y. Gromyko, B. Yevtukh, G. Ilyin, N. Kuzmina, O. Savchenko, G. Shchedrovitsky).

Nowadays, the feasibility of projective education is further revealed through the emergence and development of information and communication technologies. This is because in an information society, education is not a means of mastering a finished conventional form of knowledge, but becomes a way of exchanging information with other people. This exchange is carried on throughout one's life and involves not only learning, but also the generation of new information. In putting into practice the principles of lifelong learning, the motivation and knowledge required at each stage change. Teachers as professionals have to deal with a huge amount of information. But the paradox is that modern education is not centered on mastering vast amounts of knowledge. The rapid production of new information leads to a search for new educational processes.

Given this perspective, a teacher in the artistic disciplines has to master project activities in different ways: such activity is directed towards the formation of a encultured and educated person who is able to navigate today's changing environment. The success of socio-cultural education reform depends on how full and meaningful the process of professional training of future teachers is.

We should bear in mind that between the professional training of students of the late twentieth and early twenty-first century there is a noticeable difference. This is primarily due to a change in educational standards and a re-evaluation of life priorities. The multi-skilled teacher-musician has become part of today's Ukrainian reality. Art graduates of pedagogical universities are applying their professional knowledge and

skills in many areas of music education and musical performance. With a new curriculum, which provides for additional specialization, college students have more opportunities to choose their way of life. Accordingly, they have a pragmatic attitude to learning and try to find new and promising ways of performing professional activity.

During the years of training teachers in artistic disciplines we have used a targeted projective approach as a specific variant of projective technologies. In our opinion, this approach is appropriate to all traditional forms of education and in many cases is highly productive. The greater the degree of inclusion of students in designing their own projects, the more they operate as a means to self-realization, and the better is the final result. The field of projective art education can be presented as:

— practically-oriented activity to develop new forms and methods of artistic and educational activity:
— a new way of interpreting this reality;
— applied research in the pedagogy of art and the organization of practical activities aimed at solving problems of development, conversion, and improvement of modern art education;
— a specific mode of creativity through the arts;
— technologies of artistic and aesthetic education.

Project design as a method of teaching in higher education in the arts is fully realized through coursework and diploma projects. Of course, this requires considerable care by the teacher in guiding student activity. However, practice shows that modern educators do not always understand the importance of this work, revealing both a psychological and practical inability to implement it.

Students' work is rarely devoted to a comparative analysis of different techniques to reveal the specifics of creative activity among artists and musicians and teachers and contemporary artistic phenomena have an impact on the minds of students and the formation of their interests. Teachers choose topics for diploma and master theses for students that do not require analytical thinking, the formulation of their own views, or the creative use of data. Therefore, the organization of student teaching and design is important according to the following key provisions:

— the subject of the student's training project should align well with the scientific problems of the teacher and the whole department;
— the educational project should develop specific targets.

These activities should afford each student the opportunity to unleash their creative and intellectual potential, learn strategies of research, and develop professional knowledge.

Other features of artistic design are disclosed in the individual performance of the work. Here, it is necessary to emphasize the educational research project as a form of performative process through the introduction of elements of research and according to the principles of independent analysis and growth. This results in an increase in the level of research and the development of skills and intellectual capabilities.

Years of experience teaching in a pedagogical university shows that the most common forms of teaching and research in the training of students include: the search for and study of educational materials; the selection of a personal repertoire for study and performance; the analysis of the performance and interpretation of works of art by various artists; and gaining advanced teaching experience in the field of art pedagogy [4, 184].

It should be emphasized that the teaching and research work of students in terms of artistic design should be implemented from the first to the last year of study in a higher education institution of pedagogy. In this case the capacity for self-development, the desire for new knowledge, the development of intellectual capacity, and the self-definition of a 'scientific and methodical person' are all goals of this approach. Projective educational activity allows a student to master the methods of scientific research, to quickly process and analyze art criticism and methodological information, and to use this knowledge productively.

The projective activity of students in artistic higher education takes on a universal character. It combines informational, educational, research, and predictive functions. It is important to develop a monitoring system, which includes criteria, indicators and signs identifying successful methods in the professional training of future specialists.

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CHAPTER II

POSTCLASSICAL ART PEDAGOGY IN THE CONTEXT OF PARADIGM CHANGES

FORMATION OF A MUSICIAN'S PERFORMANCE CULTURE

O. ANDREYKO

This article provides insight into an innovative and artistically personalized approach to the development of the performance culture of a musician, which is determined both by the spiritual worldview of a performer's personality and their psychological qualities. An artistically personalized approach has a particular influence on music performance. An artistically personalized approach integrates two systemic elements of music pedagogy: the development of competence in performing music and the development of a performing personality.

Keywords: artistically personalized approach, aesthetic mentality, creative, artistic-technological personal-professional construction of an instrumentalist, personally meaningful and artistically worthy models of performance interpretations.

The construction of a theoretical and practical basis for the development of professional culture among artists studying in higher educational institutions has an important role in the realization of the objectives of the human-centered paradigm of education. Professional and cultural processes are engaged in the mastering of the elements of professional expertise: consciousness, education, expertise, skill, and art. These processes form highly professional and cultured artists on the basis of the spirituality, creativity, and reflective potential of an individual. This requires the development of strategies and tactics of professional formation at the level of performative culture.

Traditional pedagogy suggests two general trends in the formation of the performative activities of a violinist. The first is oriented on a methodological approach to the formation of specialist technical skills and is therefore focused on the development of advanced technical skills and abilities (E. Kamillarov, K. Flesh). The essence of the second trend is the search for methods to achieve a true and authentic interpretation in the performance of a musical piece, i.e. in this case the focus shifts from

technical to artistic skills in forming a professional instrumentalist (H. Kohan, O. Shulpyakov). Within these two trends lies the future personality of the artist, which is inherent in the spiritual and educational complex of an individual's psychology; this is either revealed or lost depending on how the teacher draws out an artist's individual specificity. While integrating these tendencies, retaining the spiritual and mental features of a future professional at the core while creating a systematic methodology to focus the individual training of a future music professional, achieve the requisite level of performative skill, and *develop a personal performance culture* [1, p. 45].

The purpose of this article is to research the phenomenon of the instrumentalist's performance culture according to the principles of interdependence and the relationship between their levels of spiritual, personal and professional culture, which has a profound significance on the development of skill in the performance of music. The process of developing a specific performative culture as a spiritual, mental and individually active phenomenon is considered in its philosophical, psychological, pedagogical, and artistic aspects.

The philosophical interpretation of culture as a kind of activity relies on concepts drawn from existentialism and philosophical anthropology, in particular cultural (E. Rothaker), methodological (O. F. Bolnov), and 'personalistic' anthropology (P. P. Boun, Z. Sh. Boaytmen, M. U. Kalkins, V. Shtern, E. Munye), according to which an individual has the highest spiritual value and is a creator and bearer of culture striving for self-improvement. Culture is viewed as a *specific form of creative expression where the individual meets the requirements of society, lifestyle, and orientation in the world* [4].

The psycho-pedagogical analysis of culture rests on the concepts of personal development in transpersonal psychology (A. Bandura, R. Mey) and the theory of personality of G. S. Kostyuk, Y. I. Tsurkovskyi, I. A. Zyazyun, I. Bekh, and V. Rybalka. A significant factor in this discourse is research on the value-personal (L. Vyhotskyy, Ye. Bondarevska) and the cultural-personal (I. Zyazyun, O. Rudnytska), which determine and shape the *desire of the individual for professional self-development through creative and regulative mechanisms* [3].

The study of the *culture of music and performance* as a form of artistic culture draws on the analysis of *musical aesthetics* concerning *musical performance as a cultural phenomenon* (E. Hanslik, R. Inharden, Z. Lissa, N. Koryhalova, H. Padalka). This substantiates the idea that the system of music and performance is powered by three sources in any given period of musical development: a reflection and understanding of musical

performance practice that is formed under the influence of musical and educational settings and develops against the backdrop and under the influence of general aesthetic theories.

Aesthetic, philosophical, psychological, pedagogical, and performative understanding of culture in the context of music and performing arts is the basis from which to develop an innovative approach to forming this phenomenon—*artistic* and *personalized*—and it relies on the fundamental idea that the development of the performance culture of a violinist is grounded on the interdependence between the development of their personal characteristics and professional skills.

Such an approach sees the professional self-consciousness and creative expression of students as a methodological basis for promoting the integration of individual, spiritual, social, artistic and technological components through education. A personalized artistic approach activates processes of interiorization ('engraining' objective relationships (composer-composition-performer) into the intra-subjective mental properties of a performer) and thus helps create qualitatively new individual performative characteristics in the personality of the instrumentalist, leading to artistic self creation.

The purpose of applying a personalized artistic method is to involve violin students in a process of professional and personal improvement, the goal of which is the achievement of an original artistic interpretation of music in the field of performing arts. A personalized artistic approach is implemented by differentiating and analyzing features of a violinist's performing experience, their abilities and skills, and focusing on the coordination of their artistic development by means of fulfilling their individual artistic potential through self-recognition, self-assessment and self-regulation. A personalized artistic approach allows a violinist to identify, predict, modify and develop a full set of individual musical skills. The implementation of a personalized artistic method relies on the spiritual and ideological views of the individual, their physiological characteristics, and their musical and performative activity. Thus, a personalized artistic approach integrates two systemic factors of musical pedagogy—the development of musical performance and the development of individual performativity—and seeks an optimal balance between them.

The primary objective of the personalized artistic method is to develop a violinist's integrated performative personality with a focus on the creative self-realization of their performance skills through self-consciousness, the self-development of personal dispositions, and the complex of social, individual and psychological characteristics. On the

basis of this a personalized performance skillset informs the unique performing style of an instrumentalist.

In terms of such an approach, self-improvement and the deepening and enrichment of a musician's individual performance skills are achieved by the internalization of the inter-subjective relations between: an artist and composition; a performer and composer; and a performer and listener. It is on this intra-subjective form that an artistically significant performative interpretation of a piece of music is based.

The individual performative personality can be viewed as the self-conscious creative personality of a musician, capable of developing personal music dispositions through self-realization, self-assessment and self-regulation in the process of their professional activity. Given the characteristics of musical and performative processes, it seems reasonable to consider the performance culture of the violinist as a three-dimensional model of musical individuality.

The Dominant Personal Dispositions of the Musician

These are the social, individual and psychological characteristics of an artist. They determine the extent and quality of musical talent through analysis of the temperament, the peculiarities and originality of expression, and of the totality of cognitive processes and emotional properties at play. This dimension also represents the social structure of a personality: mentality (aesthetic, worldview, 'self-concept'); character (introvert, extravert); and the degree of orientation and communication. The attributes of this dimension include: *mental characteristics* (spiritual orientation, ideals, 'self-concept') and *physiological qualities* (temperament, ear for music, sensory-motor connections (musculoskeletal system), mindset, quality of emotional experience, relationship between intellect and emotion).

Creativity and Activity

This dimension can be divided into: *intra-activity*—a mechanism for the internalization of music and performance manifested through self-reflection, self-esteem and self-regulation; and *extra-activity*—a mechanism for the externalization of music and performance representing the artist's connections to society and between composer, composition, audience, and stage. The attributes of this dimension include the *personalization of performance and the creative process (intellectual, emotional and objective, emotional and subjective, harmonious, virtuosic*

and temperamental, masterfully-rational) and the degree of personalization of the musical composition (reproductive, creative, creative, and transformative).

Performing-empirical Dimension

This is the dimension of accumulation, retranslation and transformation of performing skills, habits, and characteristics for: 1) the modification and transformation of the professional system of artistic and technical stereotypes of the violinist; 2) the professional context of the violinist; 3) the accumulation and synthesis of significant (valuable) personal and representative samples of the technical and artistic skills of the violinist in achieving the required level of musical performance. The goal of this dimension is the *formation of the artist's invividualized personality*.

This model leads to the formation of **three personal and professional systems** by means of which the artist creates a personalized style of music and performance; accumulates experience; *becomes central to the value-content of a musical composition*; and *influences the individual religious, spiritual, or aesthetic priorities of an audience of listeners* [2]. It is on the basis of these systems that the interpretation of music and performance are founded, which determine the performance culture of the violinist. These factors all influence the aesthetic, cognitive, creative, artistic, technological, personal, and professional systems of the performance culture of the violinist.

The aesthetic, cognitive, personal and professional system of the musician relies on mechanisms of reflection that help: identify potential aesthetic and philosophical principles of performance of the individual in teaching and performing; identify and understand the elemental structure of the performance culture of the violin; the violinist's development, correction and transformation. The signs of this include: 1) a focus on professional reflection; 2) heuristic and creative thinking in the process of developing professional competence; 3) introspection on performance and self-regulation; 4) the desire for aesthetically significant musical performance. An indicator of this personal and professional system is the formation of a performative worldview.

The creative, personal-professional system of the musician is based on **mechanisms of internalization** of **performance** and include: 1) axiological differentiation and analysis of performative values (whether the student possesses them or not); 2) the particularities of axiological selection of performance priorities—artistic content, technical perfection,

optimal balance between performative aesthetic and technique; 3) a focus on personally valuable performance ideals, performative references, and the choice of meaningful music compositions from the violin repertoire; 4) possession of axiological and regulatory skills, self-esteem, the connection between personal performative values to artistic and aesthetic ones, and changing ideals, tastes, technical skills, and habits. An indicator of the development of such a personal and professional system is the formation of a musician's personalized style of performing.

A personalized musical performance style is viewed as a kind of composition of spiritual, intellectual, emotional, and social stereotypes on the basis of which an individually chosen (unique) set of communicative and expressive musical means are developed; these have the potential to improve (widening of stereotypes) and transform (finding new objectives) the process of interpreting music.

The artistic, technological, personal and professional performing system *of the musician* is based on ***mechanisms for the externalization of performance*** and includes: 1) achieving an optimal balance between performance, music perception, imagination, thinking, emotions, and the appropriation implementation of these; 2) the formation of figurative and technical coordination; 3) the readiness of the violinist for musical interpretation (self-reflection, evaluation, self-control, self-regulation); 4) possession of artistry and stage composure, introspection, self-control, and self-regulation. An indicator of the formation of such a system is the existence of a conceptual approach to the interpretation of music and performance and the *creation of personally meaningful and artistically valuable performative interpretations*.

Thus, by means of personal and professional systems a *personal and meaningful performative interpretation of a musical work* is formed. This is associated with the identification of *performative innovation* through the influence of (interaction) a performative style of music, which leads to originality and uniqueness in musical expression. The importance of 'performance' is as a unique semantic concept, which involves the creative synthesis of performance, the personalization of the performative act, and the reimagining and rethinking of musical content.

As such, a ***personal and meaningful performative interpretation of music*** *is achieved through a personalization of music and performative activities and the internalization of axiologicaly-reflective factors in performance. This involves the introduction of personally meaningful content into a musical composition by an artist, through aesthetic, emotional, cognitive, and experiential processes* [5].

A personally meaningful interpretation of a musical composition becomes artistically valuable within the performing arts through its social significance, that is, recognition of its importance as artistically meaningful. It also acquires artistic and performative value for both the composition and the audience. Thus, the degree of socialization (reaching a level of social significance through being personally meaningful) of a personally meaningful interpretation of a musical composition leads to its acknowledgement as an artistically significant phenomenon in musical culture.

The formation of an artistically valuable musical interpretation is a result of an artistic adaptation of performance on the basis of *creative and regulatory factors in the mechanisms of performative externalization*, which show up as processes of spiritual objectification (transformation, extension of individual performing style) in the interpretation.

Thus, the formative features of a violinist's performance culture can be defined by:

1) focusing on the formation of the invidivualized personality of the violinist, which is inherent in ***their personalized performance style***;
2) the development of personal and professional systems including: ***aesthetic, cognitive, creative, artistic and technological***;
3) the formation of musical interpretations: ***personally meaningful and artistically valuable***.

Thus, the integration of spiritual, social and technological components into a musician's performance in a system of cognitive, valuable and regulatory processes, (i.e. in the system of professional self-consciousness) develops the performance culture of an artist through the synthesis of personally meaningful, spiritual, and artistically valuable levels.

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Art Pedagogics in the Context of Civilizational Change: On the Problems of Teacher Training

O. Komarovska

The author analyzes the integral role of art education in the context of the aestheticization of life. The essence of culture-creating competence is outlined as a universal for the modern individual. Guidelines for teacher training in art disciplines are offered.

Keywords: *art education, person of culture, culture-creating competence, integrative approach.*

The definition of 'personality' appears at the center of civilizational changes facing contemporary society: the development of a 'personality' is the litmus test of a healthy society and of a positive educational environment. The role of art in these processes has increased. In addition, a new type of progress has become important in the modern world—*innovation*. The modern world has become more dynamic, informationally rich, and technological, overfilled with communicative messages, all at the global scale [3, p. 6]. A person is required to awake their creative abilities and this requires the construction of an educational axis focused on developing the potential of a child through self-creation of the subject and the development of their capacities, uniqueness and individuality. Moreover, this process acts as a vector leading from the subject to the creation of their own 'life' through education. Nevertheless, a paradox occurs when the tendencies of technological and informationally overloaded lifestyles are made absolute and transformed into mechanisms of rationalization and lessening ("hollowing-out") and pragmaticalization of feelings. This reduction of focus on emotion pushes the aesthetic essence of art education into the background. Consequently, art education has become distinctly underestimated. This inevitably destabilizes the whole system of art education in terms of teacher training and may encourage a general disengagement of people from culture/art; artists, phenomena, events, state support for creative cultural processes will all

lose out and the significance of professional art education as the basis for artistic training will also be invalidated.

Art education has the task of helping to form personalities that will be able to perform a creative-cultural role in society. M. Kyiashchenko's conclusions in this regard are very precise and state that in the epoch of globalization and information overload, we need people whose thinking corresponds to the "new culture of interaction of human beings with the world of nature and the world of people, especially with the world of culture." Understanding the role of aesthetics in education is a priority. It can be explained as a "new understanding of the creative personality, in whom, on the basis of his (her) natural talents and gifts, through the whole system of preparation for life, a sensibility and emotionality are formed, as well as the ability to respond to all that is harmonious in life and the emotional experience of all life events that the person is involved in and all that his (her) soul acquires: a quality/state that is organic, spiritual, and mental" [2].

Civilizational changes require social reflection on *all the elements* of the system of art education, increasing its innovational impact on young people; education is integral to personality development and helping one to become capable of a conscious aesthetic attitude to all the elements of life. Moreover, this requires increased attention on art education in general.

In its turn, the increase in art education's importance focuses attention on the role of the teacher as a carrier and agent of artistic values. Such a teacher is erudite and knowledgeable of the sphere of art and different art forms. A teacher is responsive to socio-cultural changes, transformations of artistic forms, the variability of artistic preferences, and the shifting demands of modern youth—sympathetic in developing the artistic-aesthetic attitude of students through dialogic interaction and co-creativity—as the essence of human existence (after M. Bakhtin, V. Bibler).

The starting point for changes in the educational system revolve around *who* is to be taught at school and *who* is responsible for that teaching. The desired personality is that of a 'person of culture' in a broad sense with: a rich inner world; a well-developed national consciousness and patriotic feeling; dignity and pride in one's country and its achievements; an adaptable and flexible orientation towards the contradictory processes of globalization; creative and productive thinking; and, something very important, an optimistic attitude to life and a positive mindset to cope with its difficulties.

One can conclude that the demand for an 'innovative' personality—of a child, as well as a teacher—determines the topicality of approaches to education that are integrative and competent [5].

The *integrative approach*: sees art in itself through an integral worldview that is embedded in the *artistic image*. *Every* form of art contains such a view. Different forms of art, when cognized, are not interchangeable in performing the function of educational development. The integrative nature of art dates back to the synaesthesia of human nature and the polymodality of a person's talents. The mastering of art as a system of different forms (music, painting, theatre (dramatic, musical, puppet theatre, cinema), and architecture) relies on the integrity of one's artistic cognition: the cognition and interpretation of artistic works, understanding the world through them, and creating one's own artistic images. This reveals the singularity of every human being, their personal mobility, flexibility and adaptability, and develops their creative potential and preparedness for life in general.

The *competency approach*: competency is founded on personal values, which are formed through the acquisition of knowledge based on the development of *emotion* and *feeling* ('experiencing' makes 'acquisition' possible) and is displayed in the *motivation* and *ability* of a school leaver to use their acquired experience in future life. Motivation relies on a person's acceptance of their life-space and introduces the objects they have acquired into their inner world: that which is introduced into one's inner world has transformative value and stimulates actions accordingly. Such stimuli motivate a person to action and the personality's ability and conscious aspiration for self-cognition and self-development should be considered specific to them.

According to the pedagogical influences they come under, the sphere of a student's competency is constructed *successively* with a gradual *increasing of requirements* taken into account the student's mastering of the content of *every branch of education* (vertically) and the *expedience of coordinating the content of different branches* (horizontally). Since art involves interpretation of artistic imagery incorporating elements of information from all life spheres into art education stresses artistic and aesthetic *culture-creating competence* as a basis for *universal cultural competence*. In this way, art disciplines form the foundation for the *aesthetization* of educational processes, as well as for a person's acquisition of a *system of competencies*, which will then be manifested through the aesthetics of life [1].

As art is a system that exists in a state of dynamic change and is an object of cognition, a dilemma becomes logically obvious: which of its

diverse components are key to student development? Traditionally the answer has been that music and painting are the foundation on which all other forms rely. It is not by chance that the State Standard of General Secondary Education relating to Art (edited as of 2011) determines the *dominant strands* to be the *musical*, *visual*, and *artistic-synthetic* (the third centering on the previous two). These lines have been distinguished through *objective* mechanisms, inherent in every of them, and *non-interchangeable* mechanisms of influence on human beings: the vector for mastering the world's musical arts requires a peculiar shift in artistic cognition—"from the internal to the external"; the vector for cognition of the world through painting, on the contrary, goes "from the external to the internal" (after M. Kahan's classification). Because all people have different abilities and inclinations, it is necessary to provide everyone with the possibilities to equally and rightfully develop both these vectors for artistic cognition.

This is why the systematization of artistic and aesthetic competencies developed by L. Masol [4] and elaborated by N. Myropolska, O. Komarovska, V. Rahozina, L. Khlebnikova and others [6] remains pertinent: 1) *objective* (music, painting, choreography, theatre, cinema, etc.) and determining artistic cognition in general—the ability and motivation to perceive and understand artistic images, music, painting, and other forms of art. This is formed through the process of gaining artistic and aesthetic experience during investigation, analysis, and practical mastering; 2) *interobjective*: a) *branch* (artistic and aesthetic), which determines the student's ability to correlate and compare artistic images in different arts. These are formed on the basis of objective competencies, including the mastery of synthetic arts such as theatre and cinema; b) *interbranch* (artistic-humanitarian), which determines a person's ability to establish a connection between art and life. This formation is a result of mastering the meaning of imagery, language, narrative structure and other links between art and the teaching content of other school subjects. The development of a system of relevant competencies should be considered as the basis for *culturally creative competence* among school-leavers and teachers.

Competency-based and integrative approaches are inseparable from the dominant *culturological* one in art education, the key principles of which are *cultural correspondence* and *child-centeredness*. When combined, they lead a teacher towards reflection on the dialectics of art student activity as the basis for art cognition and the development of competence. This involves a *union of practical activity*, *perception* and *education* in the sphere of art (with its specific artistic tools, significant phenomena, and

relevant processes). This relies on the intensive development of artistic empathy and reflection—certain directions of artistic activity are distinguished as key at each stage of a person's life.

Therefore, with regard to *primary school* students, practical and creative involvement in different art forms takes on importance (singing, musical improvisation, painting, applique, modeling, decorative technics, etc.) and these become the primary tools for the development of perception and emotional experiencing of art. Stimulating the *motivation* towards developing artistic cognition, which orients a child towards increasing their indexical understanding and capacity to form judgments, needs special attention. The move from preschool to primary school should be secured on a guiding principle: art lessons, unlike others, are aimed at preventing the reduction of a child's emotional perception of the world and their creative experimentation, which can be caused by a child's change in status and the new duties envisaged by their new school environment. At the end of primary school, the students *propaedeutically* orient themselves to widening their knowledge about art in *middle school*. In comparison to primary school, the *polyvalent mastering of art* is increased with the introduction of synthetic elements (music theatre, choreography, scenography, screen arts etc.). Active artistic cognition gradually becomes leveled out and there is a transition from practical and creative activity and perception to an increased significance of cognitive research activity: practical and creative tasks become more complex; the ability to interpret works art is developed intensively; a critical attitude and independent thinking are encouraged; the values and viewpoints of students in the sphere of art are enriched; and artistic values and ways of engaging in artistic cognition are acquired. A child is *motivated* towards aesthetic self-perfection, which is secured by the teacher through the organization of extracurricular work and a basis for the integral artistic development of a personality is laid down; this plays a role in developing an understanding of contemporary multicultural world imagery. In senior high school the idea of an *educational process of aesthetization* is made relevant and study centers on the development of *creativity* and *artistic types of thinking*—besides the rational logic that dominates in other disciplines, this focuses on the intellectual development of a spiritually mature personality.

Ultimately, a school leaver as a 'person of culture' will consider art education to be a constructive way of negotiating their place in life.

Rethinking the content of general art education requires changes in teacher training and envisages discusion on issues of worldview, content, organizational, and pedagogical method.

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THE FUNCTIONAL CAPABILITIES OF ARTISTIC AND AESTHETIC INFORMATION IN WORKS OF ART

H. LOKARIEVA

This article deals with the issues of information presented through works of art work and their effect on personality. Some approaches to determining art functions are presented. The author reveals the functionality of different types of artwork information through their perceptual efficacy.

Keywords: *artistic information, art work, perception, functions.*

The multidimensionality of art is shown in its different forms (literature, music, visual arts, synthetic arts—ballet, opera, cinema, theatre) and also in its reflection of diversity: natural and social phenomena; state, family and individual engagements with events; relations, relationships, emotional states, and feelings. Such diversity can be seen through the types of information contained in works of art. An artwork is a carrier of information; this information is not univocal, but has a complex structure. Each element is aesthetic in its nature and this defines its artistic merit. As such, it is appropriate to designate the information presented through artworks, or rather through its types. This information constitutes a comprehensive typology of information; in other words an art work is an information system.

An artwork acts as a unified information system that includes cognitive, intellectual, aesthetic, artistic, emotional, psychological, psychoenergetic, ethical/moral, authorial, and pragmatic types of information. The functions intrinsic to any type of information determine the active communication between an actor and an artwork starting from artistic and aesthetic perception. Communication includes the transfer and reception of the information contained in a work of art and its interaction. The influence (effect) of an artwork upon a personality foregrounds the necessity of determining the specificity of each type's functioning.

The purpose of this paper is to discover the specific functioning of art and the effectiveness of these functions intrinsic to each type of artistic and aesthetic information.

The issues of the influence of art on personality formation, its cognitive and educational role, have been broadly engaged with in the scientific literature (in philosophy, art history, pedagogy: S. Asenin, I. Nyemtsov, Yu. Aliyev, V. Boryev, L. Levchuk, N. Myropolska, B. Meylah, M. Kagan, M. Markov, and L. Hlyebnikova). A number of studies are concerned with or relate to different aspects of the functions of art (M. Afasizhev, A. Zis, O. Organova, and Yu. Filipyev). S. Asenin, M. Afasizhev, Ye. Gromov, and A. Zis have all devoted attention to its cognitive, communicative, moral, and educational functions.

R. Shulga analzes the peculiarities of art functions in the sphere of everyday consciousness. O. Organova points to the following functions of art in terms of aesthetic perception and aesthetic education: the development of creative thinking; the formation of particular mindsets; an awareness of the aesthetic, moral, and political essences existing in social reality; and the development of the ability to make an independent estimate of the environment. The researcher states that satisfaction of people's aesthetic needs is a defining function of art [4]. Determining the specific character of art, M. Markov exaines the functions fulfilled by art in society regarding the perception of the emotional side of humanity and the development of a particular sensibility (the ability to engage with emotional experiences and compensate for experiences absent from an individual's real life) [2, 64-68]. Some authors (N. Kushayev) limit the functional capabilities of art, linking them to certain forms, e.g. to decorative and applied arts. They point only to art's utilitarian and spiritual functions [3, p. 26].

Revealing the specific character of art as an independent social phenomenon, the abovementioned studies emphasize art's importance through it functioning. This is to say the authors consider an active aspect (functions) to be an integral phenomenon (art). As such these functions refer to all art forms. Yu.A. Filipyev also pays attention to the functions of art; however, he considers them in terms of aesthetic information and then points to the following functions: imitative and reproductive; aesthetic setting; image-bearing and cognitive; image-bearing and illustrative [7].

As can be seen, the functions of art have been considered by researchers in various scientific fields. In this study, we have narrowed the active aspect of art to the concept 'functions of information,' which are presented through various works of art (referred to as functions of artistic and aesthetic information).

In the philosophical literature (A. Berg, L. Kogan, A. Ursul), the concept of "information" is considered to be a material property and, accordingly, it has certain functions:

> "when higher types of information (cybernetic) are studied, attention is usually drawn only to the reproductive, communicative and managerial functions of information. These are the functions of 'up-to-date,' free information and they are certainly very important. However, these functions would have never appeared (especially the managerial and communicative ones) if the storage and accumulative function did not exist during the movement and development of material systems."

A. Ursul further states that "an opportunity to store and transfer information in time and space that is intrinsic to all matter is notable for most universal functions of information and at the same time is a basis for the transfer of information from goal-oriented communication channels" [6, p. 174-184]. The functions mentioned by A. Ursul are universal for any information system and they are also applicable to an artwork, which is both a material object and an information system. In other words, an artwork fulfils universal functions of information (communicative, reproductive, managerial, storage, and transfer functions), so it can be considered to be an information system. In addition it fulfills a number of others.

Functions can be naturally determined according to the content of each type of artistic and aesthetic information that is contained in an artwork. The informational nature of art makes it a carrier of social information and it has such features as effectiveness, management, and efficiency. These features stipulate an essential functional component that is expressed in the changing parameters of a subject's perception of artistic and aesthetic information.

An artwork acts as an information system, which consists of flow of different types of information and fulfils a number of functions (from Latin *functio*—fulfillment, performance). As such, it contributes to the development, formation, harmonization, comprehension, and of a personality. Influenced by the information contained in art, a personality comprehends the world around it according to artistic and aesthetic values. L. Zaks, in talking about spiritual values in music, draws attention to the connections between the subjective and the objective position in the direct value-aware interaction of a consciousness with the world [1]. Thus, in direct communicative contact the objective (any type of artistic and aesthetic information) contributes to an artistic comprehension of values (aesthetic, moral and ethical) by an individual (via his/her subjective

perception). In this case, artistic and aesthetic information functions as a means to artistic comprehension of the world, and a comprehension of an environment from the perspective of beauty; as L. Zaks emphasizes, herein lies the deepest and most organic mode of a subject's belonging to a world of spiritual values (aesthetic, cognitive, and moral).

We can consider the functions of artistic and aesthetic information in a work from the perspective of the consequences caused by the action of each type (flow) of information on a recipient. Certain elements (intellectual, emotional, moral, aesthetic, etc.) of a personality are variable and it is its natural, quantitative (amount) and qualitative characteristics that determine changes within these elements. For example, knowledge of an artwork contributes to the process of acquiring new knowledge and forming a person's mindset. From Heidegger's point of view, a mindset is a multi-aspect phenomenon, which, if considered literally, offers a perspective on life and nature. At the same time, he also has in mind our knowledge of life and our own existence in the world. Thus, a certain position is enshrined in a mindset. A mindset includes not just theoretical knowledge, but also a practical position; this is not a momentary position, but one which has been established with regard to the world and to its own existence [8]. In this respect, an artwork as an information system helps form an individual mindset. At the same time, a personality is both theoretically enriched and formulates a practical position leading to an expansion of understanding and, of course, to change. It should be noted that such changes can be characterized as good or bad. In the scientific literature, one can find the opinion that information derived from art has a positive influence as "its (art's) organizational function has an informative nature and this provides its actions with a positive focus that is already univocal and corresponds only to it. If this focus suddenly becomes negative, its aesthetics turns away from giving information and become an entropic force leading to chaos and disorganization" [7, p. 24].

There are certain types of information that have negative influences on a recipient's psyche. When considering each flow of artistic and aesthetic information, we may consider information aimed at the development of the emotional and intellectual spheres in students (schoolchildren), the pursuit of creative activity, and the development of experience in communication as functions that positively influence identity. Cognitive information involves knowledge about the world around us represented through art and the work itself stores this knowledge. This knowledge is aimed at increasing experience, increasing our indexical knowledge, enhancing our practice, and thus in our opinion, they fulfill the following functions:

Group 1. Functions of cognitive information, including: expanding one's cognitive database; artistic comprehension of the world; knowledge acquisition; determining the interconnection of art with the past and present; discovery of patterns that connect art, life, and society; discovery of current personal and social problems; perception of 'interior life of feelings'; aesthetic and organizational function; mindset formation; orientation in an artistic style; perceiving new properties in artistic material; determining the aesthetic properties of means of expression; statement of problems of introducing the aesthetic into various spheres of life; mobilizing; educational; illustrative.

Group 2. Functions of intellectual information, including: the development of cognitive and psychological processes; the formation of opinions; the creation of ideals; the development of aesthetic and artistic views, relations, and needs; streamlining one's systemic understanding of the world; the formation of an aesthetic attitude towards the world; analysis of psychological states; an aesthetic and organizational function; illustrative; axiological; dialogic functions.

Group 3. Functions of emotional and sensitive information, including: reminding, revival, and renewal of feelings previously experienced; insight into the inner subjective world of another individual; illustrative; mobilizing; empathetic.

Group 4. Functions of moral and aesthetic information, including: the establishment of social and personal ideals; renewal; value orientation and formation; mindset formation; formation of behavioral attitudes; empathy; cognitive function; illustrative.

Group 5. Functions of aesthetic information, including: the development of aesthetic tastes, values, and needs; the development of aesthetic sensitivity; the development of the ability to perceive beauty; the function of emotional contagion; managerial; illustrative; hedonistic.

Group 6. Functions of artistic information, including: orientation in styles and fields of art; determining the properties of artistic material; determining the specific properties of an artistic form; determining the aesthetic properties of expressive media; determining the aesthetic patterns of art; the development of an aesthetic sensitivity; the development of aesthetic tastes, values, and needs; the development of artistic and aesthetic experience of perceiving art; illustrative.

Group 7. Functions of psychological information, including: acquiring new knowledge about psychological phenomena; analysis of mental states; solving one's psychological problems through reference to the psychological situations shown in an artwork; reflection and identification;

insight into the inner world of a person through reference to artistic imagery (the image of a character); illustrative; empathy.

Group 8. Functions of psychoenergetic information, including: influence upon the emotional and sensual state of a recipient; foregrounding of past sensual experience; modification of a recipient's emotional state (stimulation and inhibition); defusing a conflict within the unconscious; the realization of unfulfilled desires and fantasies; entertaining; the function of emotional contagion; functions of energy donation; catharsis; reflection; psychotherapeutic; managerial.

Group 9. Functions of the individual/author's information: a dialogical function (oppositional); seeing an environment through another person's eyes (reflexive); illustrative; communicative; cognitive and co-creative.

Group 10. Functions of pragmatic information, including: the discovery of the value of artistic and creative production; the foregrounding of past sensual experience; the identification, analysis, and solution of the problems of introducing aesthetics into a person's life; reflection on the connection between art and life; discovery of current problems; value orientation and formation; the realization of unfulfilled desires and fantasies; modification of a recipient's emotional state; development of cognitive and psychological processes; aesthetic and organizational function; entertaining; axiological; managerial.

In this way we can obtain a functional tool from each type of artistic and aesthetic information found in an artwork. All types of information are characterized by their accessible and latent functions. The accesible ones are actively engaged with in education and the practice of teaching. They include cognitive, communicative, hedonistic, educational, function of mindset formation, and entertaining functions, as well as many others. We consider latent functions to include the following: psychotherapeutic; the realization of unfulfilled desires and fantasies; dialogic functions; reflection; and co-creation.

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CREATIVE ARTISTIC ACTIVITY AS A FACTOR IN THE SELF-DEVELOPMENT OF THE FINE ART TEACHER'S PERSONALITY

O. MUZYKA

A central problem of art education revolves around the importance of artistic and creative activities in the development of fine art teachers. The role of the teacher in encouraging students to engage in artistic and creative activity is described in this article. The importance of developing student motivation for self-development, self-improvement and self-realization is underlined.

Keywords: *artistic and creative activity, motivation, self-development, self-improvement, self-realization, a synergistic approach, teachers of fine art.*

Formulation of the Problem

The process of integrating Ukraine into the European educational domain and its associated socio-cultural, political and economic spheres requires fundamental reform in Ukrainian higher education, particularly in arts education. There is an urgent need to fully develop a teaching personality that is intelligent and adept at lateral thinking and creative expression. The priority of education is to form an actively engaged individual who is able to realize their creative potential under complex dynamic socio-economic conditions and is competitive in the labor market.

The learning process for students in establishments of higher education directly relates to their personal, professional, and creative development. Therefore, it is important to pay special attention to the engagement of trainee fine art teachers and see artistic and creative activity as a powerful factor in their self-development and self-improvement.

Analysis of Recent Research and Publications

The problem of self-identity is widely dealt with in the field of human psychology (A. Adler, R. Assadzhioli, Maslow, A. Meneghetti, G. Allport, Carl Rogers, V. Frankl, Erich Fromm, and D. Schulz et al.). The professional self-development of trainee teachers is addessed in the scientific writings of a number of psychologists and pedagogues (G. Ball, L. Vygotsky, Kichuk N., S. Rubinstein, S. Smirnov, B. Fedoryshyn, and I. Kharlamov et al.). The issue of teacher training has been explored in work by A. Abdulina, A. Aleksyuk, Y. Babanskii, N. Guzy, I. Zyazyun, V. Kan-Kalyk, N. Kuzmin, N. Nychkalo, O. Savchenko, and V. Slastonin. The spiritual and personal principles of teacher training, improving the educational foundation of teachers, and the role of art in the development of creative individuality have been described in the work of S. Goncharenko, V. Zyazyun, P. Volovik, N. Leshchenko, O. Oleksyuk, A. Otych, G . Padalka, O. Rudnytska and others. The features of fine art teacher training have been described by T. Batiyevska, A. Kalenyuk, O. Kaydanovska, Y. Mohiryeva, M. Pichkur, L. Pokrovschuk, A. Smirnova, M. Stas, T. Strityevych, A. Tkachuk, and T. Shtykalo. In particular, the creative development of fine art teachers is covered in the work of C. Konovets and the formation of their aesthetics while studying in higher educational establishments is described in the work of G. Sotska. However, the features of the trainee fine art teacher in professional training remain underexamined.

The goal of this article is to highlight the importance of artistic and creative activities in the self-development of trainee fine art teachers and the role of the teacher of art education in encouraging student motivation through such activity.

The Primary Research

The self-development of a 'personality' is considered here in the context of two concepts: 'work' and 'creative activity.' As a philosophical category, creativity relates to a high-level and specific form of development and this development relates to movement and activity. During this activity a key process of identity formation occurs.

This identity is revealed in the context of social relations as the subject of communication and is an integral part of a systemic philosophical category. Modern science is interdisciplinary and engages with the synergistic philosophical concepts of nonlinear systems.

The term 'synergy'means 'community' and 'cooperation'in Greek [6, 456] and can be defined as "the modern theory of self-organization, a new outlook, which is associated with the study of the phenomenon of self-organization, nonlinearity, disequilibrium, global evolution, and the study of the processes of establishing 'order through chaos' (I. Prigogine) where the irreversibility of time and instability are the main characteristics of the evolutionary process" [4, 618]. Its innovative conceptual and methodological ideas are based on self-recognition and the ability of different systems of self-development not only according to external factors of energy, information and matter, but also thanks to their internal capacity, which is particularly important in the context of our study.

Most scientists understand the phenomenon of self-development as requiring an internal motivational process aimed at achieving a specific goal—self-conscious self-improvement (Kostiuk, M. Boryshevskyy, M. Kostohryzov). Where a personality is aimed at self-development it relies on internally organized processes. The process of self-development has no limits and is lifelong n duration. In psychology and pedagogy this problem is addressed in terms of: the 'I-concept' (R. Burns, E. Erickson); the problems of the human 'I' and self-identity (A.I. Dubrovin, I. Cohn, K. Rogers, V. Stolin); self-identity (A. Kochetov, L. Ruvinskyi, E. Klimov, I. Chechel); and self-regulation (M. Boryshevskyy, A. Konopkina, Y. Myslavskyy).

The concept of self-identity in Kostiuk describes the correlation of the activity of a subject and its consequential interaction with its environment. Therefore, the environment of higher education can be considered to be optimal for the development and self-identity formation of the student. Numerous scientific studies have shown the need to develop the psychological and pedagogical activity of a teacher to a new level of subject-to-subject interaction.

According to Fedorova, the main factors in the optimization of learning through a synergistic approach include: an increase in focus; the strengthening of motivation; activation; the improvement of learning; and the personal qualities of the teacher [7, 143-145].

Therefore, considering the personality of the student from the position of a synergistic concept of self-development, the following features can be identified: energy—the active principle affecting the system from the creative personality; the openness of the system—a continuous exchange of energy and information with the environment; the dialogic capacity of the system—the ability to communicate, to appeal to the inner world, and to see it through the eyes of another; freedom of choice—the nonlinearity that underlies the synergy of multiple alternatives in the process of

constructive activity; satisfaction gained from activity that affects individual self-development [7].

In our opinion, the disciplines of professional and practical training (drawing, painting, composition, arts and crafts etc.) provide endless opportunities to stimulate student creativity and the performance of independent program objectives and tasks demands student engagement in productive educational, creative and, artistic activity.

The main psychological process of these student is the formation of identity and the development of a sustainable image of the subjective 'I.': they have a need for self-knowledge, self-expression, the desire to express one's individuality, and the need for self-esteem and to gain recognition from others. Therefore, conscious and purposeful use of these features allows the teacher to stimulate the activity of students, to promote personal development, including the development of positive motivation, and to focus on self-development. Thanks to this development of motivation among students a strong interest in deepening their knowledge, improving their educational level, and spiritual enrichment are formed. A focus on the individual acts like a mirror, which reflects the essence of self-development, character, and potential. It is also an important motivator and the product of intense internal activity [3].

According to L.Vygotsky, artistic and creative activity is the most suitable condition for the development of a creative personality. During creative activity an artist expresses their thoughts and feelings, their desire for beauty, and their attitude to what is happening in society. Researchers consider that during this process of creative activity observational skills, a capacity for inner reflection, emotional sensitivity, concrete thinking, imagination, and the ability to synthesize are successfully developed.

According to scientific research, artistic activity combines all basic human activities: cognition, which is the basis of abstract thinking, in conjunction with focus, memory, imagination, emotions, and intuition; value orientated activity, which acts as a basis for engaging with experiences and feelings; transformational activity based on imagination and an aesthetic sense of the material; and communicative activity, based on communication with the world and others [1, 319]. Motivation plays a key role in creative activity because it is a driving force or 'trigger' (L. Vygotsky, A. Leontiev, A. Onions, Maslow, A. Matyushkin et al.). According to many psychologists, motivation is central to human development, because it determines the nature of one's conduct and directs one's activities in particular ways.

In defining the sources of active self-development, we should consider the fact that social environment, education, and training may accelerate it

or slow it down. Therefore, the role of the teacher-mentor is to help each individual student construct an individual trajectory of self-development, through finding and implementing significance, making choices, taking responsibility for the choices made, building relationships with other people, and discovering their spiritual potential.

We should give great importance to the desire for the self-acquisition of knowledge and skills through a focus on active engagement, the performance of unconventional creative tasks, and self-motivation.

Encouraging creative activity among students in a classroom can be achieved through particular practices and techniques, including searching together (teachers and students) for means of creative expression, the choice of optimal equipment, the generation of hypotheses and associations, the use of associative and imaginative connections between different artforms, and special short exercises to release creative energy etc.

Creative activity promotes creative expression in a personality. According to A. Rudnytska, creative expression utilizes complementary skills and knowledge and a wealth of inner feelings to activate subconscious imagery and promote holistic personality development [5, 96]. Therefore we should encourage students to perform creative activities in different directions, using different materials and techniques in order to discover their unique personal style.

Y. Sharonin describes the problems of creation and creativity from the perspective of synergy and defines the characteristics of a creative teacher. These characteristics include the knowledge and practice of a variety of approaches and a tolerance for random chance and creative chaos [8, 81]. Therefore, the basic parameters of the creative persona of a teacher of professional artistic disciplines can be considered to include: activeness, openness, imagination, moral values, responsibility, and freedom of expression.

We can define the main objectives of artistic pedagogy to address this issue as centering on the fulfillment of internal potential, a desire for creativity; a relationship between teacher and student that is both dialogic and cooperative; able to give constructive feedback; and the self-development of each individual student.

Conclusions and Recommendations
for Further Research in this Direction

To sum up we may say that active, artistic, and creative activities in vocational training can be powerful factors in the process of constructing a

student's self-identity. A teacher-mentor plays a key role in: shaping motivation and focusing on self-development, self-improvement, and self-realization; generating enthusiasm; encouraging a free and open atmosphere; organizing training based on the individual capabilities of each student; and a desire to create an atmosphere of trust, co-creation, and subject-to-subject interaction. It is important to understand the student's personality is an an integrated, open system, capable of the continuous exchange of information with its environment.

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The Conceptual Basis for the Realization of Individual Spiritual Potential in Continuing Education

O. Oleksiuk and N. Popovych

This article analyzes the theoretical and methodological foundations for the realization of individual spiritual potential in continuous art education. It emphasizes the importance of institutional (formal education) and non-institutional (informal education) forms, which ensure the comprehensive professional development of music specialists.

Keywords: *spiritual potential, music expert, artistic sphere, individual, continuing art education.*

In contemporary Ukraine, the dynamic transformation of all areas of society, the rapid development of informational and communicational technologies, abrupt changes in social indicators, the reappraisal of values and ideals, and the reform of the system of continuing art education are all taking place. The system of continuing art education in Ukraine provides a basis for the natural, cultural, and spiritual revival of society. Its operation is aimed at developing a generation of experts able to preserve and enrich national culture and civil society and develop and strengthen a sovereign, independent, democratic, social, and legal state that is an integral part of the European and global communities.

The global crisis in the social environment and multifaceted manifestations of the processes involved in the sphere of education highlight one of the main reasons for the loss of focus on the professional development of music and art experts. This has led to a lack of methodologically and theoretically grounded concepts and clear guidelines for overcoming the spiritual crisis in the field of art.

Selecting approaches and optimal technologies for the renewal and revival of spiritual personal and social culture and development engages new theoretical and methodological foundations. The significance of this renewal is acquired by research in contemporary pedagogical science

relating to the global value of spirituality and strengthening younger generations' spirituality.

Researchers have focused on different aspects of the phenomenon of spirituality and its development. Here, the *spiritual* does not just relate to a specific idealized reality, but also to specialized activities that aim at the development of *perfection.* The spiritual development of a person has been a subject for research in the fields of pedagogy and psychology (A. Nechiporenko [2], E. Pomytkin [5], M. Savchyn [6], L. Chybis [8]).

According to M. Boryshevsky, spirituality inolves a multidimensional system the components of which are formed through the structures of a personality's consciousness and self-consciousness. These components include moral principles, interests, opinions, attitudes to surroundings and other people, and how spirituality is reflected in them. The *spiritual* in a person is an internal entity, developed through personal, voluntary, and conscious effort [1, 401].

E. Pomytkin defines spirituality as a "specifically human trait, manifested in the richness of an individual's spiritual world, his/her knowledge and intellectual, emotional, and moral qualities" [10, 28].

The spiritual potential of art is founded on the unity of Truth, Goodness, and Beauty. The key to understanding the dialectical relations at play lies in identifying the axiological contexts that display the interrelationship of art with Beauty, Goodness, and Truth. Analysis of these axiological contexts allows us to detect the specific characteristics of art as a combination of aesthetic, moral, and cognitive values. The aesthetic potential of art is a measure of its capacity to actualize an essential aesthetic power in real situations and in the *superbeing* through its ability to integrate a person's dialogic relationship with the world. The aesthetic potential of art embodies the idea of Beauty in the expressiveness of its forms and in the aesthetic perfection of material artistic structures [3, 34].

It should be emphasized that the formation of a new educational paradigm, in accordance with contemporary philosophical and psychological issues, articulates with both the socio-cultural and anthropological dimension. This gives us an opportunity to reflect on the essence of spiritual and ideological consciousness from novel positions and to develop approaches relevant to the educational process. Aiming to understand the integrity of the individual, modern pedagogical science draws on a general philosophical principle of internal interconnection and the interdependence of processes and phenomena with their surrounding environment.

As to modern philosophical and pedagogical research, there is a view that spirituality is central to understanding the problems of forming and developing the ideological consciousness of the individual (O. Oleksiuk, B. Tselkovnikov).

S. Yaremchuk suggests that spirituality is the main characteristic of a trainee teacher's persona. Increasing a teacher's spirituality is an important element in developing such a persona. Spirituality entails the ability to translate the experience of the external world into the inner world of an individual. Spirituality eventually leads to a kind of semantic cosmogony: a combination of the world's image and the individual's moral laws. According to S. Yaremchuk, spirituality, as opposed to ideology, is linked to the choice of one's own image, destiny, and the evaluation of oneself, all of which requires ethical reflection. It is difficult to disagree with him on this point—ideology is a form of awareness of the absolute with a focus on achieving concrete results, while spiritual practice relates to their absolute 'sounding.'

As such there is every reason to believe that the spiritual formation of a personality in the field of arts education is based on the experience of integrating different types of *attitude towards the world*. Through the spiritual activity of an individual, artistic attitudes towards the world focus on notional and vital precepts and personal orientations; these are expressed in works of art.

In the pedagogical process, these attitudes towards the world, as O. Oleksiuk [3] and G. Padalka [4] emphasize, acquire the status of integral elements of ideological consciousness and realize an individual's outlook. In art education this status is enhanced by the fact that an attitude towards the world takes on the shape and meaning of an artistic outlook.

The issue of the content and structure of a music expert's ideological consciousness remains problematic and there are many different points of view. G. Padalka emphasizes the role of aesthetic evaluation among trainee music teachers, as they develop their ideological foundations on the basis of philosophical laws and categories relevant to the teaching of music subjects. According to G. Padalka, the aesthetic comprehension of art should be an integral feature of the training of teachers of art subjects. Philosophical knowledge and the deconstruction of aesthetic values offer a methodological basis for the analysis and evaluation of contemporary aesthetic phenomena.

The possibility of the actualization of a *personality's spiritual potential* is found in real and purposeful activity. There is a proportionate reflection of Beauty in the form of expression and the aesthetic perfection of a material artistic structure. This is connected to the ideals of Goodness and

Truth in the form of human emotions, as well as the conceptual and logical vision of an artistic worldview. Therefore, there is reason to believe that an artistic attitude towards the world is a special type of personal attitude, in which the cognitive, aesthetic, and moral pathways to spiritual development are combined. The potential spiritual content of art relies on a kind of synthesis of a person's spiritual potential. However, the realization of an individual's attitude towards the world through art takes place according to the following sequence: artistic creation—a work of art—artistic perception, requiring both practical and spiritual implementation.

Continuing art education functions as a combination of different technologies and forms of processing personal information. The system of continuing education is represented in institutional (formal education) and non-institutional (informal education) forms that provide for the systematic professional development of a personality in the artistic sphere.

Thus, the main goal of developing an individual's spiritual potential in the system of continuing art education is the development of a harmonious teaching personality that is able to meet the creative, scientific, methodical, organizational, pedagogical, cultural, and artistic demands of society. The implementation of a competence-based approach in continuing art education offers an opportunity to create an effective system of training for music educators, influenced by global and European trends.

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THE PSYCHOLOGICAL INTERACTION BETWEEN A CONDUCTOR AND AN ORCHESTRA

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The functioning of an orchestra is analyzed in the following article and the complex psychological mechanisms in the interaction between the conductor and orchestral musicians are described. The interdependence of a conductor's personal qualities with the performance standard of an orchestra is highlighted.

Keywords: *orchestral band, conductor, performance, interaction.*

Definition of the Problem

The pedagogical study and understanding of orchestral performance in terms of the interaction between a conductor and an orchestra is the focus of this paper. This issue is becoming more complicated and demands thorough study. The authors of a number of works use formal established theory to address the problems of conducting and to explain the essence of music and singing. Increased interest in the history of orchestral performance and development dealing with the training of conductors and orchestral bandsmen has been driven by the popularization of orchestral music and orchestral performance.

The purpose of the article is to reveal the psychological mechanisms at play in the interaction between a conductor and an orchestra as the basis for its artistic performance.

Research Analysis

Orchestral performance does not yet have its own separate field of study and independent theory. The problems of orchestral conducting have been studied by I. Kvantz, G. Berlioz, R. Wagner, F. Weingarten, A. Pazovsky, K. Kondrashyn, L. Matalaev, I. Musin, G. Yerzhemsky, O. Ivanov-Radkevich and many other famous musicians and conductors.

Scientific research (O. Ilchenko, O. Kargin, V. Lapchenko, I. Marynin, S. Malkov, V. Podkopaev, E. Smirnova, M. Sokolovsky, V. Solovyov, and

F. Solomonik) analyzing the professional activity of orchestra conductors has regarded such activity as an aggregate of organizational, educational, and artistic tasks. Each component is part of a multi-sided process of study and development (organizational, educational, rehearsal, concert etc.), though they are realized simultaneously through practice.

Materials. It is not an exaggeration to claim that an important factor in the functioning of an orchestra and its artistic achievements is the complex of psychological mechanisms at the core of the conductor's communication with their orchestral band. Thus, the creation of fundamental theoretical and methodological principles of conductor training founded on analysis of these mechanisms can be considered a topical issue in modern pedagogical science—L. Stokovsky sees conducting as an "obscure and misunderstood musical art form" [9]. It is evident that he considers 'conducting' to included management qualities as well. After all, the primary aim of a conductor is to work with a band to solve a complex artistic task. I. Markevych believes that it is time to focus on the system of conducting, "the art, the science and the management," and go beyond the intuitive approach [7]. As we can see, the art of conducting involves the practice of management with appropriate theoretical principles. The question arises: what is the obstacle to the interpretation of conducting as a multifunctional art influenced by psychological and educational trends? The primary negative factor is the absence of definite benchmarks dealing with the objective psychological mechanisms of self-control and control of a band, taking into account age and psychological features. The stereotypes about the leading role of 'outer technique' and orchestra interaction skills still affect the teaching of conducting. At the same time, the inner meaning of the conductor's art, as a band manager, are left hidden in many theoretical works.

Before continuing, it is necessary to explore the etymology of the notion of the 'orchestra.' D. Rogal-Levytsky [8] states that originally the orchestra was that part of the stage close to the audience where the chorus was situated (*орхэстра—a place for the chorus*) in the ancient Greek theatre. Much later, when admiration for ancient Greek tragedy was revived and formed the basis for the development of opera and ballet, the orchestra referred to the place between the stage and the audience where musicians would sometimes accompany theatrical acts on stage (singing, dancing). Over time this place was located a little deeper than before and the musicians in it were referred to as an orchestra as well. Currently, orchestra members are called 'orchestral performers,' 'orchestral musicians,' or 'bandsmen.'

G. Blagodatov considers the role of the conductor to be prefined defined by their instrument, while an orchestra is "an artistic group of a certain type" [2]. Among the numerous orchestra definitions the most complete is S. Korobetska's definition [6]—he considers an orchestra to be a holistic object of musical and artistic culture, which is a means (an instrument) of creating, interpreting and performing orchestral music.

With notation, performance idioms, the improvement in musical instruments, and the influence of cultural and historical traditions, various types of collective musical performance have appeared. This has led to the appearance of orchestra types (symphonic orchestra, wind orchestra, folk orchestra and so on), which are further divided as amateur or professional. Each form of collective musical performance has a social purpose and plays a significant cultural and educational role in society. This is why only conductors with the appropriate knowledge and personal qualities are able to produce the required artistic and aesthetic standards, satisfying the aesthetic needs of society. As stated before, artistic ideas can only be expressed through communication with a group due to the human factor in this process.

Such an approach highlights the psychological and technological aspects of the conductor's actions, the understanding of a music band's organizational structure, its active internal mechanisms, and their formation. A conductor is the leader, organizer, and mentor of a band and has to understand and take into account the psychological peculiarities affecting the band's internal atmosphere.

A band cannot achieve proficiency solely through mechanical performance of a conductor's demands. Effective relationships within an orchestra oriented towards the coordination of performance technology and individual feelings and emotions are also necessary. As G. Sherkhen has stated, this ambitious goal demands independence and is possible only when the bandsmen are real participants in the artistic process [10].

Along with musical skill, such activity demands constructive interaction to successfully combine the functions of different group members, manage group dynamics, and jointly pursue a goal. In other words, some kind of interaction system involving the conductor and group members is involved. This idea has been underlined in the works of many conductors who regard interrelation and cooperation between bandsmen and the conductor to be an objective requirement. A. Pazovsky [326] states that a performer is always "infected" by the artistic ideas and feelings of their partners. These feelings engage similar emotions that spread between performers and a simultaneous process of emanation and perception of mutual feeling occurs. Consequently, a system of interrelation and

cooperation regulates the activity of an orchestra. O. Ilchenko [219] underlines the functional activity of each group member and this system is known as a 'musical interrelation.' This is the foundation on which the psychological influence of the conductor acts.

The level of emotion expressed through the performance of a piece of music and the depth of a bandsman's empathy greatly depend on the conductor's proficiency in handling a composition and their ability to unlock the orchestral group's emotions. The artistic activity of a subject can be detected only through the deep and holistic perception of an object. As such, maximum objectivity (that is the comprehension of a performed object) always leads to maximum subjectivity (that is the subject's artistic potential shown to be fulfilled).

The professional activity of a conductor involves the use of psychological and educational knowledge at the musical and theoretical level, along with mastery of conducting technique, to make music understandable to members of different age groups. In this case, a conductor is an educator facilitating access to a complex artworld for the novice members of an orchestra and helping them master performance skills. Their goal is to engage with art through direct participation in an orchestra.

The act of conducting is a specific form of non-verbal communication in which an orchestra acquires the status of a fully-fledged partner with its leader/conductor. However, it has not always been like this. Three evolutionary stages of development can be discerned, which have formed attitudes and approaches to conducting: 1) *percussive-kapelmeister approach*; 2) *illustrative-figurative approach*; 3) *expressive-informative approach*. The percussive-kapelmeister approach is characterized by the dominance of the mechanical principles of conducting an orchestra. This orchestra is not yet a full partner of the conductor in the performance. This approach aligned with an 'attributive' approach to music in which it was supposed that its meaning lay directly 'in the notes.' Accordingly, it was enough to beat out the correct tempo to make the performance artistically valuable. The illustrative-figurative approach may be considered a form of showmanship. Attempts to overcome overly mechanical tendencies and aspirations to reveal the 'true' content of the music could be observed. However, these attempts were no more than illustrations of a piece of music's outer forms made with certain movements. The conductor's interaction with an orchestra developed primarily according to conditioned reflexes through the exacting study of a piece of music by repetition. This is why a lot of rehearsal was needed to study a new piece of music. The conductor sought to make an orchestra perform automatically.

However, outstanding proponents of conducting established a clear framework for reform of the system of conductor-orchestra interaction during this period. The conductor's attention to group members as individual personalities played a major part in the achievement of greater artistry.

The expressive-informative approach, in tune with the modern scientific position, was formulated by F. List [4] in his famous "Letter about conducting": he clearly defined his approach to the process of orchestra conducting by stating "we are captains, not rowers." In other words, a leader conducts the bandsmen actions, but does not undertake the physical exertion of playing. Such an approach aligns with the principles of cybernetics, which interpret informative interaction as an energy process. The analogue principle is here applied to a broader notion of 'management' and the movement of a large mass or the transformation of a large amount of energy are directed and controlled with the help of a small amount of energy and or a smaller mass containing information [5]. Musical band conducting then is a complex informative system where dialectic interaction dominates.

The question of the functional optimality of the informative system necessary for the organic connection between a conductor and an orchestra should be studied not only with the regard to its capacity and contents, but also with the regard to members' aspirations and mental health. In choosing the material for an orchestra rehearsal a conductor has to take into account the peculiarities of informational processing in the human psyche that affect emotional perception, figurative imagination, and artistic performance.

In music education, the question of content and preparation of information for music perception is engaged with in the work of O. Apraksina, B. Asafyev, D. Kabalevsky, V. Ostromensky, and O. Rostovsky. It is not by chance that modern education investigates the question of the role in the artistic performance of the informative source unconnected to human sensibility. As B. Asafyev has suggested, the framing of musical works with artistic, historical-social, and mundane topics is not only recommended, but also necessary for conversations around music's meaning—music does not exist outside of the particularities of time and space [1].

Some musical bands leaders try to supply relevant information about a piece of music, a composer, and the performers before practicing the work hoping to stimulate orchestral interest in this way. They do not divide the lecture material into several informative blocks, to make it easier for orchestra members to engage with it and keep them motivated for future

rehearsals. The optimization of the process of conducting a band depends not only on stylistic improvement, the methods used, and the systemic understanding of a conductor, but also on the musicians' preparation and motivation to perform.

According to G. Yerzhemsky [5], the psychological mechanism that makes an artistic act possible is identification—to imagine oneself in somebody else's position. Using this method during analysis of the score one should study each part separately from beginning to end while imagining oneslf in the place of each member of an orchestra (a violin player, a clarinet player, a trumpet player, etc.). Doing this allows a performer to understand each performer's qualities and role. However, in this case a conductor has to master the theoretical performance of all the orchestral instruments. One should pay attention to the range (the pitch notated in the score for each instrument) and take into account each performer's practical abilities. Only under such circumstances is it possible to align the notation in the score with its artistic content. Neglecting this leads to a process of learning a score by heart instead of revealing the 'inner' contents of a piece of music.

It is worth mentioning that novice conductors often use the practical advice, articles, and textbooks of famous conductors in order to improve their skills. Such an approach does not always have positive results as the ideas or thoughts of the famous masters mainly concern a single conductor's process and leaves other, sometimes important, practices and possibilities out. This is why a systematic approach, in accordance with the principles of the 'inner' and 'outer' understanding of conducting, is essential.

G.F. Hegel [3] emphasized in his philosophy that the 'outer' does not contradict the 'inner'—they are always in a state of interaction. This constant relationship between the 'inner' and 'outer' serves as a natural basis for the conductor's professional activity through which real proficiency develops.

As the conductor's artistry directly depends on their inborn abilities, they are able to produce a high level of musical artistry through an alliance of aquired knowledge and physiological qualities. This dependence on inborn abilities for the success of a conductor's training indicates the need to enroll into this discipline only those prospective students who possess well-developed musical and artistic skills.

Conclusions. The peculiarities of orchestral organization and conducting based on particular forms of group performance characterize an orchestra as an object of education. The creation of microsocial environments where members interact constructs a basis for personal

aesthetic education. Consequently, the essence of an orchestra is revealed in its educational and aesthetic tasks. Its members, under the conditions of orchestral performance, direct their artistic inclinations towards the transformation and aesthetic development of reality and the production of cultural values in modern society.

One can claim that the peculiarities of conducting an orchestra lie in the need to pay attention to the age and psychological interest of its members. Through a profound understanding of the peculiarities of the conductor's job and the constant improvement of proficiency, the prospect of a group's successful artistic development is enhanced.

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THE PSYCHOLOGICAL MECHANISMS IN THE DEVELOPMENT OF A HERMENEUTIC PERSPECTIVE AMONG MUSIC TEACHERS

M. TKACH

This article presents the findings of in-depth research into the system of psychological mechanisms involved in the stagal development of a hermeneutic perspective in music teachers' professional vision. The author explores these psychological mechanisms as nonlinear cognitive phenomena, a complex system of personal and professional constructs, by identifying the essence of their 'professional' properties.

Keywords*: psychological mechanisms, professional vision, principles of hermeneutics, personal and professional constructs, music teachers, music pedagogy.*

Definition of the Problem

The rapid development of post-industrial society in the twentieth century and of information technology in science has changed the modes of people's being and has transformed ways of thinking in philosophy, psychology, art, and education. As a result of this 'postmodern sensitivity' in an unstable world, new social and cultural dynamics reveal changes in the ways that modern man perceives the world. This has dramatically affected the intellectual state of society.

In the context of post-classical discourse, the conceptualization of spiritual and visual strategies of scientific cognition, which can be characterized by the "drift of currently dominant post-classical universalism towards universalistic (post-post-modernist) understanding of the world and human nature" [4, p. 21], is an important issue. Implementation of visual concepts in art pedagogy requires the effective training of future music teachers. A teacher's personal vision, with its subjective and proactive personal processes of self-understanding, self-identification, self-actualization, self-construction, and self-realization, becomes ever more important in terms of hermeneutic understanding.

In this context, it is fair to say that hermeneutics can play a very important role in post-classical music pedagogy: "the hermeneutic task is to teach understanding and empathy, which are the main ways to perceive Truth, Good, and Beauty in the humanities" [8, p. 89].

Our previous studies in music found that the trainee music teacher's professional vision is developed as a complex formation reflecting the organic relationship between the universals of pedagogical culture (worldview, artistic vision, and self-conception). It is defined by cognitive, emotional, axiological and behavioural processes in the spiritual and psychological structures of a personality [12]. Therefore, we believe that it is important to identify its psychological mechanisms and outline the ways in which it develops in light of the principles of hermeneutics.

Overview of Recent Studies and Publications

In recent musical and pedagogical studies, foreign and domestic scholars have explored a number of conceptual approaches to the aesthetic, axiological, and spiritual development of the personality and worldview of music teachers, including: "ideological convictions"; (B. Tselkovnikov); "aesthetic ideals and tastes" (G. Padalka); "one's spiritual potential" (O. Oleksyuk); "artistic worldview" (L. Romanova); "artistic outlook" (M. Tkach); "development of empathy" (L. Nadyrova); "humanistic worldview" (M. Klepar); "worldview-based culture" (V. Smikal); "ethno-cultural tolerance" (L. Maykovska); "axiological training" (G. Shcherbakova); "artistic and aesthetic training" (O. Shcholokova); "hermeneutical skills" (D. Lisun); and "the hermeneutic approach in arts higher education" (O. Oleksyuk, M. Tkach, and D. Lisun).

In studying theoretical and methodological principles to resolve this issue, we rely on the research of Ukrainian and foreign scientists, including: psychological ideas about the concept and motivators of personality development (L. Antsiferova, E. Boyko, S. Karpenko, V. Leontiev, S. Rubinstein, T. Titarenko); philosophical hermeneutics (W. Dilthey, M. Heidegger, F. Schleiermacher); humanistic psychology (R. Burns, K. Rogers, A. Maslow); social constructionism (K. Gergen, K. Gergen, R. Harré); culture and art studies (M. Bakhtin, Kagan); pedagogical hermeneutics (I. Sulima); music psychology (L. Bochkarev, B. Teplov); and arts education (O. Oleksyuk, O. Rudnytska, G. Shcherbakova).

J. Kelly's phenomenological theory of personal constructs and P. Halperin's concept of the step-by-step development of mental actions serves as a methodological basis for this research.

The theme for this article has been determined by the importance of this issue, which is as yet underdeveloped in music and pedagogical theory and practice.

The **purpose of this article** is to justify the theoretical concept of a system of psychological mechanisms involved in the stepwise development of the professional vision of trainee music teachers according to hermeneutic principles.

Structure of Presentation

To study this problem, the essence of the concept 'psychological mechanism' is analysed. Since 'mechanism' is rather a technical term, its interpretation and understanding in psychology varies to a certain extent. As a rule, the term 'mechanism' in any field of science is understood as the detailed disclosure of the essence of the subject (phenomenon) being studied. Let us consider the views of some scientists and psychologists on this.

According to S. Rubinstein, a true scientific study of mental processes is "impossible unless the mechanisms are identified and their relationship to a material component is studied in a systematic way" [9, p. 13]. E. Boyko proposes the following indicators in analyzing whether a mental formation is a mechanism:

- Firstly, a mechanism is always associated with a process (phenomenon) and these elements may not be external from each other.
- Secondly, revealing a mechanism of any process (phenomenon) means penetrating into its inner structure and identifying the relationship and interdependence of the parts and the elements of the whole. This enables us to understand and explain its nature, the natural course of its development, and the emergence of certain conditions [2, p. 13]

In his comprehensive research into the nature of psychological mechanisms, V. Leontiev states that "no psychological mechanism is not physiological or a coded incentive state, but rather a decoded factor of such a state reflected in substantive, imaginative, and conceptual terms and concepts" [5 p. 70]. He points to the general nature of psychological mechanisms as demonstrating the relationship between different segments of the mental system and promoting human actions and behaviour. It is "this system, rather than a single psychological mechanism, that is able to deploy and create compensatory opportunities for humans" [5, p. 73-74].

Thus, a psychological mechanism is seen as a relatively stable system that regulates a certain process and directs its development in a way that is shaped by its structure. V. Leontiev notes that "a psychological mechanism is a mental reflection of physiological, physical, social and other objective drivers and patterns of human interaction with the surrounding world" [5, p. 9].

According to L. Antsiferova, the study of psychological mechanisms requires an exploration of the dynamics of one's psychological life. She believes that psychological mechanisms offer ways of remodelling personality, since they are mechanisms of the real or mental transformation of one's relationship to society [1, p. 8].

In recent decades, Ukrainian and foreign researchers have focused on one's life and subjective world. Many scholars (L. Antsiferova, O. Asmolova, F. Vasyliuk, T. Titarenko) hold that one's life-world becomes a means of self-construction as a form of human existence in society, i.e. it is realized in the sphere of one's existence. T. Titarenko notes that "personality has integrity and is self-determined by transforming and building its life world" [11, p. 20].

In Western European postmodern discourse (K. Gergen, R. Harré) nobody determines personality and its potential and personality is not deployed, but built and shaped in the process of human interaction with the outside world and is affected by numerous life contexts and different discursive practices. For example, R. Harré suggests shifting "attention from searching for *I* as essence to methods of *I* development. This emphasizes the 'creation of *I*,' rather than the 'ability of *I*,' as a combination of discursively constructed and contradictory subject positions" [11, p. 178].

According to J. Kelly, an author on the phenomenological theory of personal constructs, personality is seen as a flowing substance subject to endless change that grows by overcoming itself. J. Kelly believes that a personal construct organizes and regulates behaviour, reconstructs the system of its relations, and understands objects in their similarities and differences. This allows a personality to actively explore and construct its world—its "*I* image"— which reflects its life and experiences, compares events, formulates hypotheses, and develops constructs [11, p. 9].

Having chosen this idea as the methodological principle of our research, we hypothesized that the development of a trainee music teacher's hermeneutically informed professional vision would be more effective if we analysed the psychological mechanisms involved and saw it as a complex system of personal and professional constructs founded on the cognitive, emotional, axiological, and behavioural processes within the

spiritual and psychological structures of a personality. We believe that these processes can help music teachers develop consistency and integrity in their knowledge of art and translate them into their understanding of reality (i.e. their attitude, vision, and outlook). They would: develop a perception and understanding of the effects of music in terms of personal and universal values; develop their capacity for self-realization and self-construction through professional activities by understanding and developing empathy for the world and finding their place in this world.

Thus, understanding psychological mechanics (i.e. psychological mechanisms) as nonlinear cognitive phenomena, a complex system of personal and professional constructs, requires us to seek out the essence of 'professional' features, which are analyzed in this regard through hermeneutic understanding.

Because of its anthropological nature, hermeneutics studies the dynamics of personality development—understanding (a central hermeneutical category) combines both internal and external spheres of a person's life. The process of understanding and the result is always unique and these are inherent to each person. According to I. Sulima, the process of understanding is unique to any person and time: no one ever possesses all the information about the context surrounding the object of understanding and its mechanisms of operation [10]. The nonlinearity of this process is typical for human beings because of the infinite multiplicity and diversity of its manifestations; this is reflected in the mechanism of understanding.

We believe that the development of a music teacher's hermenutically informed professional vision largely depends on understanding the nature of the psychological mechanisms of this phenomenon and requires us to outline its step-by-step development. P. Halperin's concept of the step-by-step development of mental actions as a basis for mental processes serves as the methodological foundation for this idea. The nature of this theory allows for its general application, as well as for its specific application in the field of art education as an innovative educational technique and method.

The conceptual justification for this problem and our hypothesis allow us to direct our research from theoretical generalization to specific practical action. With this in mind, let us consider the system of psychological mechanisms involved in the process of developing a trainee music teacher's professional vision based on principles of hermeneutics.

The *first stage* (a stage of cognition) is associated with the detection of psychological mechanisms of cognition in the spiritual and psychological structures of a music teacher's personality. This should be considered in

the context of cognitive activity in music. It is at this stage of cognition that a future teacher 'enters' the music world. This stage describes a hermeneutic circle. M. Heidegger's concept of the hermeneutic circle can be interpreted as a process of "semantic movement of understanding and interpretation" [13]. The process of understanding is based on the laws of hermeneutic logic and the mechanism of the hermeneutic circle. In this mechanism, elements of the cognitive system interact and determine the relationship between the parts and the whole; text and context; theory and experience, etc. Thus, when a person studies the music-world, they first see a syncretic and multilayered musical and pedagogical pattern based on its parts. Starting with a part they learn to interpret this pattern in its entirety. Conversely, holistic thinking and understanding of the musical and pedagogical worlds requires a person to separate out its parts and correlate these parts to the whole. As noted by G. Shcherbakova, this process was defined by M. Kagan as a way of moving from understanding the world to developing a vision through perception and interpretation—cognition is the first step in this [14].

According to O. Oleksyuk, it is extremely important at the stage of cognition to accumulate and update one's active knowledge of art, i.e. to develop one's musical and aesthetic index, including knowledge of: aesthetic categories in music; the expressive possibilities of musical instruments; genres and types of music; types of musical forms; the compositional principles of musical pieces [8, p. 85-86]. The essential point of the cognition stage is to understand the meaning of a musical piece based on an internal-interpersonal dialogue with its author within a broader cultural context. In this regard, O. Rudnytska believes that compassion is the crucial psychological mechanism to such a dialogue since it forms a commonality of attitudes, opinions, and beliefs and contributes to understanding [6, p. 35].

Empathic identification with another person, "a mechanism of emotional resonance" (L. Bochkariov), is an important psychological mechanism that provides a common mode of comprehension and understanding of music in the dialogue between the composer/performer/ listener. Empathy plays a crucial role in this process. A. Rudnytska believes that empathy "is considered to be the most challenging form of the human psyche, the most mysterious human feature that allows one person to penetrate into another person's inner world and contribute to comprehensive emotional empathy with a person's spiritual life" [6, p. 35].

In her research on hermeneutic meaning in arts education, O. Oleksyuk was the first to justify the inclusion of the concept of congeniality in the

context of hermeneutic understanding of art through professional teacher training. Dialogic interpretation of the psychological mechanisms of congeniality is based on M. Bakhtin's ideas of understanding the interaction of distinguishable consciousnesses dialogically. O. Oleksyuk believes that the dialogic interaction of consciousnesses and the ability to 'live' one's emotions are empathetic processes and are an essential requirement for a congenial understanding of music. This interpretation reflects the principle of the exchange of values when congeniality's impact occurs through a feedback mechanism [7].

The interaction of art, teacher, and student, as part of a musical and pedagogical process, appears to be the guiding principle of creative communication in arts education. It is this principle of interaction in the process of engaging with the artworld that helps trainee music teachers to construct a professional hermeneutic vision and an awareness of their own musical and pedagogical goals.

Thus, at the cognitive stage, a music teacher's professional vision is developed according to hermeneutic principles through understanding the psychological mechanisms, such as: 'entry' into the music-world; the principle of the hermeneutic circle; the accumulation and actualization of active art knowledge; an understanding of the meaning of a musical piece through dialogue, empathy, congeniality and other empathetic processes; through interaction between a teacher and a student in a music pedagogy setting.

The *second stage* in the development of this professional hemeneutic vision is associated with the disclosure of psychological mechanisms of emotional and value orientated processes in the spiritual and psychological structures of a personality. Let us describe it as the stage of emotional and valuative understanding and 'axiogenetic evaluation' (S. Karpenko)—the holistic process of development of a music teacher's values. In her study of the psychological mechanisms of the axiogenesis of personality, S. Karpenko concludes that "axiopsychological hermeneutics combined with mechanisms of primary intuitive and emotional perception and secondary phenomenological reflections of one's subjective reality is the relevant method to research axiogenesis and to apply a holistic approach to the understanding and interpretation of axiopsychological phenomena in their interaction with the relevant causal changes observed" [3, p. 12].

In our research into the psychological mechanisms in the development of a professional hermeneutic vision among trainee music teachers, we noted that traditional hermeneutic procedures such as perception, compassion, empathy, utilization, divination, and introspection were essential characteristics of an emotional and sensual personality. These are

considered by W. Dilthey as consistent with the nature of values [15]. It is at this stage of emotional and valuative understanding and assessment where the difficult process involved in the axiogenesis of a personality take place. This is accompanied by the following processes:

- perception and understanding of music phenomena by trainee music teachers according to personal and universal values;
- empathetic engagement with the logic of a text (music) in the context of an internal dialogue with a work of art;
- an emotional appeal to the spiritual and practical experience of the 'other';
- the understanding of a work of art beyond the fundamental elements of life and cognition.

The stage of emotional and valuative understanding and assessment in the process of developing a professional hermeneutic vision is implemented through the system of psychological mechanisms in the context of hermeneutic procedures. These include: one's values and semantic position, which determine one's vision, awareness, and ownership of universal human values; the hermeneutic 'perception of a text' and the ability to interpret its contents emotionally and divine its essence through imagination and intuition; dominance (A. Ukhtomsky), i.e. the dominance of another person as an accurate perception of feelings, personal meaning, and spiritual and practical experience; introspection as internal self-observation and the immersion of a personality into its own inner world.

It is notable that understanding, as a central category of hermeneutics, must also include evaluation. It is this evaluative component that is largely associated with mechanisms of evaluation and self-evaluation, determining it as a process in which the subject is aware of their needs, but is also aware of the ways in which they can satisfy these needs. In the complex axiogenetic processes of a personality, G. Shcherbakova consders that rethinking and transforming the world of musical images rely on mechanisms of self-evaluation, which evolve by shifting from external regulatory controls to internal regulators and values. This shapes the prerequisites for developing the self-concept of a music teacher, i.e. through self-cognition, self-understanding, self-assessment and reflection in the process of learning (M. Kagan) in the world of music pedagogy [13].

K. Rogers, a leading researcher in humanistic psychology, considers this self-concept to be a fundamental element in understanding the personality structure that is formed through the interaction of a subject

with its surrounding world, serving as a mechanism for regulating one's behaviour. As a structured set of ideas about oneself and professional outlook, one's positive self-concept defines the anthropic nature of educational activities.

Constructing a self-concept is at the heart of the *third* (final) *stage* of developing a professional hermeneutic vision. According to our research hypothesis, we consider this to be a personal and professional stage of self-construction where trainee music teachers develop their vision, allowing them to project the knowledge gained through insight and assessment and to further their progress in the world of art. The synthetizing nature of the final stage indicates a 'transformation' of this system of knowledge into a system of values (vision) that accelerates the process of personal and professional self-construction and determines the meanings and strategies of educational activities.

According to J. Kelly, the psychology of personal constructs sees man in the process of constant self-construction, i.e. in the process of reconstructing and reinterpreting reality. In this process, a person is not looking for certainty, but, as noted by T. Titarenko, "seeks to expand systemic constructs to re-interpret their self-concept" [11, p. 184].

At the final stage of personal and professional self-construction, the psychological mechanisms involed in the development of a professional hermeneutic vision among trainee music teachers are associated with behavioural processes born of the spiritual and psychological structures of a personality. Most of these personal and professional constructs result from interaction between the individual meanings of the profession and possess reflexive individual features. They are part of the development of unique experiences and update the human component of one's professional activity in the context of the hermeneutic tradition.

Notably, the psychological mechanisms in the development of trainee music teachers' professional hermeneutic vision and personal and professional self-construction is accompanied by an active accumulation of 'spiritual energy.' O. Oleksyuk believes that a special role in this process is played by "spiritual needs, emotions, will, feelings, intuition, inspiration, and the depths of the sub-consciousness, i.e. the essential spiritual forces that form one's spiritual potential." Accordingly, this spiritual potential is a source for the self-realization of future music teachers. In other words, it is not just a matter of musical thinking, but a creative process driven by factors of "free construction," flashes of creative intuition, inspiration and insight. In this regard, the development of one's capacity for creative self-realization through understanding the

world and oneself has particular methodological value in developing a holistic view of the world [8, p. 84].

Summary

According to the findings presented in this article, we wish to formulate some conclusions on how to optimize the process of music pedagogy in high schools. A comprehensive study of the system of psychological mechanisms involved in the stage-by-stage development of trainee music teacher's professional hermeneutic vision provides an appropriate theoretical and methodological basis for understanding contemporary education, promoting creative dynamism in the process of personality development, and enhancing the acquisition and efficiency of knowledge and future professional activity.

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CHAPTER III

INNOVATIVE TECHNOLOGIES IN PROFESSIONAL ARTS EDUCATION

The Use of F. Busoni's Piano Music Development Method in the Instrumental Performance Training of Future Teachers of Music

L. Bondarenko

This article reveals the essence of instrumental performance for future music teachers and the application of F. Busoni's piano technique methods in this training.

Keywords*: instrumental performance training for a future teacher of music; interpretation of music; methods of F. Busoni's piano technique.*

The Problem

Art pedagogy in Ukraine is seeking to improve the quality of vocational training that students receive through the improvement of teacher training in higher education. The components of professional music teacher training include: instrumental performance; conducting; choral and vocal training; methodology. The professional preparation of students requires: the development of professional competence in a subject; the fulfillment of a student's spiritual potential; and the space for creative expression. Improving these areas requires new approaches, technologies, and innovative methods of training and education. In our opinion, F. Busoni's piano teaching methods fit the bill.

Analysis of recent research and publications indicates the urgency of resolving the issues of instrumental performance training for future teachers of music (O. Abdulin, L. Archazhnikov, Yu. Bay, N. Bill, R. Verkholaz, N. Kashkadamova, Z. Kvasnytsia, V. Krytskiy, N. Mozhaliova, S. Mostova, V. Mutsmakher, O. Oleksiuk, G. Padalka, O. Rudnytska, Ye. Skrypkina, and G. Tsypin).

Goals and objectives. The purpose of this article is to justify the application of F. Busoni's piano technique methods to the instrumental performance training of trainee music teachers.

The essence of instrumental performance training for students in higher education institutions lies in the fact that such training offers an opportunity to master playing a musical instrument while developing a deep theoretical understanding of it. The purpose of this activity is to create an artistic interpretation of a piece of music through its performance. The term interpretation has its roots in Latin and refers to clarification and explanation. In musicology, interpretation is the process by which a text is transformed into sound [6, 215].

The process of interpretation includes the following stages: creation of a prototype through analysis of a music score and comprehension of its conceptual basis; investigating appropriate means for its reproduction; mastering the necessary technical arsenal of performance; the audible realization of an interpretation through performance.

The intellectual, emotional, and volitional spheres of one's personality are combined in this process. The intellectual component is found in its interpretative analysis, the search for relevant information, and the selection of appropriate tools; the emotional component concerns empathy and reflexive processes involved in understanding a piece of music and its contents; the volitional component manages the processes of performance. Instrumental performance training lays the foundation for the future professional activity of music teachers. By learning to engage with musical compositions and developing a personality and artistic expertise students gain the knowledge and experience to attract others to the world of music and its aesthetics and formulate their personal musical culture, which is also a goal for their future professional work [1].

The most important skills developed during this training process, necessary for success in instrumental performance, are:
– analytical skills—being able to engage with the authorial concept of a composition, its architectonics, genre, stylistic framework, and appropriate means of musical expression;
– interpretative skills—constructing an artistic image of a composition through a synthesis of the objective (author's concept) and the subjective (personal engagement) position;
– technical skills—having adequate technical ability (performance technique) to allow for a valid interpretation of a composition;
– reflective/empathic skills—a connection across the triad of 'composer—performer—listener';
– regulatory skills—control over the expresson of the music (skill to perceive it), control over one's personal emotional state, concentration on the main elements of performance [3].

As can be seen, the interpretation of a piano composition requires a sufficient level of performance technique. This technical arsenal includes a range of skills, techniques, and tools such as: control over the sound created; timbre and expressiveness; dynamic scale; articulation; pedaling; capacity for clear expression of the interpretative goals of performance [2]. To achieve this level of technical mastery in piano performance, students should be apprised of the methods for developing piano technique created by F. Busoni.

F. Busoni was an Italian pianist famous for his distinctive and original interpretations and his progressive views on the development of performance technique (these views remain relevant today). He professed a thoughtful attitude towards overcoming technical difficulties rather than a mechanistic one, and attached great importance to psychological factors in learning piano technique. He summed this view up as follows: "not by repeated encounters with difficulties and problems, but through research can their solution be achieved" and "the highest technique is concentrated in the brain" [4, 160].

In his performing and teaching practice, he used the methods of 'technical phasing,' 'technical variants,' and 'technical keys.' F. Busoni believed that any technical problem could be simplified by thorough analysis and adapted to a performer's capabilities. The practical implementation of this idea is found in his method of 'technical phrasing.' This method is used to practise musical passages of similar range and duration. The development of proficiency in performing this passage relies on how we mentally divide and group the sounds. G. Kogan [5] illustrates this method as follows: "let us imagine that it is necessary to pronounce the sounds: ukbukbukbukbukbukb as a tongue-twister… It is clear that during the pronounciation of this chain we would divide it into regular groups as: ukb-ukb-ukb-ukb-ukb… If we group this range in another way, we will get uk-buk-buk-buk-buk-buk… The ease and speed of pronunciation increase significantly." Similarly, this method can be used in playing an instrument (piano) a good example being the use of 'technical phrasing' for passages in the in F. Chopin's Etude Op. 10, No. 3 in C major.

Among the means of developing piano technique, the most significant designed by F. Busoni was the method of 'technical variants' and its related method of 'technical keys.' While working on complicated technical music extracts, he advised the creation of textured variants as additional exercises. This method requires a lot of creative initiative and breaks down the boundaries between theory and practice.

The variants should be extended by the performer to make blanks ('keys') for future management of other compositions. F. Busoni, like F. Liszt, thought that all possible passages could be reduced to a few formulas, 'technical keys,' appropriate to all levels of difficulty in the performance of music. That is why if one has developed proficiency in a set of 'technical keys' and 'technical variants,' one can overcome difficulties when faced with a new piece and sightread it with greater ease. F. Busoni created an original school of piano technique—*Klavierubung* (piano exercise). This is a collection of exercises built on the standard 'formulas' ('keys') of piano technique. At the end of each exercise, there are examples of musical compositons in which each "formula" occurs [5].

 F. Busoni's piano techniques for instrumental performance training provide a universal basis for the teaching of performance technique. They also promote the development of imaginative, analytical, motor, and creative skills; encourages independent learning; provide a methodological basis for future professional activity; and accelerate the study of varied artistic repertoires.

Conclusions

This article reveals the essence of instrumental performance for future teachers of music; the stages of interpretation of a composition and the most important instrumental performance skills are described; the use of F. Busoni's piano technical methods are justified ('technical phasing,' 'technical variants,' 'technical keys') in the instrumental performance training of trainee music teachers.

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MUSICAL SELF-EDUCATION FOR MUSIC TEACHERS IN POSTGRADUATE EDUCATION: PRACTICAL ASPECTS

I. DUBROVINA

Formulation of the Problem

The National Doctrine for the Development of Education in Ukraine outlined the priorities of forming a self-sufficient teacher capable of continuous professional development, adaptation to the modern labor market, and creative self-actualization. This issue is of a paramount importance in the context of the self-education of music teachers in postgraduate education. Global socio-economic changes have led to the development of the concept of lifelong education. The principles of humanism and democracy seek the formation of a coherent and fully developed personality that is able to "live and work under conditions of economic and social reform" [1, 3]. The culture of self improvement, based on continuing education, and the lifelong search for knowledge are urgent problems in andragogy (the study of life-long learning). However, the current period of modernization in postgraduate education is aimed at compliance with international standards. Self-educational activities and their practical aspects remain relevant to this process as does the need to address this issue in the context of the professional growth of music teachers.

Analysis of Recent Research and Publications

The work of L. Archazhnikova, K. Zavalko, Zh. Karamazina, A. Kovaleva, L. Masol, O. Oleksyuk, G. Padalko, O. Rostovskyi, A. Rudnytska, N. Prushkivska, and T. Reyzenkind deals with the professional training of music teachers, as well as theoretical and methodological aspects of their self-education.

The purpose of the article is to show the practical aspects of self-education among music teachers in the system of postgraduate education.

The reform of postgraduate education in Ukraine shows that self-education is one of the main ways of increasing the level of professional training among music teachers. The current system of postgraduate education primarily focuses on the individual needs of a particular individual and their strategy of self-development. The study of problem solving procedures, methods of research, and workshops increases the scientific, theoretical and methodological level of specialists and stimulates their professional and personal growth. This is why adult education is aimed at developing pedagogical conditions for the successful self-education of teachers in the context of their educational work.

Self-education is part of continuing professional self-development and relies on ideas of humanization, professionalism, and educational ICT in pedagogy; it also encourages independent creativity [3]. The new generation of modern music teachers are creative, constantly working to improve themselves, and ready to meet the changing demands of today's world [2].

Twenty-first century society encourages the creative self-development of music teachers. The interconnection of psychological, pedagogical, theoretical and practical knowledge and skills; flexibility in determining educational goals; and the development of an information-rich environment as a space for continuing professional development all promote effective self-education.

A learner-centered approach takes priority in the system of postgraduate education. It reflects a particular attitude towards a teacher as the subject of communication and is the basis for practical education. On the basis of constant and systematic self-education, a music teacher acquires new methodological knowledge and practical skills, develops the skills of self-education, and increases their own level of professional competence.

One of the principles of self-education is creative independence, which develops creativity in the changing models of society and education: "creative independence occurs when a teacher seizes new knowledge, learns new skills, developing himself within an independent learning activity, while ensuring parallel support" [2, 410]. The need for improving educational processes drives the need for constant updating and deepening of professional knowledge, skills and abilities, and the need to practically apply elements of psychology, pedagogy, and experience.

A. Merhut considers self-education to be a subsystem of self-culture, which includes creative professional activities that enhance teachers' professional and general culture, their development of professional qualities, and their capacity to follow their own creative direction [2, 192].

A transition from self-knowledge to self-expression is characteristic of artistic professions. This transition is the essence and goal of self-education. We consider self-education to be a condition for self-actualization and the development of an aptitude for problem solving.

As such, we support the research positions of I. Grabovets, K. Zavalko, A. Kuzminsky, L. Sigayev, O. Chubaruk, and V. Yakovlev. We also believe that the stages of self-education are primarily aimed at the professional implementation of the following priority tasks: to teach teachers to learn independently; to update knowledge; to master the techniques and technologies of self-education in order to create a unique teaching perspective; and to enhance their creativity and make conscious choices in directing their personal development.

The engagement of music teachers in self-education in the system of postgraduate education includes three successive stages:
- − a motivational stage (group and individual educational work with students in an experimental group with a lecturer acting as a tutor) while developing a positive attitude towards self-education;
- − an organizational stage (the development of individual programs for students), based on the updated scientific and methodological support for self-education;
- − an implementation stage (self-education of music teachers while learning art disciplines) in the context of enriching the experience of self-education.

The successive stages of self-education among music teachers seek to develop individual programs of self-education, self-analysis, solving professional problems, and designing one's own perspective. Consistent application of each of these stages of self-education (motivational, diagnostic, productive, analytical, and evaluative) helps a music teacher develop a higher level of professionalism. This also relies on the interaction of educational support. Therefore, the self-education of a music teacher should be seen as a response to the increasing demands of an information-rich society on individual teachers and their teaching skills.

Studying the issue of the self-education of music teachers, in a broad sense, it becomes necessary to substantiate the role and value of self-education to fulfill the spiritual needs of people and to convert a repetitive activity into a creative one. This is facilitated by individual and collective methods of self-education that develop the professional training of music teachers, ensure compliance of their knowledge with domestic and European standards of education, and contribute to the effectiveness of their pedagogical activity.

The practice of organizing and conducting professional teacher training courses for music teachers in the system of postgraduate education shows that to master self-education skills a musician undertakes a creative and exploratory search, selection, and self-analysis of relevant information; updates their knowledge leading to an expansion of their outlook; improves the quality of their professional activities; and engages a conscious process of assimilating new knowledge.

According to the modern understanding of professionalism, desirable personal and professional qualities in a music teacher include: mobility; competitiveness; communicative readiness; possessing artistic and ICT skills; using different pedagogical technologies; methodological literacy; a high level of psychological, pedagogical and professional knowledge and skills; willingness to undertake lifelong learning in various fields of science, education and art; happy to implement innovative models in school classrooms; and an ability to reflect on one's own educational activities [3.136].

Reviewing the process of self-education of music teachers, we can identify certain key elements: the professional and personal motivations and needs of a teacher; the purpose of self-education; perspectives on the processes, content and results of self-education; ways and means of undertaking self-education; and high quality sources of information. Holistic characteristics of self-education include commitment, continuity, independence, professional conditioning, and personal significance. Self-education provides direction for improving one's professional competence according to interest while improving one's professional skills and results. The process of self-education cannot be undertaken without the construction and implementation of individual programs of self-education, in conjunction with a teacher's desire for creative self-development. At the heart of self-education we distinguish personal, professional, psychological, and educational indicators, including: needs, motivation, self-awareness, self-assessment, self-development, self-regulation, and pedagogical reflection. However, the impact of self-education on music teachers can be lessened by certain personal, professional, and social obstacles, including: lack of time; lack of access to information and communication sources; a discrepancy between methods of teacher training and the actual needs of teachers; lack of the necessary conditions for self-education in secondary schools; age; and the rejection of innovative processes.

However, all of these barriers are subjective and are conditioned by the individual characteristics of independent learning activities, motivation, and focus. The analysis of different approaches to the definition of "self-

education" in educational research shows it to be a multifaceted phenomenon and also one of the most difficult types of independent learning activity. To summarize, the main purpose of self-education is the constant creative renewal, development, and improvement of the creative personality of a teacher.

Conclusions

Consideration of the practical aspects of self-education among music teachers defines the orientation of their educational work, strengthens their positional values, and promotes the development of individual programs of self-education in terms of permanent social and economic changes. Self-education should be carried out in the social, humanist, professional, artistic and pedagogical areas of the professional development of music teachers. This will facilitate the integration of acquired knowledge and theoretical positions into practice. It will also deepen social and humanistic knowledge of artistic philosophy, culture, and pedagogy. This will foster the development of artistic and pedagogical skills and knowledge to successfully solve priority issues in professional arts education.

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TRAINING STUDENT MUSICIANS TO WORK WITH MUSICALLY TALENTED CHILDREN AND YOUTH

I. POLUBOYARINA

This article addresses the issue of training student musicians to work with musically gifted children and youth.

Keywords: *technology, professional training, student musicians, musical talent.*

Formulation of the Problem

The professional training of musicians in higher education has proved the necessity to see the educational process as more than just a transfer of information. The role of the teacher is to manage the educational process, with the student as an active subject of training, and help the student develop their musical talent. To achieve this it is necessary to use scientifically and methodologically sound pedagogy.

Analysis of scientific research shows that a technological process always implies a certain sequence of operations according to the necessary means and conditions. The procedural question that technology answers is 'how can it be done?' [1; 2]. Modeling this answer allows the definition of educational purpose (what for?); the selection and construction of educational content (what?); the organization of the educational process (how?); relevant methods and means (with the help of what?); and cooperation between teachers and students (who?) [3; 4; 5].

The aim of the article is to present a methodology for training student musicians to work with musically gifted children and youth in an activity-based approach.

This pedagogical method is realized in the process of teaching the course "The training of students-musicians to work with musically gifted children and youth"—for students of orchestra and performance departments of specialty 025 'Musical arts.' Let us consider it in detail.

The method for training student musicians to work with musically gifted children and youth consists of a:

- *conceptual basis*: reflecting the cooperative relationship between scientific and methodological approaches to understanding musical talent and the common scientific and didactic principles on which it is development is built
- *target component*: the definition of the target and aim of the student;
- *content component*: the selection and development of the content of educational disciplines;
- *procedural component*: the organization of the educational process, the necessary conditions for the effectiveness of pedagogy, the use of various forms, methods and means to develop musical talent, modes and approaches in musical activities;
- *control and result*: analysis of the dynamics of educational activity, including motivation, the achievement of success, professional knowledge and skills, the development of musical talent indicators, the formation of an individual style, and the readiness for musical activity, which define one's ability to reach one's personal and professional summit in music.

The development of student musical talent relies primarily on an 'activity' approach. In this active approach, the gifted student not only uses and copies in detail the correct way to undertake a task, but independently solves the question. In order to achieve this, the teacher needs to plan a situation in which a previously learned approach will feel ineffective or unnatural, and so previously learned material will have to be modified or a completely new approach developed. In this educational approach, a succession of activities gives a student the opportunity to reconsider their skills and knowledge. From this position knowledge is no longer the goal of learning, but becomes a means to shaping individual musical style, and increasing a student's understanding and erudition.

The aim of this approach is to enlighten student teachers as to the peculiarities of working with musically gifted persons. This aim can be realized through the following tasks:

1. Enhance disciplinary content by adding new themes.;
2. Organize teaching to support and help each gifted student.

In accordance with this aim the levels for student knowledge formation are presented below (Table 1).

Table 1: Categories of the aim in the informative sphere

Categories of the aim (according to B. Bloom)	They can interpret the content in the categories of the educational aims.
Reproduction level (knowledge)	They understand the main points of the psychology of talent, musical pedagogics, and musicology. They interpret pathways to the development of musical talent.
Adaptive level (understanding)	They can define the essence of performative, pedagogical, scientific and research activities with musically gifted persons. They can explain the relevant technologies and methods for teaching musically gifted people.
Constructive level (use)	They use the knowledge acquired to resolve performance and pedagogical scenarios under the teacher's supervision. They demonstrate the ability to construct their own notions on the psychology of talent, musical pedagogics, and musicology.
Creative level (analysis)	They analyze scientific literature and point out the main points. They use the knowledge they have acquired in non-standard settings under the teacher's supervision.
Research level (synthesis)	They write essays, articles, coursework on pressing issues in musicology, psychology and pedagogics; they present and summarize the results of research.
Estimation and summation level (estimate)	They estimate the results of performance and pedagogical activity and use the corresponding didactic instruments to work with musically gifted persons.

The special course 'The training of student musicians to work with musically gifted children and youth' is part of the broader educational disciplines of 'Pedagogics' and 'Musical pedagogics.' *The aim* of this special course is to train gifted students in music departments to acquire the relevant theoretical knowledge and practical skills on the subject of musical talent and who can then apply these skills and knowledge when working with musically gifted children and youth. The main *theoretical points* and ideas of the discipline are reviewed through the continuity of

psychological mechanisms, patterns in the natural development of a teacher's professional personality, cognitive activities, and the formation of personal features and musical-aesthetic worldview.

The tasks of the course are as follows:

1. To acquire knowledge on the psychology of talent and musical talent, the individual peculiarities of the manifestation and development of talent during childhood and youth, ways of diagnosing musical ability, and ways of motivating children and students.
2. To acquire specific knowledge on the peculiarities of talented children and youth, the corresponding knowledge and skills to cooperate with them, educational processes, and organize performative, compositional, scientific, and research work.
3. To help students in music departments formulate the skills and habits to apply their theoretical knowledge practically in working with gifted children and youth.
4. To help students in music departments ready themselves for creative musical and pedagogical activities with gifted children and youth.
5. To help music students acquire psychological and pedagogical knowledge for further self-development and self-improvement.

The program consists of the following parts:

Part 1. The notion of musical talent.

Part 2. The organization of educational processes with musically gifted children.

Part 3. The socialization and social orientation of a musically gifted personality. Mechanisms and institutions for socialization. The structure and functions of social directives for a gifted person.

For example, in the topic 'The notion, essence and structure of musical talent' attention is paid to the essence and category analysis of the notion of 'musical talent,' which is viewed as an ensemble of general and musical abilities that are manifested in the peculiarities of music perception, emotion, memorization, and the performance of different types of musical activity at the creative level—the totality of general and special abilities that characterizes the structure of musical talent.

During practical lessons of the special course 'The training of student musicians to work with musically gifted children and youth' students, using the content analysis method, work on different definitions of the notion of 'musical talent.' They try to separate categorical elements that characterize as fully as possible this notion. The final stage is a

comparative analysis of the distinct elements of musical talent and their generalization.

According to the results of analysis, the students need to come to the conclusion that musical talent relates to: the presence of musical abilities and the presence of musicality as the totality of musical abilities, which gives success in the performance of musical activities; contemplative, creative, and intellectual potential; developed emotional sensitivity and desire to perform; motivation; personal qualities like persistence, efficiency etc.; a favourable environment.

The following aspect of the special course is the problem of defining the structural components of musical talent. For example, in the content of Part 1 'The notion of musical talent' we separated out the topic 'The structure of musical talent and its components,' which considers the following questions:

1. Musicality as the core of musical talent.
2. Orientation for musical activities.
3. Intellectual abilities and creativity.
4. Emotion and desire.
5. Biological and social/pedagogical factors in the development of musical talent.

While studying the section 'The organization of educational processes with musically gifted children,' students should aim to understand the principles, methods, forms, and means of teaching musically gifted people. Attention is drawn to the content and structure of educational material in the teaching and learning process and the methods and means of teaching musically gifted children. On this basis, one can highlight the main modes of study: *dogmatic*, *explanatory-illustrative*, *problematic*, *programmed*, *technological,* and *modular*. Knowledge of this classification should help a gifted student to orientate themselves more quickly and choose the correct kind of activity to work with other musically gifted persons.

It should be underlined that the explanatory-illustrative mode of study allows rapid mastery of new material and the development of practical skills. Programmed study provides for the operative control of knowledge mastery and the individualization of study. Problematic study activates the development of a person's creative abilities and teaches methods for scientific cognition. In contrast to problematic study, technological study defines the aims that are formulated through studying, clearly defining the result and favouring a conscious choice in the content of study.

It should be noted that educational content is defined by certain normative documents: teaching plans, educational programs, and manuals

etc. While compiling educational programs for musically gifted children and students, one's planning should be directed by general ways of compiling them: concentric, linear, spiral, and mixed ones.

For example, an educational program for musically gifted children and students can be compiled in a spiral manner. This specifies musical activity through the deepening of knowledge and skills connected to the interpretation of a musical composition, its genre, style, and musical form. During the period of study at a higher education establishment, students learn about polyphonic compositions, larger form compositions (sonatas, variations, concertos etc.), and full-scale suites. During the first year of study, students learn three-voiced fugues by J. Bach, and in later years they learn four- and five-voiced fugues that demand a more developed ear for intonation, a sense of time, and other components of musical talent.

The topics of the special course are enriched by materials, which assist in teaching musically gifted persons using creative methods that are directed towards individualizing the educational program and making it appropriate to the student's capabilities. In the process of studying with musically gifted children, the following education techniques can be used in lessons: discussions, problematic teaching elements, lessons with training elements, didactic games, individual and group lessons, competitions, musical festivals, and the learning of exterior musical repertoires.

It is necessary to point out that while studying the topic 'The interpretation of musical compositions as the main means of developing musical talent,' one can devise methods and approaches to teach the interpretation of musical compositions. Students see creative interpretation as an effective means of developing musical talent, involving reading and understanding a composition and reading and developing an individual concept for its performance. This type of interpretation combines elements of life and scientific modes of thinking, including abstraction and concretization. A creative reflection on any real object by a composer or artist (a painter, sculptor, dramatist, architect etc.) allows its interpretation in the everyday sense. In the process of turning the abstract score of a composer into an audible performance, creative and scientific types of interpretation come into play. Similar to scientific modes of cognition, creative interpretation correlates the system of notes to possible variations—all of these are limited by the author's score. From the point of view of musicology, interpretation is considered to be a version of a musical composition realized through its performance, revealing the content of music through the technical means of performance. The process of interpretation allows for an individual approach to and an active

relationship with the music, as well as the influence of the performer's own creative ideas. Interpretation is a form of creative communication by a subject (I), structured in the sphere of performance-time and with 'another-inside-onself' (the author of the musical composition).

Musical cognition is tightly connected to the development of the ability to analyze, synthesize, and define relations. The ability to interpret implies the ability to independently and reasonably understand musical compositions of different genres, styles, and directions. Performative actions are considered to be inseparably connected to mental actions. Musical activity is impossible without emotional performance and creativity. In order to master the interpretation of musical compositions, it is necessary to have knowledge of the general laws of music, the peculiarities of musical development, the principles of building musical structure, and the features of harmonious and melodious vocalization.

In particular, the topic 'The diagnostics of musical talent: stages and methods' is devoted to getting acquainted with diagnostic instruments like: the social questionnaire on classical music perception by M.V. Karasyova; the method of defining the development level of musical abilities, musical intellect and musicality by D.K. Kirnarska, K. Seashore, and G. Ving; the musical ability profile by N. Gordon; the concert anxiety level test by L.L. Bochkaryov; the method of studying psychological adaptation to a concert performance situation by V.I. Petrushin; the method of studying the intellectual activity level of the 'Creative field' by D.B. Bogoyavlenska; the method of diagnosing abilities under the conditions of musical performance by E.F. Zeer and G.A. Karpova; the method of studying a musician-performer's abilities by G.S. Tarasova; the psychological tests of H. Eysenck and R. Amthauer; the progressive matrices by J. Raven; and the questionnaire by G. Gardner. During their practical lessons, musically gifted students learn how to use diagnostic instruments by checking the development of: their musicality; their intellectual and creative abilities; their emotion and desire; and their readiness to engage in musical and creative activities.

The effectiveness of professional training of students in music departments depends greatly on the pedagogy used. Students on the course 'Musical arts' analyze the various forms that educational processes take, such as: lecture-discussion; seminar-discussion; individual lesson; individual and group lesson; and lessons with training elements.

In the process of following the special course, we sought the maximum involvement of stuents in mastering the theoretical material. The consolidation of each topic took place during practical lessons where the following teaching methods were used: 1) discussions; 2) writing essays

on the development of musical talent, self-actualization, and self-improvement; 3) reports; 4) roleplay of problematic situations during pedagogical practice.

While following the special course, students were offered different seminar forms: seminar-conversation; seminar-discussion; seminar-research; and seminar-practice. In order to master the educational material better during seminar-discussions, example forms of lessons were given. Also, during the special course, the method of imitation and roleplaying (I.V. Garvasuk) was used. The imitation method mimics the concrete activity of pupils, parents, and teachers in an educational setting. With the help of roleplays they investigated behavior and performance. Firstly, they analyzed a particular situation, which was followed by an independent analysis of problem solving.

While studying the topic 'Technologies and methods for teaching musically gifted children,' the students were presented with the following questions: 1. What kind of methods for teaching musically gifted children can you offer? 2. What is the specificity of the development of musical talent in the process of interpreting a musical composition? 3. What kind of special features of competitions and festivals can you define? 4. What is the correlation between the notions of 'musical talent' and 'individual style of performance'? 5. Can we say that individual style of musical performance is an indicator of the level of musical talent? 6. How do you think one needs to organize student's independent work on developing musical talent?

In order to realize the results component of the methodology, we worked with an expert group of experienced university teachers (5 people) and developed diagnostic instruments to investigate the knowledge, skills, and habits of the students. These allowed us to monitor the achievements of each student.

This way, the methodology for training student musicians to work with musically gifted children and youth is oriented towards a didactic use of scientific knowledge, methodological approaches, and common scientific and didactic principles on the analysis and organization of professional training, including teaching innovations, and is focused on ensuring success in the teaching activities of music students.

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INNOVATION IN MASTER'S STUDENT TEACHING ASSISTANT PRACTICE

A. RASTRYGINA

This article considers the planning and delivery of a professional module in teaching assistant practice as an essential component of educational and vocational training programs for master's students in music. The main objectives in the innovative and creative development of master's student in music are given. This practice facilitates personal and professional growth, self-development, and self-realization.

Keywords: *teaching assistant practice, practice orientated approach, professional and creative activities, professional module, professional competence, self-development and self-realization.*

In the changing cultural paradigm of modern arts education, the investigation of specialist cognitive and creative skills and the training that future music teachers receive at graduate level should help them to: master relevant competencies; engage in personal and professional self-realization; develop a positive attitude towards professional self-improvement and to creative self-realization through multifaceted musical and educational activities.

Engagement with art requires a 'co-creative' personality, aesthetic responsiveness, and a desire to comprehend artistic value. Artistic imagery is used to reconstruct art's meaning in one's mind and this is how art performs its primary task and unlocks the creative potential of a person. The possession of such potential is one of the most important requirements for a modern professional musician in order to align with the standards of contemporary European society.

The training of a modern music teachers should meet European standards and should help in the acquisition of: a personal and professional level; a capacity for self-development and self-realization; the ability to apply the knowledge acquired during professional training in professional environments. This last aspect, in our opinion, requires improvement. We believe that innovative approaches in the planning of practice orientated

components in the training of postgraduate music students should be developed and take into account professional requirements in defining the meaningful content of such quasi-professional practical activities.

Our position on the application of a creative and active approach in the planning and delivery of teaching assistant practice and, in particular, the fulfillment of the requirements of a professional module in the practice orientated training of music teachers is set out in this article.

The completion of a master's degree envisages a student developing: erudition; fundamental scientific knowledge; methodological competence; competence in modern information technologies; methodological competence in the acquisition, analysis, storage, and use of scientific, artistic, and aesthetic information; and a capacity for fruitful scientific research and practical pedagogical activity in a university setting.

The professional program of education in a master's degree focuses on two roughly equal compoonents: educational and scientific research. The scientific research component envisages the development of a student's reseach culture relevant to their professional specialism—in particular, developing the abilities and professional personality suitable for successful scientific research and the acquisition of an appropriate system of value reference points and knowledge [3,119].

The educational component needs to provide in-depth professional training of an innovative character to help students gain relevant experience in using and reproducing the results of practical activities with the aim of solving professional and creative tasks in the field of art. Improving the content of practice orientated educational and vocational training of postgraduate music teachers is the focus of our research within the framework of the 'Viva, Masters!' project [4].

The practical training of students should be a compulsory component of educational and vocational programs at any qualification level and is regulated by specific provisions concerning the practice of students at higher education institutions in Ukraine. Teaching assistant practice is primarily related to the identification of a future teacher of arts disciplines and their consequent progress in the development of an 'I-concept,' a transformation in self-perception, and the capacity for self-appraisal.

It is during this this period that undergraduate students test their subjective experience of self-regulation in pedagogic interaction and realistically estimate the possibilities and requirements of professional activity. This allows them to correlate their capabilities to the requirements of self-development and personal and professional growth at university teacher level.

The traditional system of practical training for master's students of

music in higher education institutions has certain positive elements. However, there are some drawbacks, including its inflexibility and the strict limits on the number of academic hours allocated in curricula, which do not allow for responsive adjustment of the educational process to alter the nature and scope of practical training.

It is generally held that the existing state educational standards reflect the general requirements for specialist training, while the requirements relating to the specifics and level of professional training are provided by a higher education institution. This is why it is necessary to take into account the specifics of a future career of a a music teacher and to plan the practical part of their professional training and the actualization of their creative potential as a means to effective self-development and personal and vocational self-realization.

The theoretical substantiation and development of this project took place in accordance with the components of the current educational and vocational master's program. Firstly, this project focused on designing non-standard situations and expanding the practical boundaries of student activity. In this way it aimed develop skills of: independent critical thinking; self-development; self-actualization; and independent decision making.

The development of these characteristics occurs through mastery of professional competencies. The results of mastering these professional competencies are tested through analysis of student actions, with the aim of further improvement and through monitoring student achievement in professional training (academic concerts, public presentations, etc.). The students gain professional experience through practical activity, which at present is the main educational tool of art departments; through such activities students are offered the possibility of developing the vocational competencies required for successful professional activitity [4, 26].

Communicating with active teachers in revelant subject areas one-to-one throughout the training period is a feature of the successful vocational education of future professional musicians. This offers the possibility of observing the professional activity of an experienced teacher—long-term observation and evaluation of this professional activity gives future music teachers an opportunity to compare it to their own work.

Students, by means of observation, analysis, and reflection on their own learning, develop the ability to challenge their own expectations, stereotypes, and attitudes. This opens up new opportunities for self-development and self-expression through professional and creative activity.

During term-time, as envisaged in the curriculum for teaching assistant

practice, a future music teacher must: become ready for the independent development of their own identity; be able to divine an individual trajectory of professional self-expression; be able to organize their own activity in a university setting; and be able to generate independent creative activity. The development of personal and practical experience allows a student to come to a unique understanding of themselves as an arts specialist.

In our opinion, it is the period of teaching assistant practice in which future professional musicians have the chance to test the extent of their personal readiness to implement the professional competencies and personal qualities they have developed through following the master's program of study. While working as a university teacher, they have the opportunity to eliminate the gap between theoretical study and practice and overcome the disconnect between specialist academic knowledge and professional practice. Based on the specifics of the profession, the practical component of vocational training also takes place in a context that engages a student's capacity for self-expression and creativity.

In accordance with requirements of the Bologna Declaration, which encourages the use of modular education, the planning of the teaching assistant practice component involves the division of the's program content into thematic blocks (modules). The professional module, as part of the general module of teaching assistant practice for music teachers, consists of four blocks (organizational, professional, pedagogical, psychological) and each module is not just a didactic unit, but also a sequence of types of activity with clearly formulated tasks [5, 40].

The complexity and specificity of the content of the professional module lies in the non-linearity and many-sidedness of the professional competencies that future music teachers must possess to achieve success in the field of music pedagogy. Moreover, in interpreting the concept of 'competence,' we agree with V. Baydenko [1, 17] who considers the ability to implement the acquired competence in practical activity to be key. The professional competence that a future master of music must possess according to the characteristics of a specialist at this level are connected to the student's performance of various types of musical activity; the level of competence developed by each student acts as the criterion for the evaluation of their teaching assistant practice.

As noted above, the professional module of teaching assistant practice requires a succession of reflections on musical and pedagogic activity, with defined objectives requiring resolution through practice. Professional competence is acquired through study of general, professional,

psychological, pedagogical and other subjects taught in the department of arts.

The delivery of classes in these aspects envisages the use of distinct forms, methods, and means of education that stimulate the educational and cognitive engagement of a trainee and the development of their independence and creativity, which acts as an important foundation for their artistic and creative self-expression and self-realization.

Accordingly, we have identified six thematic modules:

Content Module I: 'Musical education.' This includes: the methodology of musical and pedagogic research; methods of teaching music disciplines in higher education; methods of musical development. These envisage the development of basic competence in the theoretical, methodological, scientific, and pedagogic principles of teaching professional disciplines at universities; professional competence in cultivating musical culture in school children; the improvement of musical and pedagogic skills gained during pedagogic practice in elementary and secondary schools; the comprehension of their future professional activities from a scientific point of view.

Content Module II: 'Vocal and choral disciplines.' This deals with solving a number of professional tasks of theoretical importance (methodology of music and pedagogic research); methodological aspects (methods of teaching conducting, methods of teaching solo singing, methods of teaching basic instrument playing); practical aspects (choral class, choral arrangements, computer arrangement, vocal ensemble, school song repertoire); as well as tasks undertaken in individual classes on choral conducting, voice training, and solo singing training.

In the process of mastering Content Module II: 'Vocal and choral disciplines,' alongside Content modules III: 'Musical and theoretical disciplines,' IV: 'Instrumental discipline,' V: 'Stage performance and composer performance,' special professional subjects are put together and tasks related to the deepening of professional competence are resolved. This creates the conditions for future music teachers to develop musical and pedagogical competence as a systemic factor in the development of their own pedagogic culture, including professionally significant personal qualities such as artistry, stage culture, emotional and imaginative thinking, improvisation, creative self-expression, reflectivity, and also the formation of performative competence, which is crucial to the professional activities of a future music teacher and determines the capacity of a future specialist for artistic, interpretative, self-creative, planning, and representational activities.

Module VI: 'Extracurricular activities in the specialty.' This envisages the preparation of a creative project in the chosen specialization and its public presentation, followed by discussion and evaluation by faculty members on the student's work with choral, vocal, and instrumental groups or soloists. These activities create the conditions for future music teachers to develop the capacity for professional and creative self-expression and self-realization.

Conclusions

Teaching assistant practice, being one of the most important phases of practice orientated specialist training, in accordance with the demands of the Bologna Declaration, requires the use of creative and active approaches in planning and delivery.

We have implemented a project, called 'Viva Masters!,' that we hope will provide innovation and improvement in teaching assistant practice. It was created according to the requirements of the professional training module for postgraduate music students and is based on the use of: interdisciplinary connections; teaching through action in quasi-professional practical activities; productive work in small groups and individual sessions with junior students; the development of an individual trajectory of professional and creative self-development. This is dependent on the musical tastes of each undergraduate student, which forms a basis for their self-expression and self-realization in professional and creative activity.

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Project Activity for Trainee Music and Choreography Teachers and its Career Guidance Function

O. Rebrova

Rapid changes in the educational policy of Ukraine have been caused by its gradual adaptation to the European cultural and educational environment. Art education engages with the complex spiritual stratum of a society's socio-cultural environment. Phenomena studied in art education are sometimes difficult to detect. Meanwhile, studies seeking to enhance the spiritual development of the individual are regulated by organizational and methodological systems. Given the complexity of the phenomena found in the spiritual sphere, organizational and methodological systems created for their study are often open and flexible—they often take into consideration normative requirements, stochastic phenomena, and synergistic processes in their construction (I. Pryhozhyn, H. Khaken). The study of these synergies realizes the social and educational laws of self-development and seeks to interpret the complex dynamics of spiritual and energetic phenomena in art and diverse cultural processes, including the role of art in secondary education. This is characterized by universal constituents (in method, theory, and contents) and unique components.

A range of scientific methodological approaches are available the principles of which take into account the factor of spiritual influence on a person. The most important and traditionally used methodological perspectives are culturological, axiological, individual and creative. The theoretical component of this field deals with the selection of educational material in accordance with a program's requirements. The methodological component covers pedagogical conditions, methods used at different stages, and diverse techniques. Pedagogical conditions, as specially created circumstances and specially designed situations (O. Rudnytska), perform a regulatory role over the artistic and creative development of participants in the educational process. The scientific approach chosen along with the guiding principles of the pedagogical situation determine the choice of methods. The logic of their application is

often phasal, although conditions intentionally supported by an experimental or pedagogical mode may be implemented.

The organizational component can be considered unique to art in secondary education and is conditioned by a number of factors including:

- − A reduction in the training time available for art lessons leading to a search for innovative organizational forms for the artistic and aesthetic development of pupils.
- − A tendency towards the integration of art disciplines, drawing on the synthesis previously existing in art; a process that has been periodically implemented in certain historical and cultural setting since the emergence of art in ancient times;
- − The dynamic development of pupils' needs for extracurricular artistic and creative activity; the openness of the extracurricular layer of education for mastering various artforms, including music and choreography.
- − The strong potential of project technologies that are flexible, mobile, and established according to the content and objectives of education, which represent an alternative form of teaching music and choreography contrary to the established system.

Organizational approaches and methodologies for teaching art are quite diverse. Secondary school also has an artistic component and is regulated by various organizational forms of teaching art. As such, the training of music and choreography teachers should focus on the diversity of organizational forms, their innovative potential and socio-cultural and educational functions; we can also include the function of career guidance in secondary education.

There has recently been a steady trend towards reducing the time of teaching art in the curricula of schools, colleges, and universities—finding an optimal organizational and methodological system is an urgent problem.

The most thorough studies have sought to construct and develop organizational and methodological systems for education. The work of O. Yeremenko, N. Seheda, T. Stratan-Artyshkova, and T.V. Fedoryshyn has justified the inclusion of organizational and methodological systems in the training of teachers. In the work of N. Popovych, the organizational and methodological system presented covers all stages of professional training and, in particular, the period after training. O. Lobova constructs her system on the teaching of music to students. More sophisticated systems cover the formation of complex events and phenomena, including: the

spiritual potential of future teachers (O. Oleksiuk, M. Tkach); professional development (V. Orlov); and artistic culture (O. Scholokova).

Meanwhile, such systems also include innovative activities in art pedagogy. These include: projective technologies (V. Bespalko, I. Vidt); a teacher's projective activity; and projective culture (Yu. Veselova, I. Kolesnikova, V. Chenobytov). *The objective of this article* is to analyze projective (project-focused) activity as a pedagogical attribute of organizational and methodological systems in art education.

The mastering of teaching methods in art disciplines, as well as in other subjects, often takes place under conditions of professional contradiction: between the basic, recognized requirements for teaching methods, which are traditional, stereotypical and represent the requirements of study in the classroom; and the realities that objectively arise in the sphere of art in its wider socio-cultural environment, to which pupils and students sometimes incline. Removing this contradiction comes about through combining basic, traditional, and innovative approaches in the development of the professional experience of music and choreography teachers. Their professional competencies should include: the ability to apply the elements of 'virtual aesthetics' in the artistic education of pupils and organizational flexibility and mobility in creating alternative forms of teaching art in secondary schools. The formation of these competencies comes about through mastering projective methodologies.

Recently, the term 'project' has been used widely in different spheres of human activity, but it is pedagogy where project methodology has acquired a subjective value through its correspondent subjective approach. The development of a subjective approach in psycho-pedagogical theory allows for the consideration of project activities from a new perspective— that of conscious activity, characterized by a certain type of activity, reflexivity, the determination of actions, voluntary organization, and the regulation of behavior (B.H. Ananiev, K.A. Abulhanova-Slavska, L.I. Antsiferova, Ye.V. Bondarevska, A.V. Brushlynskyi, and L.S. Vygotsky). The transition from a traditional to a subjective teaching model, which leads to an improvement in the quality of education, provides conditions for maximum expression and the development of project-focused pedagogy. The subjective approach in teaching should be considered a methodological basis for the professional training of future teachers [4, p. 158].

We wish to draw attention to the fact that project methodologies have a career-guidance function, which is brought about by involving pupils in artistic and creative amateur performances during their studies; this has an

enormous impact on personality development. Participants in such a project are subject to unusual conditions: they are members of creative teams that are united by a common artistic idea and they have a goal and series of tasks, which they jointly discuss. After completing a project, pupils find themselves better orientated to working on further projects. The motivation derived from this process is not based on getting a good grade or other educational achievement, but from finding pleasure and excitement in the creative process and its outcomes.

In general, project activity involves two of the most important aspects of training and educational activity: creativity (I.Vidt [1]) and autonomy. Based on this, it appears appropriate to apply project methodology in constructing an organizational and methodical system for the training of art teachers who will teach children in primary and secondary education. That is, project methodologies can compensate for the lack of time available to train student teachers to work in kindergartens and settings of informal education (studios, clubs, etc.). In order to do this, it is advisable that one should combine standard educational methods and the productive social and cultural activities of students, so as to incorporate their life experience. In organizational terms, this will make it possible to carry out projects in both classroom and extracurricular settings—such projects may already be being independently carried out by students. For example, within an extracurricular educational program, the project 'Childrens holidays' could be undertaken. This could include a number of events throughout the year dedicated to holidays that are traditionally celebrated in day nurseries and schools: 'Teacher's Day,' 'Harvest Festival,' 'St. Nicholas' Day,' 'Christmas,' 'Mother's Day,' 'Spring Festival' and so on. The project should be designed according to the age of the children. It is possible to involve pre-school children in such events and to hold these events in nurseries. In this case, it is important to coordinate these activities with the musical director of the institution in which it is being held so as to involve the children fully [3].

Creativity is vitally important to project methodologies—celebrations like those mentioned above and extra-curricular events related to them are held each year according to the school calendar. School celebrations, as extracurricular activities, have a set of objectives and relevant content, but they can not simply be duplicated every year and require updating.

Future teachers of music and choreography often start their pedagogical activity while studying in high school. Typically, their educational practice is related to teaching performing arts to children and is aimed at achieving concrete results: giving a concert, choreographing a dance, preparing for a competition and so on. This practice lies outside

methodological constraints and formal teaching plans, which has both positive and negative consequences. A positive consequence is that students are able to act more freely, independently, and responsibly and a future teacher is effectively socialized to the practice of education, which also enhances a student's career-orientation. Students often enter university to study and do not have the opportunity to realize their creative potential in performance activities because of the absence of pre-university training. As a result, they often do not complete performing arts training courses successfully. Project methodologies offer alternatives methods of achieving creative self-realization through performance.

Negative consequences include: students are working outside formal teaching practice and do not receive systematic methodological knowledge; the absence of objective assessment hinders students in developing professional understanding; the educational activities utilized generally do not encourage students to master new practices and ways of work.

At the faculty of Music and Choreography of the South Ukrainian National Pedagogical University: K.D. Ushynsky (Odessa), this problem is solved by providing conditions for students to undertake creative projects with the aim of: improving teaching skills; broadening their artistic and pedagogical outlook; mastering research methods and new technologies; and learning to choose and combine appropriate teaching and research methods.

In the course, particular attention is paid to the world's artistic culture (WAC), including the specific module 'School course: WAC and methods of its teaching.' Students undertake teaching practice starting in the fourth year and the methodological and technological competence of those having degrees in music and choreography is developed through practice. Students are encouraged to choose a project topic in their integrated art course—the aim is to optimize the artistic and aesthetic education of students. The project is 'open' so that other teachers and administrators are welcome to observe its activities and offer advice. This increases the sense of responsibility of the student, the quality of the training, and the feeling of being part of a team.

Project activity is understood as an innovative way of developing competency and the necessary knowledge, mobility, and efficiency in the implementation of creative ideas. Project targets revolve around enriching the student's: artistic outlook; scientific and research activity; freedom and creativity; and relevant practical skills. The project methods in our study used a participatory approach [2] and encouraged organizational independence. In addition, these activities allowed students to develop an

awareness of the correspondence between artistic, illustrative, and theoretical material and the stated goals and objectives, as well as the ability to select appropriate methods. These methods included the following principles:

- integration of arts;
- use of modern information technologies and media;
- independence of authors in elaborating a project scenario;
- engaging pupils in creative activity;
- aligning project plans with the extracurricular artistic and aesthetic work of a school.

Project methods can be self-sufficient and unrelated to previous learning material; they can also be connected to an educational programme. To achieve the desired result, the teacher should: teach children to think independently; define and solve problems using different fields of knowledge and methods; and be able to predict possible results and consequences of different solutions. These are the primary goals of any educational project. We also view student project activity as a means to develop professional creative independence, mobility, and targeted competency in teaching practice. Such a project is both a method of cognition and a method of organizing the cognition of pupils and students. It can be seen as a method for: learning large topic areas, which involve the integration of diverse knowledge; concluding a lesson; stimulating creative work; and optimizing research skills and creative independence. The skills and abilities of project activity are developed gradually and three stages can be distinguished in this process.

The first stage is to explain to students the essence of project activity. This is the stage of equipping students with relevant theory and ideas on its practical application. At this stage, we offer students the opportunity to carry out some 'mini' projects within the curriculum. Examples of such projects included co-taught lessons given together with a musician, a director, a music student, and a teacher of fine arts. The mini projects used generally met broader programme requirements, while also reflecting novel and creative approaches, independently investigated and chosen by the student. At this stage, students needed some help from other teachers and educators. The themes of the spring and autumn semesters ended with co-taught lessons and had the titles: 'The Art of Autumn' and 'Nature in Anticipation of Spring.' Students had to find and develop their own artistic and illustrative material, use appropriate natural materials, prepare children for participation in the project, and design their own scenarios. Students were assisted in choosing the methodology, setting the project's

goals and objectives, and deciding on the technology to be used. Thus, at this stage, students gain first skills of project activity. They prepare their mini project in advance and have to be well-oriented with their programme material before designing an appropriate project [3, p.286].

The second stage extends the methodological and technological arsenal available to the student in the development of their project. For this purpose, a programme topic is chosen. The topic is chosen with guidance and the student is then given the task of creatively elaborating the theme in novel and interesting ways and using varied technological and methodological tools. This process engages the student's research activity and they gain experience in creating a methodological and technological base for their project. At this stage of our experiment our students followed the programme 'Language of Art,' within which they gained knowledge and experience of innovative methods and technology. In the project 'Language of Architecture,' students prepared a co-taught lesson and chose a mixed form of lesson: lesson-lecture; co-taught lesson; lesson-demonstration; or lesson-excursion. The objective of the lesson was to investigate the expressive means used in architecture, as an art form, and compare its distinctive features with other art forms. The strategic goal here was to develop pupils' artistic perception of the built environment. Students decided that the following tasks needed to be completed:

1. Introducing pupils to the basic features of the language, forms, and artistic imagery of architecture.
2. Develop ideas on the connection between architecture and people's lives, including social, economic, and natural factors, and the aesthetic principles that existed in various historical epochs.
3. Develop an artistic perspective through investigating and developing skills of perception in relation to architecture [3, p.287].

In this project, students made extensive use of information technology and the Internet—children had to find some architectural examples and examine their means of expression. They then had to link these historical buildings with the everyday life and culture of a nation. Students prepared basic tables to compare Romanesque and Gothic styles using the Internet to help search for information. Additionally, they used video and DVDs— for example they used a DVD of the best Ukrainian architecture. During the lessons, students used music and highlighted its relationship to temple architecture. It was important to use methods that made use of the children's life experiences. The children talked about their impressions from visiting buildings such as temples and theaters in Odessa and other cities.

The third stage was fully creative and independent. Students directed the project for children of various ages. For example, for the project 'Celebration of Christmas' students created their own script, allocated roles, rehearsed the children, and found and presented interesting artistic and informative material on the history of Christmas celebrations around the world. The main result for us was that the process of working within the project really increased student motivation in undertaking pedagogical activity—they were impressed by the level of interest that the children showed and the project was a good platform for developing collaborative participation between pupils and student teachers.

The fourth stage involved assessment and reflection. Since the project activity was a product of creative self-guided activity, assessment was not only undertaken by the instructor, but also by the student. To further improve the quality of project activity, it was important for the trainee to evaluate what succeeded, what failed, what needed correction, and what would make the project more effective and interesting. Self-assessment is an important part of student evaluation and helps encourage self-esteem and success. It is also is an important part of creative self-realization and professional development. The creative performance was mainly done by schoolchildren in this project, but its development, organization, and delivery was all down to the trainee teacher.

Project-style activity has become more and more topical in education; it can be seen as innovative, an alternative to formal classroom study, and as offering alternative and creative forms of self-realization and development through performance. As such, it should be mobile, flexible, and unfettered by methodological constraints and traditional stereotypes. Such project activity acts as a creative laboratory for the student, supported with guidance and advice.

Project activity, in education, has the potential to be innovative and flexible. It allows the implementation of creative ideas with the aim of encouraging artistic perspectives, scientific and research activity, creative freedom, and the development of relevant skills. It should be part of the organizational and methodological system for training future music and dance teachers who will work in the field of secondary education.

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CREATIVE AND PERFORMATIVE FEATURES OF MUSIC TEACHER TRAINING

T. STRATAN-ARTYSHKOVA

This article describes creative and performative training for future music teachers. The definitions of 'creativity' and 'performance' are analyzed, as these constitute the essential content of this training. The importance of compositional and performative activities in the spiritual, creative, and personal development of future teachers is emphasized.

Keywords: *creative and performative training, creativity, songwriting, performance activity, spiritual and creative personality.*

Definition of the Problem

At the currently accelerated pace and rhythm of scientific and technical progress, the issue of personal creativity retains a special significance. Society needs more than just conscientious performers; it needs creative professionals who are able to use their creativity in developing the creative capabilities of their students.

Creativity has increasingly become an important feature in different areas of training and various professional specialties, including the teaching of music. Guidance on creativity in music pedagogy is necessary because the creative development of students is a key issue for schools. In this regard, multifaceted creative and performative activity requires a teacher of music to use their education, erudition, and intelligence. They also need to develop a mature outlook, make education a truly creative process that can unleash unique, individual, spiritual, and creative potential, and realize this potential in students through diverse musical and educational activities.

Analysis of the creative and performative training of future music teachers may help address the above challenges in higher education—these are part of a continuous and complex dynamic system that encourages the improvement and development of professionally significant personal qualities, the acquisition of professional competencies, and, most importantly, aims at the formation of a socially active,

competent, spiritual, and creative personality with a distinct professional orientation that is capable of self-expression and self-realization through professional activity.

Analysis of the Scientific Sources

I. Bekh emphasizes that the development of a creative personality is an important task. This formulation highlights creativity, which is at the spiritual apex, the value of life, the expression of social rights, and the genuine freedom and emancipation of the individual [1].

Generally in the scientific literature 'creativity' is interpreted as a purposeful activity, which generates something qualitatively new that has never existed before; this is characterized by uniqueness, originality, and social and historical originality. The result of this is the 'opening' (creation, invention) of something: new, unknown, and appropriate to the requirements of the time; in accord with the existing wealth of culture and creative and artistic values; and which displays the artistry of the individual and stimulates interest in knowledge, culture, and art. Creation is associated with purposeful human activity, which creates qualitatively new material and spiritual values. One feels a sense of dissatisfaction in using the terms 'something' and 'anything' when describing the products of this process of creation (L. Levchuk). These concepts feel incompatible with a scientific definition and their use suggests something accidental, rejecting the idea of creativity as purposeful activity. During this activity a person tries to obtain concrete results and a new product.

The psychology of creativity explores the psychological 'mechanism' of creative acts and considers it an activity with the end result of producing new material and spiritual values. Being an inherently cultural and historical phenomenon, creativity has a psychological aspect. Through creativity humans assert themselves as distinct dynamically personalities. Understanding the self-expression of such individuals, defined as the driving force of mankind by E. Ilyin in 'The psychology of art, creativity and talent' [2, 7], is an important task of philosophy, psychology, and pedagogy.

Through an analysis of scientific sources, one can distinguish the characteristics of personal/self-identity that are manifested through art, which provides a natural means of self-expression, as described in the folling theoretical examples: freedom is a basic condition for self-actualization and is the responsibility of the individual (J. Sartre); the idea of a morally autonomous individual, striving for self-realization and characterized by their intrinsic properties, such as creativity, initiative,

independence (P. Blonsky); faith in one's own creative power; the revelation of one's hidden reserves of creativity (A. Makarenko); a desire to test one's own abilities (S. Rubinstein); one's 'personality' as the subject of intellectual, emotional, and volitional transformations (A. Petrovsky); individual self-fulfillment as a condition and purpose of social development (A. Asmolov); the harmony of 'heart and mind' as a specifically human property (V. Sukhomlinsky); a conscious, purposeful process that discloses and objectifies essential individual powers through various social activities (G. Kogan); the phenomenon of culture; the active fulfillment of the general industrious potential formed during socialization (training and education) of the individual (M. Nedashkivska); the process (and result) of a person's life as the objectification of complex individual abilities leading to the transformation of the individual (V. Doniy, G. Nesen, L. Sokhan, I. Yermakov etc.); a conscious, purposeful process of disclosure and implementation of personal powers in diverse activities; the ability to build relationships with other people (A. Chaplygin); the establishment of one's unique personality, the implementation of individual values, the achievement of conscious purposes, and the development of one's abilities through individual interaction with the external world (O. Vitkovska); socially meaningful substantive reality as a criterion for self-identity (D. Leontiev); individual contribution to social production by the way of participation and support of the individual according to current social trends and conditions (K. Abulkhanova-Slavska).

There is no doubt that these characteristics show up in the creative and performative activity of teachers of music. I. Kevishas writes that self-expression, in creativity, is one of the most effective means of expanding opportunities for the establishment and development of individual freedom [4, 146] and opens up a direct path to subjectivity. From this position, the creative and performative activity of music teachers forms a basis for their creative realization, self-expression, self-actualization, and development of self/identity. Focusing on the development of a creative personality in the process of mastering various types of creative activity, teachers and musicians point to the importance of feedback and mentorship leading to: successful personal development and the development of creative individuality (G. Padalka, O. Otych); the fulfillment of personal creative ability (O. Rostovsky); the development of a personal artistic and pedagogical style (V. Orlov); emotionally rich self-expression (O. Oleksyuk, A. Rudnytska); the development of identity, inner depth, and versatility (V. Kryzhko, I. Mamaeva).

The Purpose and Objectives of this Article

To describe the relevant features in the creative and performative training of future teachers of music, in particular, focusing on the concepts of 'creativity' and 'performance'; to distinguish the activity of songwriting as an innovative part of such training, during which the authorial ability of a future teacher of music is formed.

Creativity, according to the aesthetic laws of beauty, is a universal form of artistic activity and art is at the core of it. Creative activity has personal and educational significance for future teachers of music and this activity involves the integration of: aesthetic and artistic criticism; art; and professional pedagogical knowledge and its application in practice.

During the process of creative and performative activity, the personal creativity of the student is engaged. This acts as both a subjective and an objective determinant of creativity, developed and tailored according to the features and conditions of this activity and gradually reaching its own spiritual zenith. This is why it is important to find ways of opening up the creative potential of future teachers—to awaken their creative potential and implement it through self-expression. It is possible to accomplish this through composition as a means of materializing creative self-realization and self-expression. A focus on songwriting changes the role of the teacher, who is no longer just a performer (instrumentalist, vocalist, conductor). It reinforces their role as a composer and creator; develops their potential for creative thinking; and drives a desire for self-improvement, the development of professional skills, and the desire to perform and publish.

The basis of this musical system lies in the triad 'composer-performer-listener.' Musical activity varies in content, material, and creative form, but it remains a concrete way of expressing creativity through composition, performance, and its reception by an audience.

A musical composition can be compared to a living organism—from its genesis (conception and artistic idea of the composer) to its independent, objective existence (interpretation, comprehension, critical judgment, assessment)—it is an integrated information system. The main objective of a composer is to transmit a subject to the audience's perception in a process of co-creation. This co-creation is a kind of dialogic communication where one understands the other as oneself and experiences the 'spirit' of a musical composition. In the space of artistic culture there are meanings—'eidos' (V. Bychkov, O. Losev)—that come into deep contact with one's inner, human world, touching on one's spiritual and creative potential. This artistic principle has a semantic

openness that engages the co-author and author and can be characterized by its capacity for individual interpretation. The multiplicity of creative interpretations and individual reactions in the processes of perceiving and cognizing art enables the semantic definition of a work through perception and co-creation. Ukrainian teachers and musicians (O. Oleksyuk, O. Rudnytska etc.) are of a similar opinion. They note that a subject of artistic and dialogic interaction uses its own personal, intellectual, and emotional experience in artistic perception to enter into the imaginative world of a composition, understand its ideological context, and construct its own interpretation [5; 6].

The personality of a future teacher of music is developed, created, and applied in and through their artistic interpretation. O. Oleksyuk suggests that this issue should be study from a hermeneutic standpoint. Regarding the formation of a capacity for creative self-realization among students of musical specializations in universities, she emphasizes the creative self-realization of future professional musician through an interpretive process that encompasses the achievement of individual goals—from nascent ideas to their implementation through performance. O. Oleksyuk further suggests that the spiritual potential of a musician's personality is the source of self-actualization [5].

Musical performance, as a complex creative process, is not the primary field of artist creativity; rather this is co-creation, which is not just about an author/composer's creativity. This reflects the distinguishing features of creativity and performance, combined in a creative process that contains distinct elements of its own creativity: in the process of creative activity, the composer undertakes performative and artistic creativity. In this process, the formation of creativity and its implementation is a single, indivisible, interdependent and complementary phenomenon—the performative principle is always the basis of compositional creativity to some extent and the compositional principle is the foundation of performative creativity. The actions of both composer and performer grow from the same root—in previous millennia, these two roles comprised a single entity and therefore necessarily included the same components; the only structural difference between a composer and performer lies in differences in their resepective talents (I. Kinarska). The 'Formula of executive talent' was defined by M. Rimsky-Korsakov in the following terms: "musical talent is, certainly, at least a small compositional talent plus a great peformative endowment." A composer's musical talent includes performative talent, while songwriting abilities show up in the process of creating music (composition, improvisation). The all-encompassing nature of musical talent includes components suited to both

composition and performance and these are most fully disclosed in a combination of the composer and performer—very often, both these components manifest themselves equally brightly (T. Bondarenko).

Musical performance is undoubtedly part of the creative process and creativity involves the establishment of new forms and cannot exist without performance. The concept of "creative and performative training of future teachers of music" is significant and innovative being based not only on the ability to perceive, perform, and interpret musical compositions (instrumental, vocal, choral), but it also provides an opportunity for self-creation and to be an author and performer at the same time. That is why, in creative and performative activity, such kinds of creativity, like composition and improvisation acquire special importance. T. Bondarenko, I. Grinchuk, N. Huralnyk and others distinguish their role and meaning in the formation of a creative person; emphasize their importance for the development of a complex of musical abilities and musical and creative thinking; and increase efficiency in learning and developing the skills and abilities necessary for musicians and music teachers.

In the structure of creative and performing activity composers and performing activity can be treated separately. The optimum value of this activity is achieved when a composer and a performer 'join' together and the composer becomes the interpreter of their own music. They also perform an important role in the 'composer-performer-listener (audience)' matrix.

The way of the 'composer' lies in the triad of interacting and interdependent concepts—'perception-performance-creation'—in their logical sequence. This triad suggests a complex relationship based on artistic interpretation and the ability to creatively interpret the meaning of artistic work, where "direct feelings pass into the aesthetic, spiritual, and ethical representation of the subject as the value of understanding the world and self-knowledge of one's own individual essence" [6, 98].

The efficiency of compositional and performative activity is not restricted to copying a finished performative interpretation of a particular work, which reduces such activity to an implementation of stereotypical actions according to a particular model and the stable performance of repetitive tasks and exercises. In this regard, it is necessary to enrich the process of artistic knowledge to stimulate original personal expressions and reactions among students, creating the conditions for their experimentation and self-expression and fulfilling their need to feel themselves to be an author, creator, artist, and director. This is why in the process of composing and performing, the desire of students to master

these arts should be a priority. Teachers should seek to form the professional competence of students in: voice; instrumental practice; music theory; practical teaching; and research. Doing this develops the creative ability of students and their personal and spiritual values. Growing confidence in their creative abilities and a desire for self-development and self-improvement appear.

Regardless of whether future teachers develop as composers or performers, or achieve a high level of concert and performative capability, the use of songwriting and other performative activities will help them to evolve rapidly and creatively in their professional activity.

Involvement in the processes of composing and performing allows students to find their own places, roles, and relevance. Through collective processes of group investigation, interaction, co-involvement, and mutual assistance (including both students and teachers) fundamental changes occur in the personal values of students.

Conclusions

Theoretical analysis of the features of the creative and performative training of future teachers of music discloses the concepts of 'creativity' and 'performance' and helps identify their unique and common characteristics. It also *distinguishes* composing and performing as important components of the creative and performative training of future teachers, which are closely linked to professional artistic disciplines (music performance, vocal/choral practice, practical teaching, research). In the processes of composing and performing, the personal creative potential of the music teacher and universally important personal qualities are revealed. This ensures a greater likelihood of success, productivity, relevance, and adaptability among future professionals in different creative fields and careers.

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THE STIMULATION AND ACCELERATION OF VOCAL TEACHING AMONG YOUNGER SCHOOLCHILDREN (ORGANIZATION, COURSE, AND RESULTS OF A PEDAGOGICAL EXPERIMENT)

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Ths paper presents a new method for developing the basic vocal abilities of pupils at grades I-III. The research method used a natural pedagogic experiment, highlighted the effectiveness of this new method for teaching music, and and offered a positive answer to the question: does changing the teaching method improve qualitative results in the vocal and musical development of children?

Keywords: *The child's voice, music education, natural pedagogical experiment, heuristic method of singing, academic education.*

Training and developing the vocal talents and voice of the child is an important task in music education. The aim of this research, based primarily on a natural pedagogical experiment, was to improve music teaching through the use of a new teaching method—the heuristical singing method—to develop the features of children's voices during early-years education. This research has empirically verified that the teaching of elements of proper singing in junior grades must focus on the acquisition of knowledge and skills through creative activity. It is proposed here that the musical development and education of a child, with their active participation in the pedagogical process, stimulates and accelerates the development of their vocal capabilities; it is also proposed that the heuristic singing method is the most effective way of developing the basic vocal skills and musical abilities of students in grades I-III.

This research was preceded by two other studies—an initial study and a pilot study. These studies were longitudinal and cross-sectional and constituted a 'natural pedagogical experiment.' They included a total of 1,010 randomly selected students in grades I-III from 18 primary schools

in the dstricts of Katowice and Bielsko. The experiment lasted for one school year—from September to June. The study involved 150 students in grades I-III from primary schools in Jastrzębie Zdrój. The selection of control and experimental classes was made at random. The results were subjected to statistical analysis. During the experiment, measurements were made at the beginning of the experiment, in its middle, and after its completion. The initial and final research results were used for statistical calculation. This experiment was carried out according to Millowski's 'one difference canon.' This involved the heuristic method of singing, which was introduced in teaching the experimental class groups. The aim of the experiment was to find answers to the following questions:

1. How and to what extent can a music teacher stimulate and accelerate the proper functioning of the vocal apparatus of the child?
2. Does the use of the heuristic method of singing during music lessons accelerate the development of children's vocal capabilities and musical talent?
3. How strong is the relationship between the evolution of basic elements of vocal technique, like breath, scale, intonation, diction, sense of rhythm, and the age of the child?

Both the experimental class group and the control class group had two music lessons a week. The experimental group lessons were conducted by music teacher/specialists with many years of work experience behind them. Students in the experimental and the control class groups had the opportunity of participating in the same forms of extra-curricular activities and the student body was drawn from the same neighborhood. The following tests were applied to the results: a shortened version of H. D. Wing's musical intelligence test and M. Choynowski's BIS test (Brief Intelligence Scale). The didactic measurement of vocal features takes into account: vocal scale; breath capacity; purity of intonation; and accuracy of diction. In addition, M. Stambak's studies on rhythm were taken into account.

The research verified the hypothesis that the active participation of the child in their musical education stimulates and accelerates their vocal development. The results were subjected to quantitative and qualitative analysis and were presented in the form of the correlation coefficient according to the formula:

$$x^2 = \frac{(no - nt)^2}{nt}$$

The strength of the relational contingency factor was calculated. The following formula for Fisher's Student's t-test was used:

$$t = \frac{\bar{d}}{\sqrt{\dfrac{\sum dt^2 - n\bar{d}^2}{n(n-1)}}}$$

As well as the standard deviation formula:

$$Sd = \sqrt{\dfrac{\sum dt^2 - n\bar{d}^2}{n(n-1)}}$$

The mean, mode, median, percentage distribution, and standard deviation were all analyzed.

This research allowed the empirical verification of the thesis and demonstrated that the process of teaching elements of proper singing to early-years classes encourages the acquisition and assimilation of knowledge and skills through creative activity.

The heuristic method of singing is based on general didactic methods and only some of its assumptions were used in the experiment. The heuristic method of teaching is a method of 'searching': heuresis comes from the Greek and means 'finding' and 'exploring.' From the perspective of music teaching, the essence of the method lies in organizing the teaching process during the lesson and consists mainly of encouraging students in their independent search for vocal solutions and in developing independence and self-reliance in their undertaking of creative tasks. Students used 'heuristic thinking' through their individual search for answers to musical tasks. The basic kinds of vocal activity involved included free musical expression, with or without texts. The creative process consists of several stages. In the first stage, the student identifies the musical task, engages with a music stimulus in its original form, and in reconstructing it adds movement and gestures. In the second stage, the student is driven by their own musicality and some of the musical elements of the overall 'pattern' according to their ideas, e.g. they add their own rhythm to the tune.

The third stage exercises the musical imagination of the child. The music stimulus or pattern inspires the multidirectional creative activity of the student and they express musical ideas entirely detached from the pattern provided by the music teacher. For vocal works, fragments of specific pieces of music, illustrational music, various melodic motifs,

natural sounds, and verbal terms all act as inspirations. The most important part of this method is the active participation of a student in the process of making music by means of their voice, and not the final result. During the composition of music, the child is playing and becoming acquainted with elementary principles of singing. The conventional symbolism of writing the melodic line and rhythm introduced in class enables the recording of student 'compositions,' from which the teacher may determine at which creative stage a student is. This structured teaching process triggers vocal expression in a student and improves their confidence in their vocal capabilities. The use of the 'heuristic method of singing' in the lesson downplays the vocal shortcomings of children in terms of respiration, phonation, diction, and vocal range, and helps to develop these properties. The assumptions of this method do not exceed the requirements of the program for grades I-III. The aim of this approach is to stimulate the bodily processes of children, that is, the natural properties of body and voice.

This experiment highlights that the stimulation and acceleration of a student's vocal capabilities largely depends on the teaching methods used.

A comparison of the results obtained in the experimental and control classes shows a difference in student progress in developing vocal capabilities. The results are shown in Table 1. 23 students in the experimental class and 20 students in the control group achieved a large amount of success.

Table 1: Development of vocal capabilities in experimental and control teams—final testing

Distribution of standard deviation	results in numbers and percentages											
	%	Number	%	Number	%	Number	%	Number	%	Number	%	Number
Very Great progres (very good)	40	10	24	6	20	51	24	6	32.	8	32	8
Progress (good)	16	4	.16	4	44	11	16	4	20	5	24	6
Moderate progress (sufficient)	28	7	52	13	24	6	56	14	44	11	24	6
Regress (insuf-ficient)	16	4	8	8	12	3	4	1	4	1	20	5

Progress was made in the experimental groups by 20 students and by 14 students in the control classes. Moderate progress was made by 24 students in the experimental groups and by 33 students in the control groups. 8 students in both the control and experimental groups made no progress. It should be noted, however, that these 8 students in the experimental group included 4 students of class I b, 3 students of class II b, and 1 student of class III b. The control group included 2 students of class I c, 1 student of class II c, and 5 students of class III c. It can be assumed, therefore, that these deficiencies can be made up by students in later classes. Apparently, it was too short a timeframe using this new method to remove errors in singing.

Fig. 1. Graphical distribution of didactic measurement and standard deviation of students in class I c (control) in the final research—normal distribution 1—the empirical dimensions (empirical line); Fig. 2. distribution of educational measurement; Fig. 3. distribution of standard deviation d $+/-$Sd; Fig. 4. average of the measurements' difference d= -15.

In order to better illustrate the results of the tested classes, they are presented graphically using the t-test (attached Figures 1-6). When reading the figure, it is clear that each is typical. The distribution curve is in the shape of the letter 'j.' Measurements at the extreme poles occur most frequently and the number of measurements that are at the opposite pole decrease the closer one gets to the pole.

The distribution of the standard deviation shows that the largest number of students lies within 1 standard deviation. These calculations confirm the effectiveness of the heuristic method of singing as a classroom methodology. In the experimental groups of I b and II b, the average vocal range increased by a major-third upwards; in class III b this shift was only a second. The average scale in the control classes remained unchanged. Standard breathing in both control and experiment groups increased: class I c by 100 cm^3; class II c by 200 cm^3; and in class III c by 100 cm^3. In the experimental groups, standard breathing in all classes increased by 200 cm^3.

The accuracy of diction in the experimental classes increased: in class I b by two points and in II and III by three points. In the control classes diction increased: in I c by one point and in II and III by two points. The intonation in the experimental classes increased: in class I b by two points; in class II b by four points; and in class III b by three points. In the control classes intonation increased: in I and II c by one point and in class III c by two points. Test results for a rhythm test showed an improvement in the experimental groups of I and III b having improved by two points and in

class II b by one point; in the control classes children improved their results in class I c by one point while in class II c results remained unchanged and in class III c the average increased by two points. Calculation of the average, median, and mode highlighted the greater development of musical abilities of students in the experimental groups. This study also showed the extent to which the source of natural sounds and the perception of illustrative music could serve as teaching material. It also showed the influence of musical creation on the development of the musical and vocal abilities of children between seven and nine years old. The teacher can promote and accelerate the proper functioning of the vocal apparatus of a child, but the stimulation and acceleration of thei vocal capabilities largely depend on the chosen teaching method and the approach of the student. The effectiveness of the heuristic method of singing lies in its impact on the musical and vocal skills of younger pupils.

Educational value lies in the development of an ever higher standard of musical performance—the dveopment of a child's vocal performance helps improve their self-esteem and development of musical interests, and encourages pro-musical behavior.

These research results show the need to introduce changes, including the use of the heuristic method of singing, in the training of music teachers in university courses in terms of the vocal development of children.