Individual Spirituality in Post-nonclassical Arts Education

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Edited by

Olga Oleksiuk

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PREAMBLE

At the dawn of the third millennium, society, science, and culture as a whole have entered a post-nonclassical era, marking the latest stage in the development of scientific knowledge and bringing radical change to the structure, ideals, and norms of research. Post-nonclassical rationality, which developed as a logical movement in the history of science—moving from classicism to non-classicism and on to "post-nonclassics as a new type of rationality" (V. Stiopin)—establishes fundamentally different values, goals, and spiritual orientations. It highlights interdisciplinary and problem-oriented forms of research, the objects of which become the system and are characterized by openness and self-development.

The unexpected complexity and multifactorality of a constantly changing world reality, and the impossibility of describing this phenomenon within classical theories with their linear ideas of development and self-development, have contributed to the emergence of nonlinear thinking, which generates a special cluster of events and ideas (synergism). This has dramatically affected the intellectual state of society, including all spheres of sociocultural life and, in particular, education and upbringing. As evidenced by recent developments in scientific thought and the establishment of a new system of values within a period of transition, the separation of new methodological principles of post-nonclassical didactics—homeostatism, hierarchy, nonlinearity, instability, dynamism, and openness, etc.—stipulate a need for a substantial rethink of pedagogical theory and practice in terms of the philosophical, ontological, methodological implications of the new post-nonclassical system of knowledge.

At the present moment of this transition to a new paradigm—the post-nonclassical—the role of education is becoming ever more actualized, being the leading culture-making sphere of human beings and society and utilizing the intellectual, informational, and design resources of mankind. In post-nonclassical science the dominant object of research is the complex of self-evolving human-dimensional systems. In contrast to classical and nonclassical science, post-nonclassics presupposes the idea that knowledge is no longer focused solely on reflecting reality. It (knowledge) becomes essentially human and this determines the integration of both its subject and object. A characteristic feature of post-

nonclassical science is that it is aimed at the transmission and reproduction not only of ready-made knowledge, but also of the patterns of culture that form the post-nonclassical worldview and the outlook of the individual within this period of transition.

In recent years in Ukraine, which has chosen the path of closer European integration for social development, significant changes have arisen. The country is becoming increasingly open to the world, and, in such an environment, a person who has a sufficient level of motivation and sense of responsibility, both for their own destiny and for the fate of the state and the world, comes to the fore. This is due to the reorientation of society towards human development, the personal qualities and values involved in learning about the world, and its association with the strengthening of the spiritual and ideological aspect of pedagogical thought, which correlates with the provisions of post-nonclassical pedagogy. This is now being updated in scientific discourse.

Professional artistic education in Ukraine as a system-creating factor of the modern cultural policy of the state is one of the priorities of a strategy for the spiritual and ideological development of specialists in social reality. At present, higher artistic education functions as a synergy of various technologies and forms of information processing into personal professional knowledge in the context of nonlinear dialogue/polylogue. In this nexus, the formation of a new model of post-nonclassical knowledge, via the comprehensive multidisciplinarity of both the arts and artistic education, becomes of particular importance in the system of professional artistic education. This requires a thorough philosophical understanding of the essence of the arts, their uniqueness and individuality, the general archetypal images that unite humanity, and the development of relevant theoretical concepts and innovative technologies for the training of future music and art specialists in post-nonclassical realities.

This volume is a collective work bringing together Ukrainian researchers in the field of arts education. It presents one of the stages in understanding this new pedagogical reality, which is based on the prioritization of the person, comprehending musical values, and creating new values through creative activity that are capable of active inclusion both in the global dynamics of civilization and in the spiritual energy and creativity of national culture. The text is presented in sections so as to preserve the logic of this complex study, including: the theoretical and methodological comprehension of cultural, anthropological, axiological, phenomenological, hermeneutic, and synergistic principles in the formation of personal spirituality by means of music; and the discovery of the dominant spiritual factors in art, expanding the horizon of spiritual and

ideological issues in the content of artistic education, presenting the results of the introduction of scientific research into the musical and pedagogical processes of higher education, and outlining the heuristic perspectives of the new methodological principles of post-nonclassical didactics.

The volume, which has a role to play in the scientific reflection of new trends, will be useful to researchers, educationalists, students, postgraduates, postdoctoral students, and all those who are interested in the modern processes involved in the development of artistic education and who are looking for new pathways for the cultural development of Ukraine, in the context of identifying the value matrix of post-nonclassical culture.

Olga Oleksiuk,
Doctor of Sciences in Pedagogy, Professor,
Head of the Department of Musicology and Music Education at the
Institute of Arts of Borys Grinchenko Kyiv University, Ukraine

CHAPTER I

INDIVIDUAL SPIRITUALITY
IN THE CULTURAL SPACE
OF THE THIRD MILLENNIUM

Strategies of Contemporary General Arts Education

O. Komarovska

Arts education in the Ukraine is a ramified system structured around age and a vertical institutional hierarchy (preschool, general, out-of-school education, including specialized forms that offer a primary link to professional training; as well as professional arts education, which covers the training of artists, historians and art theoreticians, and educators for all of the aforementioned educational components). Cultural institutions (theatres, philharmonics, museums, libraries etc.) are also engaged in educational activities and spontaneous actions (street vernissages, concerts etc.) are growing in influence [1].

Every link of this chain realizes its own content and tasks through the pedagogical organization of the cognition of works and phenomena of various art forms and through art creativity by the subjects of education.

Each link is a dynamic component that covers artistic events in social life generally and in every educational institution, and, secondly, reflects artistic events in human relations that are fixed in spiritual and material constants (creative products that are different in their forms of presentation). As such, a single *art-educational environment* in society is being created [3].

Here we shall consider in detail some peculiarities of arts education for children and young people.

It is obvious that the greatest part of this age group is involved in general arts education and out-of-school art-aesthetic education (such as music, theatre, choreography teams, painting clubs, and artistic clubs). These spheres interact, for they have a common subject and systemic impact. However, children of different ages are involved (or not) in out-of-school education according to their wishes, inclinations, and capabilities. In contrast, general arts education, in the school system, encompasses everyone and is compulsory.

The potential of arts education and its realization

Why do we more often speak about arts education in a broad sense, rather than about teaching children different art forms? Such a tendency is driven by changes in the contemporary arts education space. Each year, schoolchildren are bombarded with more and more information. This hampers the development of a person's emotional sphere; narrows and limits their artistic preferences; makes aesthetic tastes and needs hypertrophic; and constricts the development of critical thinking, which is of special importance in the arts field. Being influenced by this information, a child is not able (or has not enough time) to experience and think through this information sufficiently, and as a result, is unable to adequately evaluate it. Furthermore, there is also the way in which information passes into a child's consciousness, transforming them into a passive consumer. As a rule, such an impact is characteristic of 'aggressive' information, which carries the risk of personal and spiritual damage to the child who has not yet asserted themself as a fully-formed personality. This leads to the child losing their subjectivity.

This means that having artistic content and disciplines in school and involving children in artistic activity stimulates a *need for creative self-expression and self-realization.* The main thing is to form *ability* in these processes. Teachers should always keep sight of this orienting point. An educator needs to flexibly correct and expedite the involvement of students in certain forms of activity during lessons and out-of-class studies, then analyze the content of this activity, revealing and developing various art capabilities. It is important for educators not to lag behind the changing realities of the artistic-educational space, and to orient themselves to art-informational flows and their students' preferences. Such preferences are extremely dynamic, draw on external influences, and react to newly appearing names, works, and existential forms of art. However, they simultaneously make the children's interests narrow. Children focus on specific things they like and often refuse to interact with all the rest that is unknown and unusual. That is why educators should from time to time rethink the scientific vector of the mechanisms of realizing arts education. For this reason, the most important feature of arts education, which defines its content, is a symbiosis of the *personal-upbringing* and *educational* work of general arts education. It is very important for educators to fully comprehend this principle concerning children at different ages.

What is the core of art education's potential?

Undeniably, the answer to this is found in the uniqueness of art as a form of human consciousness, and therefore in the universality of arts education in the educational system, namely:

- Art is a special means of understanding the world that uses artistic images as thinking units—this is recognized as an axiom; the creation of an artistic image is a dialogic process the basis of which is the human trait of inner dialogue [2]; this process motivates people to enter dialogic communication in different forms [3]. Every art work is a system of various information types encoded by an artist and embodied in artistic imagery [8, pp 85-91]; besides which, every recipient decodes and selects from an image-information complex the things they feel an inclination towards and, through this information, they acquire the possibility of entering other informative spheres.
- An artist, in works of any kind and genre, individually and imaginatively 'reads' and 'transforms' all these themes, ideas, and stories that human beings are interested in. In such a way, each artwork has an impact on the cognitive processes of a person outside of that art. A well known example is that of the philosopher who draws parallels between art as a form of human consciousness and various other activities of human life: science, which studies the world (art as cognition); education (art's worldview function); communication (art as a means of communication) etc. However, art does not replace these forms and designs each of them according to specific linguistic methods (Yu. Borev et al.). In other words, art provides an imaginary model of the world: through experience and individual 'transformation' of the known from any segment of life, human beings gain experience and knowledge of the world and acquire new values.
- Art cognition is universal: it infatuates a person, involves all their cognitive processes in penetrating into the sense of artworks (that is, it triggers all parts of the human psyche: emotions, perceptions, feelings, fantasies, imaginations, associations, attention, memory, will, movements, understanding, and intellect etc.).
- An artwork always and foremost appeals to one's human artistic empathy and reflection; under the correct organization (and self-organization) of a person's communication with art, artworks force a person to identify themselves with other personages, to live

emotionally and acquire the deepest senses available in art; it is the development of artistic empathy and the reflection of a recipient that immediately determine the impact of an artwork on the inner world, on the creation of personal values, and, finally, on spiritual development.
-   Being based on a personal experiencing of the sensations set in an artwork, only art is capable of provoking catharsis in a person; we should also bare in mind the research of M. Mamardashvili who said that art's impact on a person is strongest when this person experiences the happiness of discovery and the joy of emotional commotion [4]. On the basis of this, a person forms a need for rethinking and for life transformation by artistic means.

A concrete mechanism for the potential realization of arts education for children is through their involvement in different forms of artistic activity. Traditional forms of these activities include looking at art, practical creative activities, and gaining knowledge on art.

The balance of forms of artistic activity in art lessons

In primary school (children from 6 to 10 years), the priority is to provide practical and creative activities for children and develop their perception of artistic works based on their practical submersion in art (with the development of ability in the practical creation of artistic images). For students of ages 10-11 and up to 14 years, it is important to emphasize the deep acquisition of skills in perception and analysis (interpreting) of artistic work, which is built up through experience in practical and creative activity.

Over time (from the age of 14 years onwards), the importance of forms of activity becomes more balanced and attention to knowledge acquisition increases. However, thanks to experience in perception and creative skills, knowledge appears not as a result of memorizing information, but as a reflection of one's own aesthetic experience.

The way children experience the contents of works of art is deepeneded through *perception as a basis of art cognition.* However, a teacher should take into account that there should be a period of preparation for children before they are encouraged to perceive works of art. This is because the perception of art is not just an immediate moment of contact with art (contemplation, listening). Aesthetic perception *necessarily* covers pre-communicative (preparatory) and post-communicative stages. At this last stage, a specially organized reflection by students on the works of

art, and their impressions, is carried out. The most efficient way of preparing for this act of perceiving is through the fulfilment of various practical artistic tasks at both the pre-communicative and post-communicative stages. The principle and inalienable element of preparing to communicate with art, especially where primary school students and younger teenagers are concerned, is the creation of a corresponding *situation of art perception.* The creation of such a situation depends on many circumstances: the interior design of the premises used; the various attributes and requisites related to the imagery of the art; relationships among the children during lessons, etc. Art psychology has shown that during immediate contact with art, human beings feel the impact not only of the work, but also of the audience's manner of perception.

Through experiencing the multifaceted content and training of the emotional sphere, art cognition saturates the efficiency of all the modes of education around which educational work with students of different ages is traditionally organized: national and patriotic; moral; civic; environmental; physical; and intellectual. In such a way, educational work becomes a **pivot for integrative personality formation.**

We should underline here that the complex processes of contemporary life of the country require particular attention to the contradictory problems of the *civic* and the *national-patriotic education* of students, in the solving of which art is essential. Again, such a solution can be made possible if art lessons arouse empathy in the students, by involving them in reflecting on the content of art as well as self-reflection. Possibilities for this are available in all the topics of the standard educational courses, but specifically those that are directly linked to Ukrainian art phenomena.

Art education is an instrument that realizes its educational potential through the artistic-educational space of general institutions of education, the subjects of which dialogically communicate through various structural-content components, such as:

- lessons of the artistic-aesthetic cycle (music and painting);
- art-based children's activity during out-of-school and leisure time;
- thinking through aestheticization (experiencing knowledge in other disciplines);
- the organization of non-artistic activity in out-of-class time according to the laws of artistic dramaturgy.

In the activity of the art teacher, the following principle is engaged: *teach—educate/educating by art—teach art.*

During the teaching of various forms of art, the art teacher forms different performance skills, which are peculiar to each particular form of artistic creativity (instrumental and vocal choral music-making; acting skills; skills for musical and stage improvisation; experiments with oils, lines, forms etc.). Children study to divine the sensations incorporated into art.

As such, the teacher, educating by using art and teaching art, has to know several forms of art and artistic creativity, which form the basis of the methods of managing artistic creativity in children.

In addition to lessons specifically in music and visual arts, integrative education has been widely put into practice. In other words, the teacher is faced witht the task of helping students develop multi-artistic mental representations and skills. This goal can be achieved by an educator who has reached a high level of multi-artistic preparedness and mastered the methods of multi-artistic development of children at different ages. Multi-artistry is an important orientation point of education, because it optimizes the formation of students' integrated worldview.

The vector of competence in art education

What is the emphasis on competence (the competency approach) in art education?

First and foremost, the vector of competency is determined by the needs of society and the person who is a subject in the creation of their culture. As recent philosophical research has shown (I. Ziaziun, M. Kyiashchenko, L. Levchuk et al.), and as the author of this text has argued [8, pp 79-84], understanding the 'creative personality' requires the recognition of the possibility of realizing the full natural potential of a person. The way in which a person directs their efforts becomes a process of aesthetic education. As has been stated above, it is art education that most effectively 'trains' the sensuous sphere of people. In other words, increasing attention to art education in all branches of education is unavoidable.

Thus, the **competency vector of art education is always based on a realization of the educational potential of art in itself.**

Let us think about competency in art education. This is not something absolutely new to Ukrainian education. The main ideas around competency were highlighted in the General Education Standards (2011). Since 2000, a system of subject competencies for the educational branch of art has been developed. This system covers different types of integration of art and the creativity of students. Firstly, it covers the competencies that a person

should acquire in every separate line of artistic creativity (music, visual arts etc.); secondly, it covers competencies that a person acquires through the combination of various forms of artistic creativity—artistic competencies that intersect other subject areas [5]. The acquisition of such competencies is based on the inner links between different art forms and is manifested at different levels—thematic; definitional; instrumental/technological; and organizational. Since the beginning of the new millennium, another type of integration in art education—a metasubject (interbranch) type—has been theoretically rethought. This type aims at broadening the limits of art education and increasing its influence on integral personality formation— on the development of a person's capabilities in different spheres of life and work. In philosophical research, the notion of the 'aestheticization' of thinking (M. Mamardashvili), and of life (M. Kyiashchenko), has become topical. In pedagogical research, the search for methodological bases for the aestheticization of the educational space through art becomes increasingly urgent once students master the content of different educational subjects [6].

Rethinking educational content in the contemporary sociocultural situation is reflected in the processes of defining new educational standards, such as the New Ukrainian School [7]. This search corresponds to a broader European tendency and has become embedded in the orientation of the educational process on student mastery of a set of key (basic) competencies. These competencies touch upon: language and culture; mathematical competency and competency in the natural sciences; technical and technological competency; environmental competency; informational and communicative competencies; civic and social competencies; management skills and financial literacy; other important personal qualities like innovativeness and creativity; a capability for life-long learning; critical skills and consistency in thinking; and skills for managing emotions and an ability to cooperate with other people (the Law of Ukraine "About education" (2017), art. 12). This list also includes cultural competency.

Cultural competency in the system of key competencies

Art education professionals should understand that cultural competency (self-expression in the cultural sphere) is not a single link in the chain of other key competencies—the notion of 'culture' is polysemous and relates to all manifestations of human life. This is why competency in this aspect covers the content of other competencies and is system-building in terms of integrative personality formation. One should also understand that the

concept of culture is broader than that of art. Bearing in mind that the nature of art as a form of consciousness and an impactful mechanism on the development of all one's capabilities (see above) is unique, art education has to be logically considered a pivot for the formation of cultural competency, and thus as an important base from which a person acquires a complete cultural system.

Different aspects of the notion of competency have been widely discussed in science (N. Bibik, O. Lokshyna, L. Masol, O. Pometun, O. Savchenko et al.). However, in practice there is often a misunderstanding among teachers of the essence of the notion when compared to the triad of *knowledge-skills-habits*, and in their identification of the varying definitions of the 'knowledge' and 'competencies' of a 'wise' and 'competent' person. What then is the formula for competency in the modern context?

A teacher has to understand that there is a logical chain of notions and senses: competency appears when the knowledge-skills-habits acquired by a person develop this person's personal value; in its turn, the values of a personality form themselves only on the basis of experience and the acquisition of the known, accompanied by personal reflection.

Nevertheless, not just the information obtained, which transforms itself into knowledge, should be reflected upon, but also the attitude to the knowledge one receives. A person needs to answer the question: *for what* reason do I study it? In *what manner* and in what life situation can I use these skills and habits that I have acquired? What goals have I achieved and what do I have to do to achieve *self-perfection*?

So then, a competent person comprehends themself in their connection to the world. They learn to choose those things that are valuable to them and to consciously define the fields in which they will surely achieve success. Experience and self-reflection motivate success.

In what follows, we will construct a 'competency formula' for teaching art:

1) knowledge about art; skills and habits of perception and interpretation etc. that a student obtains through practical artistic activity;
2) awakening of artistic empathy thanks to a person's involvement in such activity;
3) reflection on object knowledge, and simultaneously self-reflection (one's own reactions, emotions, feelings etc. about art);

4) enablement of received experience (impressions, knowledge, skills etc.); it should be obvious that a person needs to have an inner motivation from which to act.

One element that should be added to these components of competency is that a student can optimally master any competency if they develop self-perception and self-comprehension as a cognitive subject (initiating and organizing cognition of themselves and others). As a result of this, the main components of *the chain of competency* will form themselves as *art (artistic) values*. The process of cognition itself becomes a value, as does the reception of art education. Without value there can be no competent person and this is why in balancing art education there is always a dilemma between 'competency' or 'value.'

Artistic values as a basic notion of art education

We distinguish such values as follows:

- *Objective*—being the world's treasure trove of art accumulated over the course of human existence; the artistic-educational space resembles a cosmic space and a person masters its various modes or does not involve themselves in it.
- *Subjective*—everyone is an individual with their own preferences and perceptions in relation to art. Each person functions in a separate artistic world with its own subculture. Personalizing an objective artistic space, a human being chooses something from it and introduces it to their inner world. In this manner, a personality creates their own artistic culture—their own artistic environment. Understandably, a person will choose the things (objects) they like, according to a number of determinants. That is, objective artistic space is a conglomeration of various art objects—art worlds—which exist independently of a person's knowledge about their existence; it offers a spectrum of possibilities from which a person can construct their own personal artistic values.

There are a number of segments of the artistic-educational space from a child's perspective in relation to their content and values:

- *Pedagogically managed*—as a rule, this constitutes the smallest section in art relations between children and adults.
- *Spontaneous in form, but significant in art content*—this also constitutes a small part of the artistic information a child

independently processes in their leisure time; the content of this segment is influenced by a pedagogically managed process; the values that are formed here during communication with an educator broaden their impact into the sphere of leisure.

- *Spontaneous pedagogically non-managed and quasi-artistic*—this segment is usually the most multi-dimensional in its content and the most risky for the personal development of a child.

Through what educational mechanisms is a personal value of art born?

Below we consider some variants of the relations between the art-education space and the child who personalizes it.

1) Emotional consonance. This appears if there is the coincidence of a person's expectations and the things this space offers. However, a child can expect, and receive, both artistically significant and quasi-artistic information that has been tested over time and has a strong influence. We think this first variant is educationally valuable.

2) Emotional dissonance. This appears when an offering contradicts an expectation. This variant is educationally valuable when a truly significant art offering emotionally wins over a child's quasi-artistic expectation. Risks appear when the proposition of a quasi-artistic thing is stronger emotionally than the artistic expectations.

3) Emotional resonance. When there is a coincidence of the offered and the expected it may be considered optimal and acts powerfully on a person's emotional growth. A work of art sends powerful emotional-aesthetic impulses to a person, which are capable of provoking an emotional and aesthetic commotion.

In view of this, a personal value of art is a fundamental notion of contemporary art education. As such, the creation of personal (subjective) art values has to be instrumental in the formation of a competent personality and this is an important goal of art education. The task of teaching different arts involves revealing the link between a personal value of art and the realization of personal value *through* art.

Knowledge about art and art cognition

Successfully teaching art means enabling a child's full and complex mastering of it, which is called *art cognition.*

Art cognition is a determinant of one's ascension to spiritual heights and is constructed as a chain: experience as a basis for the acquisition of

artistic values—values as a basis for spiritual development—the spiritual world of a person as a basis for the production of artistic imagery. However, the essence of art cognition is sometimes treated very narrowly as only being the acquisition of knowledge about art. One should remember that the notion of art cognition can not be identical to the contact between a child and artistic language—expressing a definition of different arts, or facts from art history and biographies of artists etc. Art cognition entails a complex involvement in art, which simultaneously includes:

- The reception by a person of the emotional-informational impulses transmitted by a work of art.
- Their experiencing and individual treatment of an image—the creation by a person of their *own* images/interpretations of everything they see or hear.
- Their comprehension (within the possibilities of their age range and preliminary emotional aesthetic (sensorial) experience), which creates a basis for personal value creation. Strictly speaking, the transformation of an objective value of art into one's own value through the introduction of it into one's own inner world. It is particularly the birth of a personal value *through emotion* that stimulates a child to further submerge themselves in the different forms and activities of art. Only this logical progression of art study realizes the personal development of artistic potential. In this way, an art teacher has a certain extra task*:* systematically, in any kind of activity of students and in all work forms during lessons and out-of-class activities, they must develop art cognition in children inseparably from its components.

Content in the educational branch of art and artistic activities of children during lessons

The most important change in teaching art to contemporary school students is a change in the *content* of art education. Apart fromt the usual teaching areas, like music, visual arts, and synthetic arts (theater, screen arts, circus etc.), components such as the perception and interpretation of art works, practical artistic creativity, and communication through art become foregrounded.

A teacher may think that these lines of content coincide with the traditional artistic activities of children—perception, analysis of art works, the acquisition of knowledge about art, and practical creative activity—

and that in them there is no real acquisition of knowledge about art. This, however, is a superficial impression. We have, of late, stopped speaking of those activities organized by a teacher, and more about the activation of students' inner motivations of art cognition. This does not mean that schools should not pursue a formal course of traditional activities for students.

What can the change in these content lines be attributed to? It can be attributed to the fact that the real content of art education is not a conglomeration of certain information on different types and genres of art, specific artworks, and the creativity of artists that a child has to master. Rather, it is the child's inner world and their attitude to the world and themself that needs to be the focus. Furthermore, students acquire artistic knowledge and skills *for* their own self-development and self-assertion.

Art education reacts to this urgently and operatively: all artistic disciplines are *inseparable* from the elements of education and upbringing previously mentioned, because teaching art is only possible through experience and loses its meaning if it is not born out of experience.

Let us examine these *content lines* in detail:

- The *perception and interpretation* of works of different forms of art envisages a deep emotional experiencing of artistic imagery in its hearing and viewing. Perception is inalienable from interpretation, at least because the primary reaction to an art work is always the child's first response that centers on the attitude *like—do not like*. Interpretation, per se, is founded on this primary emotional response, but requires some elementary notions to be mastered in order for a person to express their impressions and explain them clearly. Certain knowledge and skills are necessary in order to sufficiently understand one's own perception (one's own impression). Thus, when engaging students in perceiving works of art, a teacher carefully and little by little teaches a child to use those notions *necessary at a particular moment* connected to the perception of an artwork.
- *Artistic-practical creativity*, which envisages the development of a child's creativity during the creation of art images. A student learns to work with certain materials, masters particular techniques, conducts experiments, improvise, and comes to feel themselves an artist. In so doing, they express their own self in art and through artistic imagery. In this case, they need to acquire some knowledge and skills in a concrete plane of creativity and within a certain timeframe. Teachers need to know how to engage a student's

natural mastery of this knowledge and these skills. However, one should not forget that while creating an artistic image, the child should have no restrictions and should not be told that *something is wrong*. In art everything is 'right,' because it is as unique and inimitable as every human being.

During such creative activity, a child's natural talents reveals themselves and their artistic abilities develop (a teacher, if possible, can guide the student's inclinations towards whichever art form they are best suited);

- *Communication through art*, the introduction of this content line is stipulated by the fact that problems of interpersonal communication have become prevalent. Dialogue (after ideas of the philosophic 'culture dialogue school' of M. Bakhtin, V. Bibler; psychological conceptions in L. Vigotsky, H. Kostiuk and others) is the basis of human existence.

The total informatization of our life, beside its positive impacts, entails the danger of a child avoiding communication in the real world, delving instead into virtual reality and different informational flows that can be of high artistic quality and quasi-artistic, as well as potentially harmful. The rethinking of artworks—classical ones, but especially modern—needs one's personal skill in the identification of 'I' in artistic space. This is impossible without a number of different aspects of communication—with an artwork, as well as through it—as an artwork is a collection of various informational components embedded in an artistic image. With the content line of communication through art, the teacher's aim is the formation of a student's ability for adequate self-appraisal in their creativity, as well as the development of self-esteem and respect of other people's creativity. This kind of socialization through art encourages, in turn, the ability to co-exist in a multicultural world. Communication through art as a means to mastery in children is based on the perception and interpretation of concrete artworks, individual creativity through artistic methods, and the acquisition of knowledge and skills.

Having analyzed the essence of these content lines, we add here another one, which is a very important in education: *self-cognition through art.* Stimulating a child to develop self-cognition has to be realized in every content line. Elements of the competency formula, such as experience (values) and the enablement of this experience and values,

determine the next link of the logical chain: *self-cognition—self-expression—self-correction—self-creation through art.*

In other words, this approach to competency means that the acquisition of art knowledge must align with the formation of personal values and an ability for self-realization. Rather than the triad of knowledge-skills-habits being in the foreground (as it was before), development of the emotional-feeling sphere takes its place allowing for *artistic-cognition*, *motivation*, and *perfection.*

The shift in empahsis in the priorities of art education in the twenty-first century can be explained by this new understanding—its content is not just knowledge of a certain art form, but also its *methods of its mastery.*

Risks of the competency approach in art education

In every branch of education, certain comprehensive skills are distinguished that are necessary. All key competencies should be formed through all subjects and this concerns artistic subjects as well.

Art cognition is universal, and consequently, interdisciplinary. However, certain risks entail in this shift of emphasis away from the idea that artistic cognition is oriented solely around art (as cognition and interpetation of the world embedded in art imagery), onto the content of the artworks used, in order to acquire informational-digital, mathematical, or environmental competency. As a result, there are banal and senseless artistic illustrations of knowledge from different spheres (subjects). That is to say, art is sometimes used in a somewhat vulgar manner, where artistic cognition loses its significance. A danger of the devaluation of art education arises if its objective nature, which is a consequence of the imagetic nature of art and its impact on the spiritual world of humanity, is not taken into account.

This risk of devaluation can be explained by the artificial empowering of art with functions that are not inherent to it. For example, when artworks are used in order to acquire informational, business, or environmental competency (literacy) etc. As a result, art can begin to play only a utilitarian or entertainment role in the educational process, and art education becomes of no special importance.

The essence of the competency approach lies in a strict comprehension of the features needed for the optimal development of art cognition and childrens' communication with art, in order to develop other competencies that are integral to one's personality.

For example:

- Art contributes best to the formation of business competency by stimulating, through artistic creativity, the creative potential necessary in any profession, as part of the inner motivation of a student towards creative activity. It aslos trains flexibility in thinking and reactivity etc.
- By using digital technologies in artistic creativity, children can begin to understand the unlimited possibilities these technologies have for the brith and development of new art genres. This 'new' art offers new means of expression and new ways of artistic communication in the information space. This is accompanied by a comprehension of author's rights in art and other forms of informational-digital literacy.
- As regards the formation of mathematical competency, we note that it is not calculations that are important (for example, intervals in musical texts, proportions etc. in painting, graphics, sculpture, or architecture). Of primary importance is the perception of beauty and elegance in solving mathematical tasks. In theatre, the performance of music, choreography, and texts, etc.; understanding the logic of how a musical performance unfolds; the development of a feel for dramaturgy in the viewing of a play; the *beauty and expression of materials and forms* in sculpture; the distinctiveness of lines in graphics, and so on in other art forms.
- Mathematical knowledge can be useful when a teacher explains the genius of an artistic image and can deepen the emotional perception of children when they contemplate paintings. For example, viewing William Turner's famous "Rain, steam, speed," from a physical scientists' point of view, can allow a student to study the laws of optics!
- Art can also stimulate a child's interest in the learning of foreign languages. For example, why is ballet terminology formulated in French? Why is music terminology mostly Italian? Why does theatre often use words from Ancient Greek and Latin? In finding out the answers to such questions, students can embark on independent scientific research. We should also remember the idea of orienting the study of artistic disciplines onto the whole set of life competencies.

A teacher should have a twofold approach—developing art cognition and trying to implement its integration:

- The involvement of a child's experience from other branches of education (subjects) in order to deepen their emotional comprehension of art.
- The actualization of the emotional-aesthetic experience of a child in other lessons in order to deepen their emotional experiencing of all knowledge.

Those positions considered above have already begun their realization in the teaching of first grade students and vectors from these positions are also relevant to the further phases of art education of students before they leave school.

And in conclusion

The initial positions of art education (educational and potential competency) are interdependent and define an art education strategy that corresponds to a particular time. In twentieth century art pedagogics, the priorities were teaching different forms of art and aesthetic education. In contrast to this, the topical positions of the twenty-first century are:

- the integrity of art cognition;
- students' orienting their understanding of life and the environment through the study of art;
- the development of self-comprehension, self-expression, self-correction, and self-creation in and through art.

That is to say, the processes of 'living aestheticization' and 'thinking aesthecitization' make the role of a creative, motivated personality in all professional spheres more significant. This fact changes the paradigm of art education itself; it shifts the meaning of teaching art and education through art in order to create a harmoniously developed personality (as it has been considered until now), onto a person's potential creative development in all spheres of life and creativity *on the basis of and through* art education.

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Processes of Integration in the Professional Training of Musicians as the Basis for their Spiritual Development

I. Poluboyarina

The purpose of the article is to introduce the principle of integration into professional training and highlight the impact of integration processes on the development of spirituality among student musicians. The benefits and goal of integration training as the basis for the spiritual development of student musicians are presented in this paper.

Research methodology. The humanistic paradigm of education (V. P. Andrushchenko, I. A. Zyazyun, and A. M. Stepashko) is the methodological basis for solving the problem posed in this article. A synergetic approach needs to be taken towards the processes of development and self-development of spirituality in the mindset of students, which are necessary to the formation of their creative 'I' (V. G. Budanov, V. V. Vasilkov). One way of achieving the development of the required conceptual foundations for the moral development of student musicians is through the introduction of the principle of integrating knowledge about the spiritual sphere of man, and spiritual values, as the foundation of human culture into the educational process. It is impossible to teach the principles of a particular science, regardless of other sciences, without this integration. An organic combination of the information drawn from other educational disciplines on the topic of music and musical interpretation, is one of the most promising innovations. It imposes new conditions for the activities of teachers and students and has a large influence on the perception young musicians have of learning.

Results of research and discussion. Integration processes in the professional training of young musicians have become more and more important in recent years as they have been used to implement new educational ideals. The goals of these include the formation of a holistic

knowledge system about music and performance skills and the development of creative musical abilities and spirituality in students.

The essence of the principle of integration lies in the development of a scientifically grounded, organic interpenetration of different areas of knowledge. This takes the form of a set of associations, symbols, categories, etc., taking into account the psychological and pedagogical features of the personality of the student musician. The aim is to optimize and increase the effectiveness of the student's formation of a coherent picture of the world, value orientations, and understanding of art, all within the same subject. As such, the use of the principle of integration in educational activities (relying on the widespread use of subject relations) contributes to the development of humanistic learning and, in turn, stimulates the spiritual development of student musicians.

Key words: spiritual values; student musician; high school pedagogy; psychology of higher education; integration of the sciences; the integration principle; the values of music.

INTRODUCTION. The crisis of modern civilization has led mankind to shift emphasis from technological development to the development of human spheres, such as spirituality and culture. Industrial and post-industrial development offered a basis for the deconstruction of human culture. In particular, modern technology requires a person to develop certain ways of thinking and action, depersonalizing him/her and creating the so-called "other pragmatic environment" of residence for him/her. As such, the creation of 'eco-ethics' as a science has become a basis for preserving the spirituality and morality of humanity. Furthermore, the dominance of materiality in human life and the satisfaction of utilitarian needs has led to a pollution of the mental environment, rather than a pursuit of the principles of universal human morality. This has resulted in a reduction of spirituality in modern society.

The purpose of the article is to show ways of introducing the principle of integrating spirituality into classes on the piano and the influence of this integration process on the development of spirituality among student musicians.

Research methodology. The humanistic paradigm of education used here (V. P. Andrushchenko, I. A. Zyazyun, A. M. Stepashko), is a synergetic approach to the processes of development and self-development of spirituality. The mindset of the student and their creative 'I' (V. G. Budanov, V. V. Vasilkov) provides the methodological basis for solving the problems presented in this article.

This philosophy of education interprets spirituality as: 1) an orientation towards the sublime, higher values of humankind and its moral imperatives; 2) a return to a human-centered quality of life; 3) the ability of a person to create an internal individual world; 4) the ability of a person to escape from the captivity of their pragmatism and develop an understanding of the human self.

It should be noted that these values: 1) connect the spirituality and morality of a human being; 2) serve as standards and ideals for humanity; 3) are a set of internal capabilities, needs, and ideals that encourage harmony between humanity and the environment; and 4) add a higher level of quality to a human life. Among the spiritual values of the world, philosophical and pedagogical thought distinguish human culture, within which a special place belongs to the arts, and, in particular, to music.

Modern education is not yet ready to solve the global spiritual problems associated with the moral development of students. Instead, it puts technology into service and this informs the educational standards of training given to specialists, in particular, young professional musicians.

One of the directions for developing the conceptual foundations of moral development among student musicians is, in our opinion, through the introduction of the principle of integrating knowledge about the spiritual sphere of humanity, and about spiritual values as the foundations of human culture, into the educational process. It should be noted that the problem of integration of such principles and mastery of the arts, in general, and the piano, in particular, has been addressed previously by such scholars as: L. B. Arkhimovich, T. B. Verkin, M. P. Zagaykevich, A. P. Lashchenko, A. K. Martynyuk, O. P. Rudnitska, and O. I. Strikhar.

According to O. P. Rudnitska, integration can solve the main contradictions of education—the contradiction between the boundless knowledge of music and the limited human resources available. Therefore, one is educated in the principles of a particular individual science, regardless of other sciences, and integration, as an organic combination of information from various disciplines around the topic of music and musical interpretation, is one of *the most promising innovations* available. It imposes new conditions on the activities of teachers and students and has a large influence on the perception of learning among young musicians.

It should be noted that the great Y. A. Komensky highlighted the need to "always and everywhere take together what is connected with each other." The need for an integrated approach to the organization of the educational process was explained by this great philosopher as follows: "all knowledge grows from one root—the surrounding reality—and has

ties within it, and therefore should be studied in its relations." Such theoretical substantiation and its introduction into the training of young musicians is a goal for the future. However, even today it is obvious that integrated learning, unlike anything else, lays new conditions for the activities of subjects in the educational process and becomes a means of activating the intellectual work of students. Integration requires the use of various forms of teaching and influences students' perceptions of educational material.

Results of research and discussion. Integration processes in the professional training of young musicians have become more and more important in recent years. The aim is to implement new educational ideals so as to encourage the formation of a holistic knowledge system about the piano and performance skills and the development of students' creative musical abilities and spirituality.

Integration is considered a necessary didactic means by which it is possible to create a coherent picture of the world among student musicians. Through integration, a person-oriented approach to learning is carried out. The students themselves are able to choose suitable reference knowledge from different disciplines with the maximum orientation of their subjective experience, developed under the influence of both prior learning and a broader interaction with surrounding reality.

The introduction of integration into the educational process is a process of actualization, because it enables: 1) the coordination of related material from several subjects around one topic and in so doing eliminates duplication in the study of a number of issues; 2) the consolidation of knowledge, which involves the reconstruction of fragments of knowledge in such a way that assimilation is faster, but results in an equivalent level of general educational and technological skills; 3) the acquisition by students of a significant amount of educational material, achieving integrity in a field of knowledge; 4) and finally, it enables students to apply this knowledge in their professional activities.

For example, in the process of teaching a piano specialism to undergraduates, integration is found in the the organic interpenetration of knowledge of the theory and history of music; general and musical pedagogy and psychology; and the history of piano performance. This all has a positive impact on the quality of the professional training of student musicians and the development of their spirituality.

The application of this principle in the classroom lies in the influence of a synthesis of sciences (musical pedagogy and psychology; eco-ethics; the philosophy of education; the interpretation and analysis of music) and

how this activates the development of spirituality, musical imagination, and the mindset of student musicians.

What is the integrative approach to learning? As stated in the Encyclopedia of Education: "the integrative approach in education leads to the integration of its content, that is, the appropriate unification of its elements into integral unity." *The essence of integrated learning* is that it structures a training course so that separate sections of the program are closely interconnected and used as much as possible.

It should be remembered that *integration is not a combination, but the interpenetration of two or more subjects*. Information is drawn from those disicplines that surround a single topic, contributing to the informational enrichment of the perception, thinking, and feelings of students through their engagement with interesting material. This also makes it possible to get to know the phenomenon of musical pedagogy, as a concept, from different sides, and to achieve integrated knowledge about the profession of musician and performer.

In our opinion, the *interpenetration of two or more disciplines* allows for the formation of the following competencies in students: 1) *value-semantic* (the importance of studying the topic for one's professional activities); 2) *general-cultural* (the culture of the performance of a piano composition; vocational and pedagogical culture; a sense of humanism); 3) *informational* (working with computers and technology; the ability to independently select appropriate educational and musical material); 4) *communicative* (ability to work with children and adults; to listen, communicate, and have tolerance and empathy).

To effectively carry out integrated classes in the piano specialism, *the following conditions* are necessary: the correct definition of the object of study; specification of the content of a practical lesson; using problem solving methods to develop learning skills and activate the intellectual capabilities of student musicians; and appropriate consideration of the psychological makeup and age of the student musicians.

In applying the integration of scientific knowledge in the process of studying piano performance by undergraduates, one can achieve the following results: the knowledge of young musicians becomes systematic; their skills in relation to the complex application of artistic knowledge, in particular musicological and pedagogical knowledge, are synthesised and ideas and methods from pedagogy and psychology are transferred to art studies, which, in essence, is the basis of developing a creative approach to human scientific work in modern conditions; the comprehensive development of the personality of a young musician is achieved, including its development, in the spirit of the best human spiritual values.

It should be noted that in the literature, there is an opinion that musical talent equates to giftedness, which is naturally 'filled' with knowledge, skills, and abilities. In order to comprehensively study the dynamics of the development of spirituality, we sought to identify the standard of performing and vocational/pedagogical knowledge and skills of students. During this research, the following empirical methods were applied: observation, questionnaires, and self-evaluation.

On the basis of our analysis of the scientific, philosophical, music psychology, and music pedagogy literature, pedagogical monitoring and data generated through expert evaluation by experienced teachers, the corresponding components of professional knowledge and skills necessary for the development of spirituality among students during the specialist classes on piano were designated. These included: knowledge about the axiological function of music, including knowledge related to performance of piano music; a definition of conditions needed for the development of humanistic value orientations in the process of studying piano compositions; mechanisms to develop the ability to reflect on and attribute cultural values; diagnostic skills to examine the level of professional training and individual characteristics (character, temperament, abilities) of young musicians; the ability to draw up a plan to assist in the development of an individual musical style among students; stimulating creativity and motivation in students; the ability to prepare students for solo performances (academic concerts, competitions, festivals, examinations), taking into account their individual characteristics; the ability to prepare educational and methodological materials to develop the general abilities and humanistic orientation of students during piano lessons; and an understanding of how to record the results of musical and pedagogical research on the formation of spiritual values in adolescents.

In our work, we relied on scientific and pedagogical research on the topic of gradual mastery of new material [4]. We describe the knowledge learned at lower levels as "the objective information consciously perceived and recorded in the memory, connected with certain objects" of musical activity, which is then reproduced in full by a student [4].

The second stage involves the assimilation of methods for applying knowledge. Knowledge, in its mastery at a middle level, can be defined as the application of previously consciously acquired information in familiar situations when performing actions according to a model.

The third stage of assimilation involves developing a readiness to apply creatively acquired information in a new and unfamiliar situation. Knowledge, learned to a high standard, can be defined as "information about an object, which is mastered to the level of awareness of its external

and internal connections, ways of obtaining this information and readiness to apply it in new, unfamiliar situations." [4]. This knowledge is learned at the level of creative application.

Young musicians (27 students of those obtaining a master's degree in their 5th year at Kharkiv National University of the Arts, I. P. Kotlyarevsky) were given the task of assessing their own level of professional and pedagogical knowledge about the building of spiritual values. To assess their level of vocational and pedagogical knowledge, a self-assessment map was developed. This included:

- knowledge of the how to develop spirituality in young people;
- knowledge of the axiological function of music, in particular piano;
- the conditions needed for the development of humanistic value orientations in the process of studying piano compositions;
- knowledge of the means, forms, and methods of working with musically gifted people, and how to develop their spirituality;
- knowledge of the ability to reflect on and attribute cultural values;
- knowledge about stimulating creativity and motivation among students.

All indices were scored on a 3-point scale, where 3 was the highest score. Accordingly, the three levels were defined as: 0 ... 1 – low; 1, 0 ... 2—average; 2.0 ... 3—high. To compute the levels of formative knowledge among the undergraduate students who participated in the study, the average values of the points were obtained.

The results of the analysis among young musicians showed that the most fully developed area of professional knowledge was: knowledge of the conditions necessary for the development of humanistic value orientations in the process of studying piano compositions (18,9%); knowledge of the means, forms, and methods of working with musically gifted persons regarding the development of their spirituality was next (18.6%); and knowledge of the axiological function of music, in particular of piano was third (18.3%). The least developed ones were: knowledge about mechanisms for stimulating creativity and motivation in students (16.8%); knowledge about the specifics of developing spirituality in young people (17.7%) and knowledge of mechanisms for developing the ability to reflect on and appropriate cultural values (17.4%) were also low

Summing up the data, it can be argued that they suggest that the level of vocational and pedagogical preparation of students is insufficient, which manifests itself in insufficient integration and insufficient work on

the formation of spiritual values and the corresponding pedagogical technologies for the development of spirituality among student musicians.

We suggest that the content of the specialism in piano needs to be improved by the introduction of the principle of integration. This will allow the problem of how to form the knowledge, skills, and habits needed for the spiritual development of students to be addressed. In our opinion, the introduction of such methods as: preparation for lectures, seminars, discussions, and classes with elements of communicative, psychophysiological, and acmeological training; brainstorming, role-playing, and simulation games; independent student work based on creative tasks; and the writing of articles to strengthen world-view positions, will all help to achieve a more comprehensive development of young musicians, including the best spiritual human values.

During piano specialism classes, elements of acmeological and psychophysiological training were introduced, requiring the students to apply both knowledge and relevant skills. To diagnose the level of development of the necessary qualities in the students, methods such as observation and other relevant psychological techniques were used. Evaluation of the level of these qualities in the students of the experimental group after conducting classes with the elements of the previously mentioned training was carried out according to the following criteria: 1—expressed insignificantly; 2—expressed sufficiently; 3—expressed to a high level. The inclusion of a complex of personal development methods into the professional training of student musicians has been shown to be effective—a significant number of students in the experimental group showed a high level of formation of such qualities as perseverance and purposefulness; organization and sociability; the capacity for reflection and self-regulation; and emotional stability.

The number of students who received high marks (12–8 points) at the beginning of classes with elements of psychophysiological, acmeological, and communicative training on average increased by 24% of the subjects studied by the end. The number of students who received low marks (1–3 points) for emotional stability significantly decreased from 37.5% to 7.3% of the students. Changes in the number of students who received average marks (7–4 points) were also recorded—from 44.8% to 47.2% of the students. This testifies to the fact that classes with the elements of the previously mentioned training saw a purposeful development in the spiritual qualities of the students.

The experimental work carried out showed that the level of professional knowledge of students increased significantly. In the experimental group there was an increase in the number of students at a

high level and a corresponding decrease in those at an average level, which occurred due to the transition from low to medium levels and from the average to high levels of knowledge formation. However, there was also a transition of some students from low to high. Surveys, observations, and interviews showed that these students had an increased and steady interest in a wide range of professional knowledge about the development of humanistic qualities, which are the basis for their creative pedagogical activity.

As the experimental work has shown, the introduction of the principle of integration into the educational process involves the scientifically grounded, organic interpenetration of *different areas of knowledge*: in the form of a set of associations, symbols, categories, etc., taking into account the psychological and pedagogical features of the personality of the student musicians; in order to optimize and increase effectiveness in forming a coherent picture of the world, value orientations, and phenomena related to the art of the piano within a single discipline. In this way, the use of the integrative principle in the classroom (and a reliance on the widespread use of relations among the subjects) contributes to the development of humanistic learning and, in turn, stimulates the spiritual development of student musicians.

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FORMATION OF THE PROFESSIONAL WORLDVIEW OF FUTURE MUSIC TEACHERS AT UNIVERSITIES: A THEORETICAL AND METHODOLOGICAL ANALYSIS OF THE PROBLEM

M. TKACH

Definition of the Problem

The complicated transformational processes that are currently being observed in our globalized and dynamic world indicate the transition of humanity to a new stage of civilizational development—an informational (post-industrial) society based on such ideological concepts as unpredictability, uncertainty, complexity, and risk, etc. The rapid breakthrough of information and communication technologies in practically all spheres of public life has radically changed the landscape of higher education as the most important public institution, creating a competitive space for the reformation of alternative strategies, and determining the need to ensure that the professional training of future specialists engages with new content and take into account the challenges of our time.

Education has become a leading cultural sphere of human life and society—it engages the intellectual, informational, and design resources of humanity. This has occurred due to the reorientation of society towards human development and how its personal qualities and values in terms of cognizing the world are associated with a strengthening of the spiritual and ideological aspect of pedagogical thought. This correlates to the provisions of post-nonclassical pedagogy, which is now being updated in the scientific discourse. In post-nonclassical science, the dominant objects of research are complex self-evolving human systems. Post-nonclassical science is aimed at creating knowledge, the receipt and application of which should include the answer to those questions about the value of human existence in relation to the great challenges and threats that currently face mankind. These threats include: the degradation of

individual personality and, as a consequence, the dissolution of the individual into the mass; the prevalence of pragmatic interests in a market economy and the uncontrolled desire to succeed at all costs; and a loss of spiritual and value-based orientations of human existence; and the inability to determine one's own "life measure" (I. Ziaziun).

In such an environment, modern systems of education face serious challenges related to the need to build a suitable holistic process through which to obtain knowledge, which sees a single complex of the humanities, natural sciences and the arts as united by a common humanistic idea. As described by I. Ziaziun, education engages:

> "the sphere of sociocultural life, where a spiritually mature, moral personality is formed and this personality is capable of taking responsibility for the future of the country, its people, nation, culture, to protect universal values, to create a holistic, humane world in accordance with the 'human measure'" [2, p. 20].

Modern universities, acting as leading centers for the cultural development of Ukrainian society, must be driving forces for the democratization of the educational process and the restoration of national educational traditions. They must ovesee the cultivation of the content of education; the reproduction of the intellectual and spiritual potential of a nation; the formation of the identity of a person, as well as the development of their unique individuality and independence in solving life problems; the production of new interdisciplinary practices; and the development of strategies for re-actualization of philosophical knowledge to provide a worldview and scientific basis upon which the content of higher education can be taught.

In this context, the role of those universities that have in their structure institutes and faculties of arts, have great potential to create an environment for the spiritual and artistic development of people by means of the arts: modern "society requires not only human individuality, but also a creative personality that identifies and solves socially important tasks" [2, p. 323]. Higher education in the arts as a system creating factor of the modern cultural policy of the state, functions as a synergy of various technologies and forms of information processing into personal professional knowledge in the context of a nonlinear polyphony, in accordance with the emergence of an alternative "post-nonclassical type of rationality" (V. Stiopin).

In the context of post-nonclassical discourse in higher artistic education, the problems of conceptualizing the ideological and worldview strategies of scientific knowledge are particularly acute. They require the

development of appropriate theoretical concepts and innovative technologies for the training of future music teachers and the introduction of new methodological approaches, in particular hermeneutic ones, as a way of developing a humanistic worldview and active, practical oriented theory. In this regard, we should take into account I. Ziaziun's opinion that "among the basic tasks of education there is hermeneutics, which means to teach understanding, and this becomes the most important way to comprehend the truth. But along with it ... comes an affective, sensual, aesthetic task" [2, p. 17-18]. As was noted by the physicist V. Weiskopf, "a human being is based on two 'whales': feelings and knowledge. Feelings without knowledge are ineffective; knowledge without feelings is inhuman" [1, p. 13]

At present, the specific nature of professional training for future music teachers is witnessing a shift in emphasis to a search for meaning, where understanding takes the leading role. According to these ideas, higher education, and in particular higher education in the arts, involves the self-development of a personality, which takes place in life's whirl of activity. It is realized through an understanding of and empathy with the world, and an understanding of oneself in it, in the unity of both external (cognition, meditation, empathy) and internal (self-knowledge, self-observation, self-understanding) processes. This is because human consciousness is not limited by rationality, but also predetermined by feelings, intuitions, emotions, and the depths of the subconscious [2, p. 16-17].

Post-nonclassical ideas of musical pedagogy directly interact with processes in the professional lives of future music teachers in a human-centered paradigm. The implementation of such ideas in the post-nonclassical university educational environment raises the issue of how to create an effective system for the training of future music teachers through the formation of *a holistic professional worldview* that must provide such specialists with the ability and willingness to feel, think, create, and understand the world through their profession and their role in it.

Overview of Recent Studies and Publications

As has been noted in our previous work [7], 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: "aesthetic ideals and tastes" (G. Padalka); "one's spiritual potential" (O. Oleksiuk); "ideological convictions" (B. Tselkovnikov); "humanistic worldview" (M. Klepar); "worldview-based culture" (V.

Smical); "artistic worldview" (O. Rudnytska); "artistic and aesthetic worldview" (S. Solomakha); "artistic outlook" (M. Tkach); "professional worldview" (S. Rybin); "new-humanistic worldview" (R. Shindaulova); "ethno-cultural tolerance" (L. Maikovska); "development of empathy" (L. Nadyrova); "axiological training" (G. Shsherbakova); and "artistic and aesthetic training" (O. Shsholokova).

The problem of modernization in higher education systems, in accordance with the requirements of the Bologna Declaration, has been investigated by V. Berger, A. Bladh, C. Bode, J. Muehlfeit, T. Petrin, A. Schiesaro, and L. Tsoukalis. In the context of the Bologna Initiatives, we consider important the analysis and flexible application of foreign experience in the professional training of music specialists in the integration of pedagogical innovation and creativity, grounded in the writings of such authors as E. Georgii-Hemming, E. Parkita, M. Westvall, and A. Wilk et al.

An analysis of scientific work in this area shows that the problem of forming a holistic professional worldview among future music teachers at universities has not yet been studied, in the context of updating all spheres of social life and the reorientation of consciousness in the humanistic values inherent in innovative and creative pedagogical activity. It should be noted that being humanistic by nature, the educational goals at play in the system of higher education in the arts, often function only at the declarative level and, significantly, are separate from contemporary musical and pedagogical practice. This can be seen in the fact that music pedagogy at higher levels is oriented, first of all, towards highly specialized training and, secondly, is characterized by the closeness of specialized musical disciplines aimed at solving purely executive problems, leaving out implementation of any value-based semantic approach to the professional training of music specialists.

The purpose of this research is to validate the theoretical and methodological principles required in the formation of a professional worldview among future music teachers at universities in the contextual paradigm of post-nonclassical artistic education and based on a holistic scientific analysis.

The phenomenon of worldview in the system of human orientation

Problems of worldview and outlook have existed in human thought since its earliest development. The earliest and most ancient forms of such a worldview were mythological and religious in nature. If mythology

expressed our ancestors' vision of the world through imaginary, magical, and even fantastic imagery, then the religious outlook was based on the worship of supernatural forces and the absolutization of a connection between man and God. Thus, the history of the development of human civilization suggests that at the beginning there was a mythological and religious understanding of the world undertaken by a person who took a poetic and artistic look at the world of harmony and beauty, and only later, the theoretical (philosophical) comprehension of the world came about under the laws of science and logic.

Philosophical reflection on the world of physical phenomena and the development of disciplinary knowledge on this physical world began during the time of Antiquity. With the development of Greek philosophy (Pythagoras, Plato, Aristotle, Thales), the branching out of the initial forms of worldview to the theoretical (philosophy as a form of theoretical development of a worldview) and non-theoretical (religion, art, life, and everyday outlook) took place. In this process a particular ideological burden was taken on by religion and philosophy. If religion, based on faith in God, always refers to the emotional side of human existence, then philosophy, based on rational reflection of the "world of life" (W. Dilthey), performs a predictive function in the theoretical justification of ideological orientations at the appropriate stage of the development of civilization. Further developments in the history of mankind are associated with the emergence of different forms of worldview—each religion and each new philosophical system involve a new perception of the world, i.e., a new worldview.

This term is a semantic borrowing from the German term *Weltanschauung* and in the scientific literature a worldview is considered to be a generalized system: of human views about the world as a whole; of the place of separate phenomena in the world and their role in it; of understanding and personal emotional assessment of the meaning of individual activity; and a person's set of scientific, philosophical, religious, moral-ethical, and aesthetic ideals. According to the philosophers of the Kyiv worldview school (V. Didenko, V. Tabachkovsky, V. Shynkaruk) a person's "outlook is the self-determination of a person concerning his/her place in the world and his/her relations with it. A worldview is a system of principles, knowledge, ideals, values, hopes, beliefs, and views on the meaning and purpose of life, which determine the activity of an individual or social group and is organically included in human behavior" [8, p. 569].

It should be noted that the subject or carrier of a worldview includes: individuals; social groups; social classes; representatives of different ethnic groups and nationalities; and society as a whole. The worldview of

an individual is formed under the influence of (spontaneously or purposefully) their social outlook. As such, a worldview always has a personal color as it reflects the specific life experience of an individual. Therefore, in the general system of the ideological orientation of a person, which combines both emotional and rational forms of comprehension of their surrounding reality, different levels of assimilation of outlooks on the world, such as attitudes towards and perception of the world, are structurally distinguished.

According to some scholars (V. Ivanov, V. Shynkaruk, and Y. Yaskevich), among these levels, attitude, perception, and worldview are particularly distinguishable. As Y. Yaskevich notes:

"attitude and world perception are the initial levels in the worldview of a person and related to the emotional level of cognition, with psychological peculiarities regarding the reflection of the world in the form of images that embody the individual human experience. The worldview, as a higher level of the world outlook formation of an individual, is a developed world outlook with a person's generalized and synthesized views and ideas of and about the world, and about his/her place in it" [19, p. 4].

The concept presented by L. Miasnikova is also consistent with our study. According to her, a worldview advocates the unity of such structural elements as outlook, world perception, and attitude:

"A worldview is a conceptual world perception that reflects the unity of the theoretically formulated ideas and ideals of society, what constitutes a man, and his place in this world. World perception is a worldview in a form of ... imaginative-sensory judgment about the world, yourself and your place in the world … Attitude is an emotional-figurative worldview in the form of an emotional mood that occurs spontaneously, a set of attitudes towards the world, yourself, your place in the world, which are imbued with 'emotional logic.' As this researcher notes, there are complex relationships and interactions between the structural elements of a worldview. In the context of sustainable development, worldview, which is the most reflected form of self-consciousness, is given priority and represents a holistic system of views on the world and the place of man in it. However, in the transitional conditions of fundamental change the correlation between the elements of a worldview can change dramatically. The leading role in creating a new worldview is often played by one's attitudes and world perception. It is they that will determine the spirit of the era and the worldview" [4, p. 210].

Taking into account the multi-level nature of this phenomenon as universal, confirmed in the works of the forementioned researchers on this issue, we consider a worldview to be a complex integral spiritual

formation, which leads to the active self-expression of a person in the world, determines the existence of its semantic sphere, and distinguishes in it the following levels of ideological assimilation of the world: attitude, world perception, and worldview. However, we note that the division of a worldview into levels has a conditional, theoretical nature, because in practice, in the holistic system of a person's ideological orientation, attitudes and world perception are integral to the formation of a worldview. They are closely interconnected, mutually complementary, form a holistic image of the world, and determine the place of a person in it. As noted by M. Heidegger, the human worldview is "an appropriate synthesis of mind and feelings, the essence of which is a constructive attitude to the world that this world creates in its integrity" [9, p. 123].

Profession and worldview: ways of interaction

According to many scholars (I. Ziaziun, O. Rudnytska, V. Slastionin, Y. Yaskevich), a person's worldview is formed in the course of their study. Professional activity is determinative, especially in its meaning and values, and is connected to the education of the person in general. An interesting and original interpretation of teaching professional activity was proposed by the Ukrainian philosopher G. S. Skovoroda in the idea of "related labor." In his fables ('Bee and Hornet,' 'Frogs,' and 'Larks') the philosopher depicted, in allegorical terms, the idea of related labor, which is the calling of a person to a particular type of activity embodied in it by nature. The core idea of this teaching is the self-knowledge of a person and the achievement of their happiness precisely due to their spiritual search and moral strength in the choice and implementation of the chosen activity.

It is worth noting that the worldview and the profession of a person exist in an inseparable unity: a person's outlook is directly manifested in their professional activity; and the profession itself also affects the process of forming a professional's outlook. In the context of our study, the problem of forming a professional worldview among future music teachers at universities is of particular importance.

It should be noted that musical culture as an integral part of the spiritual world of a person is one of the essential factors that influence the formation of a person's outlook and their worldview postulates. Therefore, the search for personal meaning and understanding of music are directly related to the development of the worldview of future music art teachers. The very worldview of a musician and teacher is the foundation upon which professional knowledge in the field of music turns into conviction,

defining the individual creative style of future specialists. According to modern scholars in the field of music and music pedagogy (E. Abdulin, O. Rudnytska, S. Rybin, O. Oleksiuk, B. Tselkovnikov, and Z. Fomina), the problem of the formation of a person's worldview (a teacher, a pupil, or a student) is closely linked to the actualization of philosophical knowledge in the musical-pedagogical process. In particular, E. Abdulin suggests that understanding the essence of this phenomenon indicates that:

"pedagogy of musical education is based primarily on the philosophy advanced by a systemic, holistic understanding of the individual and its most important spiritual and moral constancy—the worldview. According to this methodological position, the worldview of a music teacher appears to involve a special form of consciousness in being an integrated person, as a result of mastering the paradigmatic values of the vital and professional aspects of life" [3, p. 41].

With a focus on the formation of the music teacher's worldview in their successful professional activities, B. Tselkovnikov notes that:

"the outlook of a music teacher can be regarded as an especially important, largely universal characterization of their personality and the core of their human and professional culture. The worldview permeates and combines the spiritual, moral, psychological, and other qualities of a music teacher. In a broad sense, the outlook of a music teacher ... is a result of their mastering and 'appropriating' the world, first of all through the prism of specific tasks and content of musical and pedagogical activities … It can be argued that the purpose of the professional worldview activity of a music teacher is first and foremost the construction of their own spiritual and personal concept (model) of interaction with musical and pedagogical reality as an integral part of the entirety of sociocultural life" [3, p. 41-42].

According to O. Rudnytska:

"the core of culture, that unites knowledge about the world and personality in the consciousness of a person, determines the priority of certain values, directs the functioning of various parts of society, in particular education, is a worldview … The worldview as the focus of a human vision of the world is a central element of the spiritual world of an individual, a specific prism of spirituality, through which surrounding life is perceived, appreciated, and comprehended … It is the notion of spirituality to which the worldview position is correlated [that] states the essence of culture to be a sphere of universal values and thus serves as a criterion for genuine human progress. This implies an important conclusion regarding the need for the formation of a humanistic worldview in the educational process" [6, p. 55-56].

Since art, as a special kind of human activity, penetrates all kinds of worldview, researchers have deduced the logical statement that a "worldview is the most important function of art, its dominant ... and philosophical problems are organic and naturally predetermined for the content of art and its artistic form; and in art understanding of the world lives materially—it can be felt" (G. Gachev) [6, p. 59-60].

Professional worldview of future music teachers: theoretical aspects of the problem

Reforming the system of higher education, and arts education in particular, based on the principle of human priority, its self-realization in creative activity, and development and self-development, has become a factor in the scientific reflection on new trends. Determining the human-centered educational paradigm as a basis for the strategy of training future music teachers at universities, we note that the actualization of the spiritual and value formation of an individual who comprehends musical values and engages in creative activity sets the foundation for the formation of *a holistic professional worldview*. Studying the status of future music teachers at universities has made it possible to identify the contradictions between:

1. The unceasing process of fundamentalization in education, being an all-encompassing interdisciplinary approach that integrates various branches of scientific knowledge around the problem of holistic knowledge of Man and the lack of scientifically based theoretical, methodological, organizational, and methodological foundations for the formation of a holistic professional worldview among future music teachers at universities.
2. The need to ensure the formation of a person's motivational and value trajectory in developing a holistic professional worldview at universities and the restrictions placed on the broad variability of educational programs (educational routes) conditioned by the needs of music and art specialists, etc.

The theoretical concept of this research is based on leading theories, ideas, and definitions, which are the basis for understanding the essence of the phenomenon under investigation. This covers the theoretical foundations (conceptualization and clarification of the basic concepts), and includes a definition of the structure of the professional worldview of an individual,

its functional characteristics, and an analysis of the stages of formation of a professional worldview among future music teachers at universities.

The central concept of our study is that a *professional worldview*, as an integrative component of the individual, is formed as a result of educational influence; it reflects an organic relationship with the *universals of pedagogical culture* such as the pedagogical picture of the world, one's artistic outlook, and the I-concept of a music teacher. The integrity of a professional worldview among future music art teachers is ensured by the fact that it is focused on each of these elements, finding in them a specific reflection. It unites, into an integral whole, the cognitive-educational, emotional-value, and behavioral processes of the spiritual and psychological structure of an individual and operates as the result of a person's reflection on the universal concepts of pedagogical culture in a broader system of ontological, value-semantic, and methodological coordinates.

As such, *the pedagogical picture* of the world, as a universal of pedagogical culture, serves as an ontological basis for the formation of a professional worldview among future music teachers. This should provide an opportunity to determine the 'indicators' for one's cognition of being in the process of study, which will integrate the perception of one's "life world" (E. Husserl) into educational process and ensure interpretation of the subject knowledge of different disciplines into the worldview in terms of one's perception of reality (attitude, world perception, worldview) with the purpose of influencing the ontological content of musical and teaching processes.

An artistic worldview (O. Rudnytska), as a specific form of an emotional and value-based attitude to the world, serves as a value-based semantic determinant of the formation of a professional worldview among future music teachers. As a universal of pedagogical culture, an artistic worldview outlines the value-based semantic trajectory of forming a professional worldview among future music teachers, which enables their creative transposition of artistic knowledge into their future professional activity.

An I-concept (R. Burns, C. Rogers), is a structured human quality of 'self,' which includes beliefs, judgments, and behavioral tendencies. It provides the methodological basis for the formation of a professional worldview among future music school teachers. As a universal of pedagogical culture, the positive self-concept of a music teacher correlates to their professional worldview, and the relationship between them is determined by *the principles of new pedagogical thinking*, such as: dialogue, affiliation, friend-dominancy, empathy, tolerance, and understanding.

The deep link between the universals of pedagogical culture adds fundamentality and integrity to the professional worldview. It covers the effective representations of a music specialist on the meaning of their being when engaged in future professional activities. The integrity of a professional worldview is conditioned by the unity of its components in the spiritual and psychological structure of an individual: cognitive-educational; emotional-value-based active-practical; and professional-reflexive.

The cognitive-educational component addresses the cognitive activity of future specialists in the field of music and their profession. It is at the level of cognition that a person will enter the world of musical and pedagogical values. These are based on the principle of the hermeneutic circle, the essence of which is that the elements of a cognitive system reciprocate each other, for example: the parts and the whole; common and separate; text and context; and theory and experience. Cognizing the music world, the subject initially perceives a syncretic, multilevel music-pedagogical picture of the world based on its parts, and then comprehends it as a whole. The holistic comprehension and understanding of a musical and pedagogical picture of the world requires the isolation of its parts, but only in relation to the whole. Additionally, at this stage there will be an accumulation and updating of the active fund of artistic knowledge (thesaurus); and an understanding of a musical composition content through dialogue, congeniality, and other empathic processes.

The emotional-value-based component of a professional worldview stands out as the leading one in the complex axiogenesis (Z. Karpenko) of a person, as it is accompanied by the following processes: perception and understanding of musical phenomena from the standpoint of personal and universal values; empathic penetration into the logic of a (musical) text in the context of an internal dialogue with a work of art; an emotional and value appeal to the spiritual and practical experience of the Other; and understanding an art work by going beyond the scope of interpretive activity into the sphere of the fundamental foundations of being and cognition.

The active-practical component characterizes the behavioral aspect of a professional worldview in the context of integrating various types of musical activity, in which future music teachers achieve a certain degree of professional worldview, which will enable them to project the knowledge they gained through their values, understanding, and assessment of their profession, as well as reflecting the level of practical readiness and creative activity of future specialists.

The professional-reflexive component of this professional worldview addresses a person's capability for pedagogical reflection and is associated with such processes as: self-understanding; self-identification; self-realization; and self-actualization. The majority of these are personal-professional constructs that appear as a result of the interaction of an individual with the meanings of their profession. They are endowed with reflexive and individual features and identified as personal and professional qualities that are formed during the generation of unique experience among future music teachers.

The functional characteristic of the pedagogical phenomenon studied is conditioned by the fact that a professional worldview is a product of professionally directed personal reflection. In this regard, we can determine the role of the *functions* of this phenomenon for the professional activity of future music teachers.

The primary one is *a worldview function*, which, on the one hand, contributes to the formation of a personal outlook due to the availability of sufficiently comprehensive knowledge of the character of the worldview, reflecting objectively on the existing laws of the natural and social world in those areas close to humanity, and, on the other hand, synthesizes the system of factors of the spiritual potential of a music teacher into a holistic and complete form (O. Oleksiuk), these being: cognitive-educational; emotional-value-based; normative-volitional; and behavioral-active for value-based personality orientation in understanding the ideological content of art.

The main functions include: *cognitive*, which is connected with the aspiration of future music teachers to gain true knowledge, 'disobjectifying' its value sense in the spiritual environment. It reflects the orientation of their consciousness towards artistic and creative thinking, and the search for and discovery of new knowledge and "new worlds," which, turning into knowledge-based beliefs (B. Tselkovnikov), contribute to an identification with the model of music and culture; *value-based*, which determines the effectiveness of the formation of a professional worldview among future music teachers by designing a model of its professional activity. This includes an awareness of its significant moments as valuable to oneself, which helps provide the psychological readiness to determine the personal meaning of this activity and the formation of a positive I-concept and a professional ideal; *reflexive*, which ensures the capability of future music teachers for pedagogical reflection, self-development, and readiness for "world modeling" (M. Kahan), so that they can find their own path in the world of musical and pedagogical values.

Special functions include the *motivational*, which reflects the personal meaning of the process of forming a professional worldview among future music teachers and is realized through indicators of their readiness for professional activity (the nature of their beliefs, outlook, and cognitive interest in the development of musical and artistic cultural values; the degree of formation of integrated knowledge and the ability to engage in musical and pedagogical activity; the degree of awareness of the significance of a complete, professional worldview and the peculiarities of its practical application). The *communicative*, which manifests itself in the transfer of experience through a mechanism of continuity and the formation of pathways of professional and personal interaction through the reproduction of a value-based sense of the dialogue of cultures. There is a focus on the constant search for "dialogical truth," because it is in the context of dialogue that music acts as a medium for Truth, Goodness, and Beauty (O. Oleksiuk), which should ensure a harmonious combination of general and vocational training for future music teachers. The *practical*, which should inspire future music teachers not just to engage in the activity of reproduction, but also in activity that is of a creative nature and encourages them to take responsibility for their actions. The implementation of the practice of art and the installations of various arts and cultures is aimed at stimulating the desire among future specialists to engage in creative self-realization in activities of music performance or music pedagogy.

Methodology for studying the problem of the formation of a professional worldview among future music teachers

Philosophical reflection on musical and pedagogical phenomena, and the necessity of including philosophical knowledge in the educational processes of higher educational institutions—artistic institutions in particular—actualizes the search for a new methodology of education in the context of the post-nonclassical paradigm. As experience from higher education clearly shows, this enables future specialists in the artistic professions to thoroughly comprehend the spiritual evolution of society and art. Thus, according to O. Oleksiuk, it is "due to the broad interdisciplinary synthesis that it is possible to combine different ways of comprehension of the world of art, creative rethinking of known images, symbols and values" [5, p. 59]. In fact, as she notes further, "the system-forming components of integrative knowledge .... actualize the content and structure of education, transform (which is the most important!) some

subjective knowledge into worldview levels of development of reality: attitude, world perception, and worldview" [5, p. 63].

The methodological basis for the study of this problem includes: a philosophical understanding of creativity as an expression of individuality; a general scientific methodology of cognition on pedagogical facts, phenomena, and processes, which reflects their interconnection and interdependence; modern theories of pedagogical activity in terms of the cognition, design, and modeling of processes and phenomena in education and the acquisition of knowledge through processes of interactive communication; ideas of philosophy, pedagogy, and psychology regarding the sociocultural dimensions of human existence, the spiritual self-realization of a person, and self-actualization and self-realization through educational activity; pedagogical concepts of developing problem-based, personally oriented learning; interdisciplinary and system-integrated principles of scientific and pedagogical research.

The main didactic principles include: individualization, integrity, continuity, innovation, reflectivity, and the identification of the methodological (in particular, hermeneutical) priorities of *post-nonclassical didactics*, such as understanding value, dialogicity, and friend-dominance.

The research methodology covers the interaction of approaches to the conceptualization of the theoretical and methodological foundations for the formation of a professional worldview among future music teachers at universities:

1. *An ontological approach*, which is based not on the external manifestations of a person, but on an understanding of their internal states and value-semantic experiences. In the process of research, this approach provides an opportunity to determine those 'indicators' of cognition on being through which the perception of the "life world" (E. Husserl) is organically integrated into educational process and the interpretation of different forms of knowledge into attitudes, perception, and worldview, which takes place with the purpose of ontologically informing the process of music pedagogy.
2. *An anthropological approach*, which determines the educational process as a construct that develops the essential spiritual force of a personality (O. Oleksiuk) towards self-understanding, self-development, and self-organization. The research process reveals post-nonclassical artistic education to be of value in preserving a person's opinion about the world, art, and themselves as creator of artistic values.

3. *A phenomenological-hermeneutic approach*, which is based on the idea of the synthesis of hermeneutics and phenomenology that was actively developed in the work of H-G. Gadamer, M. Heidegger, E. Husserl, V. Dilthey, P. Ricker, and G. Speta. *Hermeneutical phenomenology* offers a methodological basis for the interpretation, personal cognition, and understanding of the world by means of music according to a humanistic worldview. It has become a method for interpreting the meaning of phenomena, including musical ones. Its practically oriented component is complemented by a complex of interpretive techniques that use phenomenological and hermeneutic methods (phenomenological dialogue/polylogue; 'use' (divination), 'empathy' to the inner world of another person, reflection, and self-understanding).

4. *A systemic-synergistic approach*, acting as a methodological mechanism, provides an opportunity to study the professional worldview of future music teachers as an open system, which is characterized by integrity, self-enrichment, and self-development, including its structural parts and components, indicators of their manifestations, functional peculiarities, stages and dynamics of development;

5. *A competence approach*, focuses on the music pedagogy process in higher education in the formation and development of general and subject (professional) competencies, as well as on the personal orientation of future specialists in the field of music. It aims to identify the values and meanings of the profession, which, as a result, should provide them with a high level of professional worldview formation.

Summary

According to the findings presented in this article, we can conclude that the theoretical and methodological analysis of the problem of the formation of a professional worldview among future music teachers at universities enables the possibility of making the music pedagogical process in higher education more profound through comprehensive and interdisciplinary artistic education. This can be seen in the versatility of the influence of art on all mankind's cognitive processes and on the ability of the artistic-figurative embodiment of any topic that concerns a person, for both the artist and the recipient.

The conceptualization, justification, and introduction of the notion of a professional worldview among future music teachers in the field of

scientific research sets out a theoretical and methodological basis for better design of the musical and pedagogical space in accordance with the formulated ideological beliefs and ideals.

Owing to the enrichment of the categorical apparatus of educational disciplines in higher institutions of artistic education, including the disciplinary specialties: "Music Arts" ("Music Pedagogy," "Theory of Musical Education," "Methodology of Teaching Musical Disciplines," "Methodology of Musical and Pedagogical Research"); and the inclusion of interdisciplinary concepts: attitude, world perception; worldview; empathy; synergy; friend-dominance; universals; spiritual world; creativity; and self-reflection.

The introduction of these notions to the scientific study of these disciplines will enhance their methodological level and significantly expand their horizons, opening up new goals, tasks, and functions in arts education in the context of the post-nonclassical paradigm.

According to the logic of scientific study, further research should involve substantiation of the structure and content of this *organizational-methodical system* of forming a professional worldview among future music teachers at universities. This includes the determination of the pedagogical conditions, forms, and methods relevant to the formation of a professional worldview among future specialists studying in the system of arts education and the ways and means necessary for the realization of this system in the process of training future music teachers.

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The Preparation of Future Fine Art Teachers for Professional Self-Development: The Aspect of Motivation

O. Muzyka

Knowledge of the laws of life is more important than other knowledge, but the knowledge that leads us to self-improvement is the most important knowledge.
G. Spencer

Formulation of the problem. Currently, with fundamental reforms taking place in the education system alongside deep and dynamic transformations in all spheres of society, the key task for higher education is the training of specialists of a new generation. There is a need for specialists with a high level of intellectual and spiritual development, who are highly professional, erudite, competent, and competitive in the labour market. Such a specialist is capable of responding and changing promptly to changes in their professional environment, approaches tasks creatively, and engages in self-study throughout their life.

The priorities for reforming the professional training of future teachers are defined in the legislative documents: Laws of Ukraine "On Education" (2017) and "On Higher Education" (2014); National Strategy for the Development of Education of Ukraine up to 2021 (2012); Strategies of Innovative Development of Ukraine for 2010-2020, in the Context of Globalization (2010); and Concepts of General Artistic Education (2003).

In order to meet the requirements of the time, the modern teacher must have significant creative potential and consciously seek self-improvement, self-realization, and professional and creative self-development. The primary step in the process of self-development of the individual is the development of their self-realization and self-knowledge.

The problems of motivation and professional self-development are especially relevant to the context of training specialists in the field of arts education, in particular, future teachers of fine arts. Teachers of artistic disciplines have the important mission of overseeing the creative development of a child's personality, including the formation of their spiritual outlook, moral values, and beliefs. These ideas have been presented in research by leading Ukrainian scholars in the field of artistic education (N. Guralnik, O. Komarovskaya, N. Miropolskaya, G. Nikolai, A. Oleskyuk, O. Otich, V. Orlov, G. Padalka, G. Coastal, O. Rebrova, O. Rostovsky, O. Rudnytska, G. Sotskaya, O. Shevnyuk, and O. Schoslokova).

Analysis of recent research and publications. The problem of self-development of the personality has been highlighted in the work of Ukrainian (G. Kostiuk, I. Bekh, O. Gazman, V. Zinchenko, and O. Kirichuk) and foreign researchers (R. Assadzhyoli, A. Maslow, A. Meneghetti, G. Allport, K. Rogers, and E. Fromm).

Questions relating to the motivation, self-development, and self-perfection of the person are described in the works of V. Volkov, A. Dmitrenko, B. Ananiev, N. Kuzmina, L. Ruvinsky, and A. Solovyova.

Modern concepts of the philosophy of education (V. Andrushchenko, G. Vasyanovich, I. Zyazyun, V. Kremen, and V. Lozovy), and psychological and pedagogical aspects of the formation of readiness for professional activity (G. Ball, I. Bech, L. Vygotsky, A. Maslow, V. Rybalka, and G. Tsukerman) are especially important to our research.

The spiritual and personal principles of teacher training and the role of art in the development of a creative personality among future teachers have been reviewed by P. Volovik, S. Goncharenko, I. Zyazyun, M. Leschenko, O. Oleksyuk, O. Otich, G. Padalka, and O. Rudnitskaya.

The problem of professional self-development and self-improvement of future teachers has been described in the scientific work of psychologists and educators, including: G. Ball, L. Vygotsky, N. Kichuk, S. Rubinstein, B. Fedorishin, and I. Kharlamov.

Different aspects of the training of future teachers have been studied by O. Abdulina, Y. Babansky, N. Guzii, V. Kan-Kalik, V. Maralov, L. Mitin, N. Nykkalko, O. Savchenko, G. Selekovko, and V. Slastonin.

Questions relating to the training of future teachers of fine arts have been addressed by T. Batievskaya, T. Vysikaylo, O. Kaidanovskaya, O. Koloyanova, S. Konovets, M. Pichkur, T. Panok, L. Pokrovskushch, O. Smirnova, G. Sotska, M. Stas, T. Stretyevich, and T. Stticalo.

However, the motivational aspect in the preparation of future teachers of fine arts for professional self-development still needs detailed analysis.

The purpose of this article is to highlight the issue of the motivational aspect in preparing a future teacher of fine arts for professional self-development in artistic and pedagogical education.

Presentation of the main research material. The importance of the process of self-development of the individual has been emphasized by many philosophers, including: Aristotle, Plato, Democritus, G. Hegel, I. Kant, G. Skovoroda, J. Fichte, F. Schelling, and P. Yurkevich; as well as teachers like J. Komensky, Zh. Zh. Russo, A. Disterveg, K. Ushinsky, and S. Rusova.

The problem of self-development, the formation of the personality, its spiritual culture, and its ties to various types of human activity have been studied by such outstanding philosophers as: M. Bakhtin, M. Berdyaev, G. Gorak, V. Soloviev, G. Skovoroda, O. Kirichuk, O. Losev, X. Ortega-i-Gasset, and V. Rozanov.

G. Hegel believed that the starting point of human development is one's ability to know "oneself" through internal spiritual wealth: "the person first of all must create himself" [3, p. 315]. In his opinion, the mechanism of development was the perfection of one's own body and spirit, alongside the development of new types of activity, new relationships, new ways of thinking, and new forms of emotions. He defines self-development as an internal motivational process, aimed at achieving a specific goal [3].

Russian philosophers considered the problem of the essence and mechanisms of self-development in terms of self-realization of the individual, emphasizing the importance of the motives, goals and interests of the subject of development, the method and content of this process being determined from within the subject. The key idea of M. Berdyaev, L. Karsavin, and P. Novgorodtseva in interpretating the development of a personality was the desire of man to constant self-perfection, which unites self-development with a creative process; this process is continuous [2].

In psychology and pedagogy, the problem of self-development has been considered within the framework of the I-concept (R. Burns, E. Erickson); the problems of the human self and self-consciousness of the person (I. Kon, K. Rogers); the self-regulation of activity (M. Boryshevsky, O. Konopkin, Y. Myslavsky); self-education of the person (O. Kochetov, L. Ruvinsky); and self-determination of the individual (E. Klimov, I. Chechel). Scientists have emphasized the role of motivation, self-awareness, and internal prerequisites for the process of self-development, which has been defined as:

> "the process of enrichment of active abilities and other personal qualities
> of man in the course of various types of purposeful activity, which is based

on the designation (appropriation) of social experience and achievements of culture embodied in realities that are involved in the process of this or that activity" [8, p. 513].

In the psychological and pedagogical literature, two areas of personal self-development/self-education have been singled out: firstly, education of qualities, character traits, and certain behaviors; and secondly mental education, intellectual growth, and the accumulation of knowledge. The self-education of the teacher involves not just the accumulation of new information, but also the systematic comprehension of this information and its integration with their available knowledge. The requirements of self-education are specific for each teacher, as they are influenced by various factors, such as: the personality of the teacher; their interests; their scientific and pedagogical preparation; their general educational and cultural level; their own pedagogical work and its results; and the evaluation of this work by other subjects of the educational process [9].

The concept of professional self-development is central to pedagogical psychology and can be defined as a complex involutionary-evolutionary progression, in which progressive and regressive intellectual, personal, behavioral, and actional changes take place in a person.

In investigating the problem of the professional and creative self-development of future teachers, M. Kostenko considered this phenomenon to be: an involuntary nature-driven process of self-realization in the individual; a socio-cultural process of conscious self-education of the individual; an active process of the subject to change; an active process of creating individuality and developing the self; a quest for a place in society; and the conditions and results of self-education [7].

Analysis of the scientific literature on the problem of self-development of personality suggests that self-development is a genetically-based means of personal self-realization. Most scientists understand the phenomenon of self-development to be an internal, motivational process aimed at achieving a specific goal—conscious self-improvement (G. Kostiuk, M. Boryshevsky, M. Kostogrizov). The search for self-development sees the person engage in internally organized processes, consciously work towards a goal, and choose the methods of its implementation. This confirms the key role of motivational factors in the process of self-development, which takes place throughout one's life.

In the scientific literature, a motive is interpreted as: 1) an incentive to engage in activities associated with satisfying the needs of the subject; 2) subject-oriented and determined action; 3) the excitement that determines the choice of direction of the subject (material or ideal) and for which it is carried out; 4) an informed reason that underlies the choice of actions

taken by the person [8, p. 327].

Motives can be divided into internal ones, which relate to the content and implementation of action, and external (social) ones expressing the desire to take a position in the system of social relations [10, p. 95].

Motives can be diverse—physical, mental, social—as well as being related to interests, hobbies, predispositions, emotions, settings, and ideals. Motivation can be considered as involving a set of different components: motives; needs; interests; directions; goals; hobbies; motivational settings or dispositions; ideals, etc. In a broad sense, this implies the determination of behavior in general [8, p. 328].

According to many psychologists, motivation is at the core of the development and self-development of the individual, because it determines the nature of the individual behavior and directs activities along the correct path. According to many scientists, internal motivation has a deep influence on one's personality. It contributes to the success and effectiveness of learning and increases the self-esteem of students. Activity driven by internal motivation can be continuous, because it does not depend on external factors.

Motivational personality informs motives, desires, aspirations, and interests—all entities that motivate (direct) a person to work and can be regarded as drivers for their behavior. The motivation of a person is determined by their individual needs; goals; aspirations; ideals; conditions of activity; outlook; beliefs; and orientation. All motivational formations influence individual behavior and decision making [6, p. 257].

The broadest meaning of motivation relates to the definition of the 'motivational sphere,' which includes the affective, volitional sphere of the individual and the experience of satisfying needs. In the general psychological context, motivation is a complex combination of driving forces that inform behavior and relate to the subject in the form of needs, interests, goals, and ideals that directly determine human activity.

Different motivational formations of personality are united in an integral structure: the orientation of the individual is characterized by a hierarchy and it is the dominant motives that determine the vectors of personality activity. Direction is manifested through the most stable, dominant motives, which form the core personality [6, p. 257].

The motivation of achievements is characterized by a person's desire for success in various activities and the avoidance of failure. This appears in the ability to compete, in the quest for perfection, and in the desire to work hard [6, p. 264]. According to scientists, individuals with high motivations for achievement are active; show initiative; persistent; constantly fighting for high status; independent; arbitrary; confident in

their assessments of other people; not afraid of obstacles and actively look for ways to overcome them; and they set real and achievable goals [6, p. 268].

E. Ilyin considers the ratio between the motivation of achievement and the motivation for professional activity to be the basis of human self-actualization [5].

Research on the motivation of students engaged in artistic and creative activities shows that highly motivated students can be distinguished by the following features: a positive orientation to the learning process; personal interest; a desire to succeed; a high level of aspiration; target orientation; perseverance; and the ability to withstand uncertainty. It is these qualities that determine the success of the development and self-development of a personality [1].

We agree with the opinion of G. Selevka, who compares self-development to a higher spiritual need and believes that the technology of self-development of the individual is based around the fact that activities relevant to the individual are perceived as satisfying various needs (cognitive needs, needs for self-affirmation, self-expression, self-actualization, aspiration for personal development, and self-improvement). "A need creates a motive, the motive leads to action, to interact with the environment, in which process is found the assimilation of the personality with social experience, this is development" [11, p. 163-164].

As such, pedagogical influence should stimulate the natural process of self-development in a person, regulating the relevant external and internal factors, and freeing and activating the person's creative forces on their way to the heights of self-realization. S. Hessen emphasized the significance of the internal potential for self-change in the individual, abstracting from the innate properties and external conditions of existence that: "the person's personality ... is the work of the person, the product of self-education ... Personality is never predetermined, but it is in constant development, it is not a passive thing, but a creative process" [4, p. 73].

Of course, the effectiveness of such a dynamic, continuous process of self-development in a student—the future teacher—depends greatly on the personality of the teacher's tutor. They have creative autonomy and the ability to predict and prognose the development of the pedagogical process. Realizing the opportunities for professional and creative work, such a teacher will be able to influence the formation of stable internal motivations and to promote the creation of individual trajectories of professional self-development in students in higher educational institutions, that is, they will successfully solve the problem.

The need for self-improvement arises on the condition of an attitude that values an individual's activities and stimulates the process of self-development in the future teacher. This includes such components as: self-analysis; self-evaluation; the existence of a professional ideal; and the ability to conduct self-education. In addition, this activates the interaction of external (the requirements of society) and internal, (personal beliefs, self-esteem, responsibility) factors of professional development, which at various stages of achievement are determined by a number of contradictions: at the preliminary stages of one's professional development, the driving force sees a contradiction between external and internal factors, and at the next stage the internal contradictions of the individual, specialist professional appear [13, p.11-12].

The solution of how to prepare students for professional self-development, in our opinion, is impossible without the stimulation of cognitive activity among students aimed at improving themselves as subjects of knowledge. Creating non-standard problematic situations during the pedagogical process activates students' self-expression, which in turn involves understanding the meanings of self-development and is a necessary component of it.

The concept of 'preparation,' which is one of the key concepts of our study, comes from the word 'prepare,' which, in turn, relates to the subject who prepares. Therefore, preparation implies the process of preparation for something. In the context of the professional training of future teachers, this may be understood as:

> "possessing a large volume of socio-political and scientific knowledge of the discipline being taught and of related sciences; possession of a high level of general culture; knowledge of pedagogical theory; knowledge of pedagogical psychology; the ability to solve pedagogical problems and to carry out self-critical analysis; skills for the implementation of appropriate action, which are a component of specific types of educational activity" [12, p. 21].

As shown in practice, the formation of stable internal motivation for students so as to encourage their self-development requires competent consideration of their psychological, physiological, age, and other individual characteristics; as well as their temperament, character, interests, experiences, needs, motives, and emotions. The technologies of artistic and aesthetic development in the first place, require an appeal to the personal sphere. The personal and semantic organization of the educational process involves the use of a number of techniques and methods, such as the creation of emotional and psychological settings, because the emotional-sensory sphere is predominant in art and creativity.

For the development of positive motivation in learning and creativity, the process of experiencing emotions of satisfaction should be ensured through the achievement of successes; expressions of autonomy and initiative; and the possibility of self-affirmation [10, p. 95]. The teacher must understand the inner world of their students and use methods of emotional stimulation in educational activities (encouragement and punishment; creating situations of success; positive atmosphere of classes; original individual tasks, etc.) to implement this principle.

In the integral components of the process of self-creation, self-disclosure, and the search for their 'Self,' require the right positive mood, confidence in their capabilities, belief in themselves, and their individuality. It is the teacher who influences the formation of students as future professionals and creative people.

Conclusions and further research in this direction. The results of an analysis of the scientific literature on the research problem convincingly indicate that the motivational sphere of the personality of future teachers of fine arts (interest, need for self-improvement, self-expression, self-realization, positive attitude to professional activity, the desire to achieve success, self-examination) is a key component, which substantially affects the process of professional self-development.

Further research lies in determining the role of the emotional and volitional aspects of the problem.

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CHAPTER II

SPIRITUAL DOMINANTS IN ARTS STUDIES

Large-Scale Works of Spiritual Choral Music by Ukrainian Composers of the Second Half of the Twentieth Century as a Tool for Internal Personality Development in Students at Higher Music Education Institutions

G. Karas

Rationale. The reality of our modern globalized world has encouraged scientists to ask some extremely important questions: how to develop spiritually informed education in order to form a spiritually mature person? What is the role of environment (social, global, pedagogic) in this process? What forms and tools should be used for the spiritual education of personality?

In this context, the spiritual choral music of modern Ukrainian composers may serve as a tool for internal personality formation in young persons.

The choral art of humanity has gone through a complex path of development, from ancient monophony to modern polyphony, producing new and different forms. The leading position among choral music forms belongs to so-called large-scale works, including, according to music critics, oratorio, cantata, concerto, and partita. The majority of these forms are cyclic. Vocal choir cycles have played an important role in the development of professional music and hold a special place in the musical heritage of humanity. The modern cohort of national composers—Bohdana Filts, Valentyn Silvestrov, Myrosav Skoryk, Lesia Dychko, Yevhen Stankovych, Ivan Karabyts, Viktor Muzhchyl, Yurii Alzhniev, Viktor Stepurko, Mykhailo Shukh, Oleksandr Yakivchuk, Volodymyr Zubytskyi, Viktor Kaminskyi, Ihor Shcherbakov, Hanna Havrylets, Oleksandr Kozarenko, Volodymyr Runchak, Myron Datsko, and Viktoriia Polova—continue, with dignity, the tradition of their forebears in the genre of spiritual music.

However, they do not limit themselves to a simple imitation or sampling of the rich national sacred music heritage, but look develop new styles and forms from this priceless legacy.

At the transition between millennia, the interest of Ukrainian composers in the canonical texts and genres of spiritual music can be explained by a desire to regenerate the ancient layer of national culture:

> "The accent on composition on the basis of spiritual texts is perceived to be absolutely natural nowadays. This is especially driven by the need to counteract the threatening anti-artistic tendency that is promoted through popularizing and missionary radio programs" [21, 11].

Statement of the problem. The matter of musical form, including choir music, has been considered by Russian scientists, including: B. Asafiev, L. Mazel, S. Skrebkov, A. Sokhor, I. Sposobin, Yu. Kholopov, V. Tsukkerman, Ukrainian music critics N. Horiukhina, O. Ivanov, N. Kostiuk, L. Parkhomenko, B. Siuta, S. Shyp, and Ya. Yakubiak. Analysis of large-scale choir music pieces by Ukrainian composers can be found in the work of: O. Afonina, Ya. Bardashevska, T. Husarchuk, L. Kyianovska, O. Kozarenko, O. Komenda, H. Lunina, O. Manuliak, N. Maskovych, T. Nevinchana, L. Parkhomenko, O. Pysmenna, L. Serhaniuk, I. Kharytona, and S. Shevchuk. However, research devoted to a general review of the development of the larger scale musical formats in the works of the Ukrainian composers of the second half of the twentieth century, and their use as a tool of spiritual education, has not yet been undertaken and this motivates the topic of this paper.

The subject matter of this research is the use of large-scale works of spiritual choral music by Ukrainian composers of the second half of the twentieth century as a tool for internal personality formation in students of music in higher educational institutions.

Each musical piece has certain form. *The musical form* in its narrow sense is normally used to designate the "composition structure, and also typical model that lies in the basis of compositional organization of a certain specific piece" [28, 42]. **The large-scale music forms** include *cyclic forms*. According to the definition by Serhii Shyp, "a piece that consists of totally independent music compositions united on the grounds of certain genre principles and unique music-drama conception is called cyclic" [28, 306]. These cyclic forms, include spiritual works: the Liturgy (the Divine Service), Mass, and Requiem. The classification of large-sale forms remains an open scientific problem in music studies. O. Ivanov offers the following classification of cyclical forms in vocal choral music, dividing them into choral and vocal-symphonic cycles (oratorio, cantata,

Requiem, Mass); and chamber (vocal solo and vocal-ensemble cycles, chamber cantata) [6]. The focus here is on the subject and thematic principles of the division of vocal-choir works into cycles. However, such a classification is incomplete. It does not include all the varieties of cantata, in particular, cantata-symphony, and overlooks such forms as choral opera, symphony, choral cycle, and choral concerto.

Based on the most general classification, large-scale choir works can be divided into: one-part (cantata, poem) or cyclical (cantata, oratorio, partita, choral cycle, choral concerto); and secular or sacred (Mass, Requiem, Divine Service, Liturgy, funeral service, Vespers). A separate place belongs to synthetic genres: cantata-symphony, cantata-poem, cantata-song, vocal-symphonic poem, choral opera, symphony, and oratorio-ballet. As to the classification of the genre of cantata, it can be divided according to worldview (secular or sacred); type of performance (with accompaniment or a capella); size (chamber or large-scale); composition (one-part or multi-part); age of performers (adults or children); and character (lyric, dramatic, ceremonial, ceremonial/jubilee, glorifying).

Pieces of a playful character are excluded. Furthermore, large-scale choral works differ a lot from opera, as they have no dramatic action.

Music critics have written that:

“In modern music can be found one-part pieces for voice (sometimes with the participation of a choir) and orchestra that are designated by their authors as vocal-symphonic poems.

It is obvious that this name underlines analogy of such works with the genre of symphonic poem. According to such analogy, the structure of such works can be quite free and subordinate to certain details of poetic text” [19, 352–353].

A review of the choral art of Ukrainian composers of the second part of the twentieth century demonstrates a wide range of genre and style in large-scale forms: cantata (chamber, monumental, a capella, choir with symphony orchestra, cantata-poem); choral cycle; oratorio; and synthetic genres (opera-oratorio, opera-oratorio-ballet, cantata-symphony, symphony-cantata). The literary basis for these works lies in world and Ukrainian texts and the creative work of modern authors.

As to works of sacred music, a deep awareness of novel writing in this field is evident. Nowadays, we can confidently say that the efforts of the artists of the second half of the twentieth, and the beginning of the twenty-first, century, aim to create Biblical imagery through modern harmonic language.

Lesya Dychko (born in 1939) was the first Ukrainian composer to turn to church music after a 70-year ban during the Soviet totalitarian period. The composer's attention to the canonical genre of church music (two liturgies for various performances and with several versions for concert performance and church prayer) "is marked by the innovative power of her musical language, revealed by a variety of colors of timbre, pedalboard texture, sonorist recitation techniques, sliding, polyphonic layers, and other modern devices of musical stylistics" [25].

The spiritual genre takes a significant role in the composer's choral record. Her record includes: Liturgy № 1 for a homogeneous choir (male, female, 1989, 1990); Liturgy № 2 for mixed choir (1990); Solemn Liturgy for mixed choir (1999); Liturgy for children's choir (2002).

Solemn Liturgy for mixed choir (1999). Oksana Pysmenna writes:

"The Divine Liturgy of St. John Chrysostom stands out among all the aforementioned works for its scale, and as a vivid embodiment of the author's individuality, interesting creative findings, and richness of expressive means. The composer's approach to the conceptual solution of the liturgical cycle is quite original with a subtle perception of both the canonical basis and the spirit of the present—reproducing contemporary 'overtones' of the spiritual worldview" [22, 97–98].

It should be noted that the traditional and new, and the universal and individual, are inseparably united in the liturgies of Lesia Dychko.

Today's Divine Service is the result of a long-term process of evolution—the result of divine, apostolic and human creation:

"The first basic truth of the faith about the Divine Service is that it is God's institution. The Divine Service has been established not by people, not by the Church, not even the Apostles, but by the Lord Jesus Christ Himself" [24, 7].

For two millennia, scholars, theologians, philosophers, and writers have tried to explain the theological truths of the Divine Service; the significance of its elements and ritual; and the question of its authorship. Not all questions asked have a comprehensive or correct answer. The main provisions concerning the interpretation of prayers, the structure and symbolic burden of ritual worship, and its authorship have crystallized as of the present time.

The Liturgy of St. John Chrysostom (from the fifth to the twentieth century) has been subjected to various changes and addendums. We are familiar with the consolidated tradition of the original (the author's) Divine Service in Ukrainian music (since the seventeenth century). This is

a large-scale cyclic construction consisting of three parts: 1) *Preface* (from the Greek 'bringing'), the purpose of which is preparation for the Divine Service. It is not expressed musically, because it is done by the priest alone behind closed doors; 2) *The Liturgy of the Catechumens* (or Liturgy of the Word) has retained its name from the time when Catechumens could be present at the performance of the Liturgy—they were not yet Christians, but those awaiting baptism. This part represents the earthly life of the Savior, and its role in the general worship of God (readings include the Acts of the Apostles and the Gospels; the common prayers of people and the deacon; and chants—antiphons, troparies, hymns); 3) *The Liturgy of the Faithful* (or the Liturgy of the Sacrifice) is the completion of a Eucharistic sacrifice. Its beginning and principles are derived from the Last Supper. In addition, each part has its own components—microcycles in a cycle.

At the same time, any analysis of the Divine Service is complicated by its duality. Its internal two-dimensional nature is caused by "three factors: a split of historical consciousness that solves the problem of choice between the spiritual and the secular; the duality of the position of sacral music on the verge of spiritual and secular genres that was aggravated markedly during the so-called 'New Time' (after the 18th century); the stylistic bifurcation of the musical decoration in liturgy that requires one to follow both the canons and innovations of the musical language" [18, 80].

The idea, content, and character of elements of the Divine Service have found their reflection in numerous liturgies (both anonymous and authored), where composers, relying on the canonical interpretation and according to the stylistic demands of the epoch, reproduced the divine drama through musical and expressive means. The symbolic and ideological load of the liturgical process dictates the compositional principles used and the dramatic framework of one or other expressive musical means. As such, when analyzing the Liturgy, two levels emerge: the textual and the musical, and we can observe their uneven historical development.

The Divine Service, with all its sacraments, prayers, rituals, and worships involves "the rising of a human being from Earth to Heaven, to God, and to God's life" [24, 113]. In addition to the large-scale complex cyclical three-part structure, theologians have distinguished several internal planes, which, in their relationship with each other, as well as with the integral (three-part, but musically, in essence, two-part) structure, create a structured dramatic complex.

A detailed analysis of Lesia Dychko's Liturgy, carried out by Oksana Pysmenna [22, 99–102], is based on a classification of the significant dramatic levels (planes) proposed by S. Shevchuk [27]. There are five levels: the Triad of the Upper Level (I); the Angelic Bodiless Forces (II); the Faith (III), the Prayers of Glorifying and Praising Character (IV); and the Request to God (V). It should be emphasized that the Solemn Liturgy of St. John Chrysostom by L. Dychko:

> "Has become a significant milestone in Ukrainian spiritual music; an example of a modern reading of the oldest monument of the Christian world, which we inherited from Jesus Christ Himself. The author, referring to the text of the Liturgy of John Chrysostom, preserving the order of the numbers … and the dynamics of development, updates the traditional linguistic and stylistic features of Ukrainian spiriual music with folk features … [and through] modern means of musical expressiveness (cluster harmonies and sonorous effects)" [22, 103].

Oleksandr Kozarenko emphasizes that in this work "ethno-characteristic methods of choral writing prove their vitality in combination with modern ways of organizing musical patterns. We can also observe a consequent tendency towards instrumentalisation and 'symphonization' of the texture of spiritual genres (outlined in Bortnianskyi, Berezovskyi)" [12, 130]. L. Dychko's Solemn Liturgy:

> "is perceived to be a summary of the ancient history of the development of Ukrainian spiritual music, organically blending the beauty of folk melodies, the sophistication of baroque polyphonic traditions, and the harmony of classical forms. The composer herself spoke about her aim and state of the soul when writing the work: 'Spirituality is the biggest treasure of a human being, their divine nature. I wanted to combine the miracle of folk intonations developed by our Ukrainian people over millennia; the unique beauty of Kyiv chant with the spiritual depth of biblical texts and the Christian spiritual world. The days when I was working on the Liturgy were the happiest in my life'" [5, 24].

The Solemn Liturgy, consisting of 22 completed pieces that comply with all the church canons, was written for concert performance in close cooperation with Mykola Gobdych, director of the famous Kyiv Municipal Choir, which explains the presence of some minor differences with the theological canons. The analysis of this work carried out by O. Pysmenna [22, 103–148] shows it to be a monumental cyclical work. It is a new reading of the divine human drama from the perspective of musical expression and "an extremely bold amalgamation of church canon, folk ceremonies and modern composing technique" [4, 32].

Liturgy No. 2 (1990). After creating the Divine Liturgy of St. John Chrysostom, Lesia Dychko began work on Liturgy No. 2 (Des-dur), which was written in 1990 for mixed choir. It was preceded by the First Liturgy of St. John Chrysostom for male choir, written in the late eighties. Its final form was very complicated and it has since been modified for female choir—this later edited version has replaced the original mixed one. O. Pysmenna emphasizes:

> "The appeal to spiritual music at this time, after more than half a century of silence, was a real creative victory for the author. A new reading of spirtual texts and novel means of expressiveness, features of theatricality, and elements of folklore brought together by the composer in a liturgical action, cause a remarkable effect in a talented work" [22, 148].

The researcher pinpoints the following peculiarites of structure that are different to the canonical ones. Instead of a two-part canonical cycle, the composer has divided the work into four parts and the first (No. 1-6) and the second (No. 7-12), and then the third (No. 13-17) and the fourth (No. 18-27) parts coincide with the traditional canonical division into two parts: the Liturgy of the Catechumens and the Liturgy of the Faithful. According to O. Pysmenna, this four-part division of the Divine Service is because of the composer's desire to bring a large-scale cyclical construction closer to a "symphonic conflict drama" with a contrasting combination of parts [22, 148]. In general, the second liturgy is a highly artistic combination of traditions, folklore, innovative modern vocabulary, and expressive means from other genres in its symphonization and theatricalization.

O. Kozarenko believes that the Liturgy of St. John Chrysostom by L. Dychko offers a model of a new reading of the traditional linguistic and stylistic features of domestic spiritual music. In this work, the ethnographic features of the choral script engage with modern ways of organizing the musical texture. The consequent tendency towards instrumentalization and 'symphonization' of the spiritual genre (outlined in Bortnianskyi, Berezovskyi) has led to a sonorant interpretation of the choir ensemble (cluster harmonies in the section "Happy, Poor in Spirit" from №8 "In Your Kingdom"; use of non-traditional techniques—whisper, whistle, text recitation, glissando—in № 5 "What He Has Created" set to the words "The Path of Evil Will Destroy").

Sonic imagery is present, such as: the imitation of church bells in №4 "Glory to the Father and Son"; №11 "Hallelujah"; and the striking picture drawn by the use of harmonic clusters as a background for solo baritone in №5 "What Has He Created"). Ostinato techniques, having become popular in the twentieth century, acquired ethnographic features in L. Dychko's

works with a thickening of the repetitive motive by a parallel triad (in №4 "Glory to the Father and Son"). Finally, the fugue from №7 "The Only Begotten Son" harks back to the polyphonic tradition [10, 7–8].

Describing the creative mode of Lesia Dychko, Liubov Serhaniuk deems that her work displays "a vivid narrative synthesized with a definite national position (meaningful and repeatedly stated by the composer herself), interpreted through the prism of cultural philosophy and metahistory" [23, 194].

Continuing in the tradition of M. Berezovskyi, D. Bortnianskyi, and A. Vedel, the contemporary Ukrainian composer **Yevhen Stankovych** (1942) works in the genre of the **spiritual choral concerto**. His monumental spiritual composition Lord, Our Master, an a cappella concerto for choir set to texts from the Bible (1998), provides a vivid example of the interpretation of canonical texts by the latest trends in contemporary musical composition. The drama of the concerto's storyline unfolds in a coordinated system of homophonic-harmonic and polyphonic manifestations of texturally rich choral expression, correlated with contrasting sound layers and timbres.

Stankovych Ye. has also written works for a mixed choir and symphony orchestra—Let Your Kingdom Come—based on texts from the Bible (2000); a capella choral works including settings of Psalms 22, 27, and 83 (1999–2000); and the Memorial Service for Those Who Died of Hunger, for soloists, two mixed choirs, a reciter, and a symphonic orchestra (words by Pavlychko D., 1992).

Viktor Muzhchyl (born in 1947) skillfully adapts the ancient traditions of the spiritual concert into contemporary musical language. According to I. Kharyton, his concert-ballad Hallowed be Thy Name harmoniously combines

> "the magnitude of symphonic thinking, expressiveness of the delightful Ukrainian language, and authenticity in the depiction of the national natural environment. In the majestic spiritual sermon The Voice of One Crying in the Wilderness, written for bass, mixed choir, and symphony orchestra, and set to canonical texts of the Bible, the author creates images associated with the spiritual vocation of human beings and their search for divine beauty and appeal to love and repentance" [25].

Ivan Karabyts' choral concert drama (1945–2002), The Garden of Divine Songs, set to words by the wandering eighteenth century philosopher Hryhorii Skovoroda, is filled with the theme of the search for God in the surrounding world and faith in the Savior. The imagery of the figurative spheres in this six-part composition written for choir (voice) and symphony orchestra in the Neo-baroque style, scales the comprehension of

the sense of humanity, manifested in as great an approximation of man to God as possible, through the prism of self-knowledge, a philosophy of the heart, work, spiritual freedom, and love for nature. Liubov Kyianovska, analyzing this work, concludes:

> "The Garden of Divine Songs, as if it had summed up the historical line of the sixties, presents in a final form the aspiration of Ukrainian artists—writers, artists, musicians—to comprehend and interpret their past, and at the same time to adapt it to a humanistic image and turn to historical achievements, in order to develop a strategy for the future, laying a spiritual foundation for a new era" [9, 139].

The spiritual creativity of **Yurii Alzhniev** (born in 1949) is filled with the idea of awakening with the aim of creating the future. Continuing in the tradition of M. Lysenko, the artist composed his choral concerto Glory to Thee, O Lord, a prayer for the fate of the Ukrainian people. It displays features of clear canonical form, but with modern musical language, such as cascading chord streams that contrast with the declamatory solo chants of a deacon.

Valentyn Sylvestrov (born in 1937) did not write choral works at all until the mid 1990s, but finally developed a spiritual theme in his work. Arvo Pärt, concerning music set to spiritual texts, once famously stated:

> "There is music for the concert hall that is not intended for the church, and even more so for the church service. Because music for worship is a completely different world ... the composer must stand there as if he is alone, his passions should not enter this atmosphere. So it turns out that most of the music set to spiritual topics or spiritual texts is not united with the religious spirit ... And requiem and masses are in fact out of the frame of the Divine Service. Considering their emotional side—they are rather anti-masses. Even some of Mozart's masses are not suitable for this purpose. But the songs of Schubert 'work.' Although they are not set to the religious texts, their spirit is completely different" [29, 95].

Such an opinion from one of the most prominent composers, and one who wrote music for spiritual texts, deserves close attention, although at the same time it does not diminish the artistic value of many works on this topic. After all, not all paintings on scriptural topics are worthy equals to icons that have been sanctified for centuries. Possibly there has been a redirection towards a new contextual environment that reduces the purely applied, ecclesiastical moment, and perhaps, the range of influence of eternal biblical truths has been greatly expanded. However, what A. Pärt meant, in essence, about the sacred influence of Schubert's songs and their particular atmosphere of purity can be said about the choral works of

Valentyn Sylvestrov from the period 2006 to 2016, with their spiritual silence and amazing sylvestrian sound space capable of healing the soul.

The composer even applies an impressive reverberation to the choral singing recreating the sound of a cathedral in the concert hall. A deep penetration into the nature of spiritual purification is found in Requiem for Larysa (in memory of the composer's wife who died in 1996) and most of the composer's friends and colleagues consider it to be his greatest achievement as a choral composer. In this work, the fourth part—the Largo—in Ukrainian, which uses Shevchenko's verses from the poem Dream, streams into the canonical structure in Latin with an aching note— both tragic and enlightened. The heavenly and the terrestrial are closely intertwined in one of the most melodially inspired choral works of Sylvestrov—Diptych (which uses Our Father and Testament by T. Shevchenko). According to the author's plan, these are two testaments: one is divine while the other is human, which are amalgamated and confirm each other.

Analyzing the musical language of the spiritual works of the composer, O. Kozarenko writes:

> "In full accordance with the [previously] quoted characteristics is the choral Diptych (Testament and Our Father) by V. Sylvestrov. In this work there is not just a general correspondence with the 'spirit' of native church music (a touching simplicity and intimacy in the appeal to God). The originally reproduced 'alphabet' of grassroots Baroque—the complex, chanting texture (repeatedly seen in the works of the composer, such as in his Second Sonata for piano and his Fifth Symphony)—has been implemented through the median parallelism of female voices opposed to the bass and shrouded by the typical sylvestrian mist of the sonorous choral 'pedal'" [10, 7].

In 2010, Sylvestrov created a sacral a cappella choral cycle named Four Dedications. The first part is called Dedication to P. Tchaikovskyi Our Father; the second part is the Dedication to F. Schubert; this is followed by the Hallelujah (choir and solo tenor); the third part is the Dedication to K. Stetsenko, followed by the Gloria; and the fourth part is the Dedication to A. Knapfel, followed by the final Hallelujah (choir and solo alto).

The prominent contemporary composer **Myroslav Skoryk** (born in 1938) has composed spiritual music over the past two decades, including: the spiritual concerto Requiem (1999); Psalms for various types of choirs (1999–2005); and the Liturgy of St. John Chrysostom (2005). Skoryk did not commonly work in spiritual genres during the preceding period. As Liubov Kyianovska has stated "this is not a tribute to fashion," but "a quite

natural consequence of long internal work," and the resolution of the long process of the composer's creative evolution [7, 467]. The category of the spiritual is considered by the artist "not as a harsh and ascetically detached service ..., but as the deeply personal desire of a human being with all his weaknesses and helplessness to open his heart to God and gain his love and mercy" [7, 468].

In the spiritual concerto, Requiem:

> "the Oriental and Western church traditions, and liturgical and paraliturgical features are deliberately crossed, which ultimately does not link the work with any particular ritual adopted by one or other religious denomination, but reflects the state of enlightened sorrow—universal and meaningful beyond time and space and the pain of the loss of a loved one, which is mitigated only by hope of God's mercy and oblivion" [7, 467].

As to the stylistics of the canonical Liturgy of St. John Chrysostom, L. Kyianovska notes that it is sensitive to the source traditions of Ukrainian spiritual music (ornamental baroque spiritual concerto; the romantic lyricism of the Peremyska school; the strict enlightenment feel of the spiritual masterpieces of the early twentieth century) and is a reconsideration of them [7, 569].

The cycle of works by **Viktor Stepurko** (Kyiv Chants; Concerto Devoted to Leontovych, Thanks to the Lord), written using texts from the psalms, is dedicated to the problem of spirituality and the formation of the Christian worldview:

> "The modern musical language of these compositions is distinguished by a free functional combination of texture, the richness of the timbre and coloring, and the dimension of the genre-stylistic palette. The range of artistic imagery in these works translates a stylization of the atmosphere of older epochs through the prism of modern musical expression, which reveals a search for the optimal structural and intonational capabilities of the musical language beyond its traditional foundations" [25].

Viktor Stepurko (born in 1951) belongs to those composers whose creativity and spirituality seek to change surrounding reality. He is a regular participant in and winner of many international music festivals. The international fame of Stepurko's choral works is phenomenal—grand prix, gold medals, first places, enthusiastic reviews by critics all over the world—it is results such as these that groups performing Stepurko's work bring to Ukraine from the most prestigious choral contests and concert tours in Italy, France, Spain, Poland, and Canada. His level of global recognition emphasizes his colossal artistic power and his outstanding creative force as a composer. He is a representative of modern Ukrainian

culture and is perceived to be a true national composer. His path shows how national traditions develop in close interaction with different cultures and peoples.

Stepurko's choral works have gained the greatest popularity and are considered interesting and original compositions among the many contemporary works of choral literature. Olena Afonina writes:

> "The composer seeks to add new coloristic shades to the choral sonority within the *a capella* genre, without denying its traditional foundations, and transmits to the choir the instrumental symphonic techniques of thematic development. He has at his disposal a juicy and brutal musical fresco sheet of as great a scope as an ancient folk epic (Kyiv chants, Theotokos Canons), and a gracefully shaky tissue of lunar, dreamy, and charming impressionistic landscapes (Supramental Dream). His harmonies are extremely sophisticated, his timbres are magically exciting, and his rhythms are complex and contrastive. He expands the form of choral works and refines their texture. The richness of sound in his choirs is striking in its novelty, richness of patterns, the colorfulness of its nuances, and the vividness of its moods. The composer admits that as a result of his fascination with philosophy, religion, Hinduism, yoga, and mysticism, his works often display some kaleidoscopical properties and features of photomontage (inherent in the art of the the twentieth Century)" [2, 149–150].

The work of V. Stepurko in the field of spiritual music displays huge artistic inspiration. It is no coincidence that for its creation the composer turned to archaic Kyiv chants, psalms, prayers, and wrote his own spiritual texts. In addition, among the choral works of the composer can be found choral compositions using the texts of famous Ukrainian poets (Three Choirs based on the poems of I. Drach; a choral cycle based on the poems of T. Shevchenko); choral patterns and cycles based on the texts of the psalms (Thank God, Lord's Earth, Blessed is a Man, The Lord Reigns); prayers (The Parable of Co-creation); mysteries (Christmas Eve, Blue Glass of the Sky); and various processional works (Ukrainian Christmas, Christmas troparion).

Educated in the traditions of twentieth century music and having a profound mastery of the traditions of Ukrainian chant, as described in the work of A. Vedel, V. Stepurko has made use of the principle of singers' improvisation from Kyiv chants and Theotokos Canons. The Greek singers he worked with helped to decode the hooks and understand the notations. The processual principle of Kyiv chant, according to the author, is quite free. The the main tradition of Kyiv chant—*cantus firmus* (fixed melody-

chant)—is preserved. Originally, Kyiv chants were single-tone and monophonic.

The development of Ukrainian church singing was based on *a capella* principles, in contrast with European church singing, which started to make use of instrumental accompaniment. V. Stepurko is the author of the Ukrainian Orthodox Mass *Theotokos Canons*. This is a vocal-symphonic composition for choir and orchestra that was written using canonical texts and melodies from the Heirmologion (first prints in 1700, 1709, and 1757). It has a philosophical and poetic mood and urges everyone to seek self-improvement under the commandments of Christ. Using orchestra and choir, the composer has created a monumental fresco in which the listeners feel the mystery of divine incarnation, the majesty of the Mother, and admiration for God's world. The Theotokos Canons are chants of the evening church service, which glorify the Mother of God who gave birth to the Lord. The service consists of eight tonal modes and covers all the liturgical material according to the church calendar. The composer sought to refresh the music of choral singing for worship and to make the chants of the clergy more expressive.

The first mode is the mode of the Epiphany, the mode of reconciliation of human beings with God and the unity of the heavenly and earthly worlds in singing. It contains the affirmation of faith, an appeal to the people of God to be brave and conquer their enemies, and the joy of ecumenical glory. During the singing of the Dogmatikon as part of Vespers, an entrance is made with a navicula—the king's gates open as a sign of the unity of heaven and earth, and a deacon and a priest come out by way of the altar through the northern door, symbolizing the arrival of John the Baptist and the coming of Christ to earth. They come out to bring to the Lord a pure verbal sacrifice, prayer, and praise. At the entrance, the priest reads for all 'bystanders' the secret prayer in which he asks the Lord to protect the hearts of believers from the words and thoughts of the wicked and to free them from "those catching our souls"—the spirits of evil. The choir completes the Vespers entrance by singing "O Gladsome Light" after the Dogmatikon.

Each theotokion is a kind of a novel with a particular semantic content and set of musical architectonics. The roots of the dogmas date back to ancient times. In the territory of Ukraine they descend from the famous Kyiv chants. Koshyts O., a great choral conductor and expert of national music, wrote:

> "Dogmata, like every piece of collective music, had to follow a long path of processing and collective development before entering the singing books of the fifteenth century. The terrain of their creation could … only

be Kyiv and Ukraine … as a composer's work, they can be described in only one word—brilliance … They are an exclusive phenomenon in music in general and the best that chant could achieve during its existence; they are unique in the world of religious and vocal literature" [14, 383, 384].

The Theotokos Canons were written using the book of the famous musicologist O. Tsalai-Yakymenko *Spiritual Chants of Ancient Ukraine* [26]—monastic chants, and in particular, Kyiv memorial chant. Features of the Western European Mass are also related to the forms and structures of Kyiv chant. The composer's objective was the search for "mystical holograms" that potentially existed in famous Kyiv chants. The creator of the Theotokos Canons, John Damaskin, and the composer V. Stepurko use the following key phrase: "And Christ shall save the world by the Theotokos." The composer's desire was to convey to the audience the greatness and beauty of the events of evangelical purity and the purity of the beautiful melodies of Kyiv chants using modern symphonic means.

According to Yevhen Stankovych, The Parable of Co-creation is Victor Stepurko's most brilliant work. The choral diptych for a mixed choir without accompaniment has a sonorous foundation (it is without words and is performed in the form of different phonemes). The work consists of two parts: Amazing Miracle (1986) and Is it Not a Miracle (1997). The sonorist techniques used intertwine organically into a complex musical texture that performs a semantic function in the drama of the work. The premiere of the work took place at the concert That Wonderful World at the festival Golden-Domed Kyiv. Since that time, it has appeared in the repertoire of many leading choirs of Ukraine and different countries around the world.

The choir Orea from Zhytomyr (artistic director and conductor O. Vatsek) won the Great Gold Medal at the competition in Bremen for a performance of tthis work, while the choir Legend from Drohobych won the competition in Debrecen (Hungary) performing it. The work has been redesigned for female choir and the female choir Mykolayiv won the Grand Prix at the competition in Yalta. The noise of the sea and cries of gulls added to the music and attracted the attention of the artistic team from the Philippines. Musicians have heard in this music "the image of the all-swallowing power of water" and this work allegedly predicted the tragic events in the Philippines and New Orleans in 2004.

Yaroslava Bardashevska, summing up the characteristic features of V. Stepurko's choral heritage, is convinced that "it is dominated by the problems of spirituality and ethics, and the national, religious, cultural and social position of the composer predetermines its figurative embodiment in

tune with the historical experience and cultural and artistic achievements of the Ukrainian people" [3, 11].

The skillful techniques used in the vocal writing and its modern, complex harmonious hues make V. Stepurko's choral concerto based on the texts of biblical psalms stand out. A lyrical perception of God's word is present in the music, which is inherent to Ukrainian church melodies. The concerto is devoted to the memory of Mykola Leontovych—creator of one of the most sincere and lyrical liturgies:

"For me, Mykola Leontovych is proof of the genius of our people, who have created immortal songs through which the world has come to know Ukraine" [31, 20].

The work of V. Stepurko reveals new tendencies in the development of the national sacral art and, at the same time, maintains continuity with its traditions.

O. Kozarenko, analyzing the musical language of contemporary Ukrainian spiritual music, points out that:

"our national tradition does not perceive the Protestant permissiveness of musical-linguistic means and semantic 'deafness' when using specific sound complexes. Thus, in V. Stepurko's choral composition Thank the Lord, we have a clear mismatch between the semantics of jazz harmonies (light-entertainment in nature), the erotic coloring of the timbre of the solo saxophone, and the depth of content of Psalm 136 (although it may be quite organic for another tradition, such as the African-American one for example). Instead, in the adaptation of Kyiv chants Adam from the Earth and Hear Me, Lord, the composer achieves a satisfying expression through the organic introduction of the sonic texture inherent to ancient monophonic singing and traditional for the Lavra polyphonic parallels of tertias, sixths, and octaves. The original liturgical works by V. Stepurko (Our Father, Litany of Supplication, Credo) indicate that the natural updating of methods through the use of sonorant harmonic vertical clusters and the complicated intonational structures must be consistent with the historically complex lexical stereotypes of the genre. Without this, it is difficult to achieve sufficient semantic resonance and naturalness of expression" [10, 7].

In the creative work of **Mykhailo Shukh** (born in 1952), the religious theme is embodied through various genres, such as the vocal-instrumental genre of Catholic church music in his Requiem Lux Aeterna (1986) and the instrumental genre of Catholic church music in the organ Mass Via Dolorosa (1989). In his Requiem Lux aeterna, the canonical Latin text is combined with a free poetic form (the poems of the Russian symbolist

poets M. Minskyi, V. Soloviov, and K. Balmont). The synthesis of the musical intonation of Catholic Gregorian chant, the polyphonic adaptation of Protestant chant, and the sound of Orthodox choral singing, are combined with the author's own style creating the intonational basis of M. Shukh's Requiem.

The coordination of synthesized sounds with live instruments and voices furnishes the work with a contemporary feel and creates a dialogue between the cultural and historical traditions of different centuries. Another example of this synthesis of genre and style can be found in his concerto And I Have Uttered in My Heart (1992) based on the texts of Ecclesiastes and using the parts of the Latin Requiem, Kyrie Eleison, Lacrimosa, and Agnus Dei. Stylistic musical features of Western Christian tradition include the citation of the troparion chants of the twelfth century Agnus Dei and imitation of broad jubilatios that take the form of ornamental improvisations of elevated character. When choirs performed Gregorian chants, the soloists sang jubilatios in the last syllable of the word Hallelujah, as part of the refined and elevated singing of the Catholic tradition.

Back in the early Middle Ages, the form of the jubilatio (*jubilare—* Latin from the Hebrew hallelujah 'to praise God') was considered to be the most important and highest form of musical art, and the only direct way of communicating with God. Indeed, there are states of the soul that can not be expressed in words, but are well expressed by musical sounds. Blessed Augustine used to say that the jubilatio is a musical form that arises directly from the emotional depths of the soul and provides the singer with greater opportunities for creativity. When words can not convey what excites the heart, they are supplanted by infinite joy.

In his work, the composer made a stylized polyphonic adaptation of Protestant chants in the tradition of Bach. Noises and a synthesized underlayer for live instruments and voices provide the work with originality while remaining within the traditions of the concerto genre. As in his previous work, the dialogue of tradition and modernity is expressed in the musical language used. This tradition is presented through an appeal to both Catholic and Protestant churches that reflects the multi-confessional nature of the contemporary Ukrainian space.

The genre of organ Mass in the composition Via Dolorosa was chosen by M. Shukh to be a meaningful and emotional symbol. He freely interpreted its canonical structure (traditionally: Kyrie Eleison, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei) and only used the Kyrie Eleison and excerpts from the Credo. The traditional parts of the Mass are complemented by the hymn Stabat Mater, imitations of Gregorian chant,

and church organ improvisation. Via Dolorosa by M. Shukh is based on the traditions of the French Mass, where the principle of the suite cycle is fundamental. Musical stylistics come from Gregorian chants and and adaptation of Protestant chants in the old German polyphonic tradition.

Mykhailo Shukh created The Liturgical Doxology of John Chrysostom. In the preface to this cycle, the author writes: "Working on the 'Liturgical Doxology,' I tried to create an image full of love, joy, and all-embracing harmony. Therefore, I personally consider this work to be an infinite Anthem to the Divine Light. Indeed, it is in enlightenment and love that the highest sacred sense of a human being lies" [30, 2].

Consequently, the religious music of Mykhailo Shukh represents different hypostases of a single European Christian tradition in its combination of the traditions of various Christian denominations. This combination of different layers of Christian culture is inherent in the work of H. Havrylets, V. Polova, and Yu. Ishchenko as well.

The choral work of the modern author **Victoriia Polova** (born in 1962) is denoted by genre diversity. She considers music to be "a very profound process of comprehending life" [15, 59]. The canonical texts that she uses in her choral work, are considered by her to be defined by "humility. Divine joy breaks through you, as in biblical verses. Is there any limit? On the contrary, a sense of freedom and flight. You become an integral being that can just rejoice. Canonical texts are full of clarity and purity "[15, 59]. In the cycle Simple Cantus, each choir expresses a certain emotional state.

Every large-scale work, according to V. Polova, can be considered from the position of the dichotomous idea of the composer's creativity—falling down, and then getting up:

> "suffering, painful sensations—down below; resurrection, joy—on the top … When I came to Christianity, I realized what I was doing and why—for what I am creating, writing, and living. Therefore, my music for me is not always about singing in its sincere simplicity. Sometimes it is a way of perceiving very complex philosophical ideas. My Penitential Psalm 50 (The Mighty One, God, the Lord) is also associated with the basic idea of creativity: this is the level at which self-awareness takes place. The point is that first of all one should understand one's own sinfulness—as if to fall down onto the bones of Adam, and then rise up to the most extreme point possible for a human being" [15, 59].

The spiritual music of Victoriia Polova, which is "her personal worship," appeals to both one's consciousness and subconsciousness. Music experts have defined the last period of the composer's work as "sacred minimalism." However, V. Polova believes that "living creativity can not

be squeezed into any frame. In my music, there is too much redundancy for minimalism" [15, 59].

O. Kozarenko notes that:

> "All the complexity of modern adaptations of monodic singing is illustrated by the composition of V. Polova, O Gentle Radiance for choir and orchestra, which combines a certain strictness, some Old Belief, the 'desperateness' of emotional conflict with the traditional instructions of seventeenth century monodic singing: church music was supposed to provide the sounds with 'beauty,' 'kindness,' a need for 'all consent,' 'love of union' (Legend of Seven Free Wisdoms) [10, 7].

Over the last twenty years, Viktoriia Polova has studied and set to music the texts of the Divine Service. In 1988, she produced the work Kyrie Eleison for children's choir, celesta, piano, bells, and jingles. Since the beginning of the 1990s, her creative work has been characterized by an active appeal to spiritual themes. The liturgical chants of different denominations—Orthodox and Gregorian—constitute the basis of many of her works. She has used the canonical texts Missa Symphonia (1986–1993) for children's choir; the chamber cantata O Gentle Radiance (1995) for soprano, mixed choir, and chamber orchestra; You are rejoicing (2002) for mixed choir and chamber orchestra; and the text of Simeon the New Theologian for Word (2002) for soprano, mixed choir, and symphony orchestra. Additionally, she composed the triptychs To the River Abyss (2003), Mother of the Light (2003), The Commandments of Blessing (2003), and Gift to Piart (2003). She seeks to build a multidimensional world view in parallel to existing spaces, with stable, integral content, and structural units characteristic of both the Western European tradition and contemporary music.

Psalm 50 of David, used the canonical text for soprano, alto, tenor, bass, and mixed choir and combines the stylistics of the early twentieth century with the author's individual style. The deployment of musical material takes place on the basis of a linear connection of layers, timbre, and texture between the choir and the soloists. The intonational foundation of the psalm is made up of three tunes with a single core. The sustained sound 'e' is maintained throughout the composition as a kind of cantus firmus (unchanging voice). The main parameter of an integrative European spirit in this work is that of universalism.

Since the 1990s, **Hanna Havryletz** (born in 1958) has turned to Christian themes with compositions such as I Lift Up My Soul to You, My Lord—a setting of spiritual psalms for male choir; and My Beloved God. My God, Why Did You Forsake Me? (spiritual psalm for mixed choir) is a reproduction of modern concert practice. She uses the text of the psalm,

but at the musical level applies jazz intonations and sonorous techniques. As a result, the relationship between the canonical and individual serves as an indicator of the interaction and complementarity of both spiritual and secular works. Tetiana Maskovych, analyzing the choral work of H. Havrylets in the context of a 'new tradition,' draws attention to the use of Western European canonics with Stabat Mater (for choir and orchestra, 2002) and Kyrie Eleison (2006), which she considers to show "a marked tendency toward chamber and poetic adaptation of one-part forms" [17, 9].

In the works of contemporaries, the Western European church tradition is represented in appeals to the Latin canonical text of worship and its characteristic genres.

In the monumental spiritual Requiem concerto of **Ihor Shcherbakov** (born in 1955), The Dream, for reader, soloist, choir, orchestra, and organ (2008), dedicated to memory of the victims of the Holodomor (this historical even remains an open wound in the minds of Ukrainian artists, and they continuously turn to this topic), we can observe a free relationship between the canonical genre and the tragic theme. Here, in the canonical part of the Requiem, a poetic text by Yu. Plaksiuk is introduced: Dies Irae—Eternal Pain; Lacrimosa—Burning Tears; Benedictus; Agnus Dei—Intentional and Invisible; and Crucifixus—Redeemed by Despair. The parts are interlaced with dramatic interludes (Ghost of Death, Healing). The compositional center of this large-scale form, is the fifth part—Snow of Sorrow (based on verses by M. Vorobiov). It may be considered one of the most expressive pieces in the composer's body of work [20, 26–27].

As can be seen, there has been a renewed awareness of primeval sources—which constitute a powerful folkloric foundation and multi-layered spiritual tradition—making up a major part of Ukrainian musical creativity over the last twenty years.

The embodiment of the consecrated sacrament in music has drawn many composers from Lviv. The most devoted to this style are **Oleksandr Kozarenko** (born in 1963) and **Viktor Kaminskyi** (born in 1953).

Spiritual themes have marked the creative work of O. Kozarenko over recent decades, with works such as: Liturgy of St. John Chrysostom for mixed choir (1998); The Psalm of David for choir and orchestra (1997); The Holy Passion of Our Lord Jesus Christ for reader, soloists, choir, and chamber orchestra (1995); and Four Prayer Songs for the Virgin Mary for soloists, female choir, and orchestra (1994). This music is closely related to the traditions of national Ukrainian spiritual music, in particular, the achievements of the Galician composer school of the nineteenth century.

The oratorio genre is not typical of Orthodox culture, but it was widespread and popular in the West. The composers of the nineteenth

century most frequently used the Passion oratorio (L. Beethoven, F. Liszt, F. Mendelson). In Oleksandr Kozarenko's oratorio, The Holy Passion of Our Lord Jesus Christ (2001), the genre of Bach's Passions is revived. In the musical language of Evangelism, Catholics historically used the tonal-melodic formula of the Gregorian chant and the Protestants used the songs of their national traditions. In the work of O. Kozarenko, the text is performed as an ordinary recitative in the Ukrainian language, which is typical of the Protestant tradition. Passions disclose the theme of Christ's suffering and the drama of the work is characterized by contrasts between the choir, the ensemble, and solo numbers.

The musical language of O. Kozarenko's work links the traditions of Bach's polyphony with the music of the Ostroh chants. In the music of the composer, a poetic rethinking of biblical events is transmitted through sonic imagery, giving an idea of the feelings of the main characters in the form of the choir, ensemble, and solo performances. The orchestration is given a special distinctiveness and the culminating points of the work are emphasized by instrumental means.

As O. Afonina points out:

"Integration of European parameters in the spiritual works of O. Kozarenko are also found at the programmatic and genre level. The genre of the Passion carries out formative and programmatic functions, causing a number of specific associations in textual, figurative, content aspects. The most striking features of musical expression in his Passions are the use of musical and rhetorical Baroque figures, and the instrumental principles of orchestration of the Romantic Era. The polyphonic development of the themes in his works witness the resistance of the composer to the artistic and philosophical traditions of the Baroque style that are given new meaning in the author's style. Furthermore, the composer reveals the national essence of his work, with the variational development of material arising from the tradition of Ostroh chants" [1].

Ukrainian Requiem by O. Kozarenko continues the traditions of this genre. V. Ptushkin and Yu. Shamo are among those authors who wrote texts for Ukrainian Requiem. This work of Kozarenko is devoted to all the "victims of repression, deportation, and the Holodomor." The composition is basically consistent with the traditions of the genre. The work is written for a symphony orchestra, organ, choir, soloists, and a quartet of singers. These are complemented by Ukrainian folk instruments (cymbals, floiara, flute, trembita). The use of novel musical instruments is also associated with the Requiem by A. Schnittke, who used electric guitars, bass guitars, and a large number of percussion instruments.

A Requiem consists of 11 parts, the selection and order of which correspond to the church tradition. The dramatic development of the work is based on the use of fugato for a cross-associated theme (similar to its use in the works of J. Bach, P. Schumann, D. Shostakovych, and I. Karabyts). The correlation of European and national origins manifests itself at the intonational level: the musical intonation combines elements of European Baroque and Slavic folklore (and the themes of lamentation).

The religious and artistic paradigm of East–West is well represented in Oleksandr Kozarenko's Ukrainian Catholic Liturgy for choir, soloists, organ, and symphony orchestra. Ukrainian Catholic Liturgy was created in 2000 as the Bishop's Service of God on the occasion of the 50th anniversary of the Stamford Diocese in the United States, with the blessing of Bishop Vasyl Lostyn. Olha Komenda emphasizes that "the intonational system of the work combines elements of Orthodox, Catholic, and Protestant worship, as well as a whole series of intonational features of secular genres" [13, 96]. The combination of Eastern liturgical tradition with Western composition techniques and performance saw the composer turn to the achievements of nineteenth century composers such as J. Verdi, J. Puccini, P. Tchaikovskyi, and S. Rachmaninov. Continuing the European tradition of his compatriots' music of different times—M. Dyletskyi, D. Bortnianskyi, M. Berezovskyi, and A. Vedel—he introduced elements of the Western tradition, while preserving the Orthodox essence of the liturgical work. The intonational basis of the work includes elements of the musical language of different eras. The author continued the classical traditions of D. Bortnianskyi's music and at the same time, reproduced the modern technique of composers of the early twentieth century. He used ancient Ukrainian liturgical chants, while remaining faithful to his own creative ideas, which he had successfully implemented in previous works, including: Ostroh Triptych, Passions, and Theotokian Songs.

All his musical material is linked by common melodic and harmonic structures that appear in the whole-tone cluster in the First Antiphon orchestral entrance. Diatonicism, inherent to ancient chants, contrasts with the intonation of European Romanticism of the nineteenth century, creating a contemporary musical canvas. The orchestral accompaniment is full of altered structures that pinpoint the connection with the Romantic European traditions. He remains faithful to the national tradition with episodes of choral singing a cappella (litany, kontakion, troparion). The work of this composer uses a combination of traditions from the Eastern liturgical cycle and the principles of European cantata and oratory.

Viktor Kaminskyi has produced both church music (The Liturgy of St. John Chrysostom; Akathist to the Blessed Virgin Mary; Easter Matins) and works of academic profile (the cantata symphony Ukraine. The Crossroads, based on verses by Ihor Kalynets; the oratorio I am Coming. I am Calling. I am Crying, based on texts of Metropolitan Andrei Sheptytskyi in a poetic adaptation by Iryna Kalynets), which are distinguished by their high spiritual content. Continuing the traditions of S. Liudkevych's monumental forms, V. Kaminskyi chose the genre of the cantata symphony for his work Ukraine. The Crossroads.

Another philosophical religious work, based on the words of Iryna Kalynets, The Song of Moses, for choir, orchestra, and soloists, was written by V. Kaminskyi for performance at Lviv Theological Seminary and dedicated to Pope Benedict XVI [8, 22–23].

In general, interpretation of the Liturgy as a genre of spiritual concert music was not an innovation of composers of the late twentieth–early twenty-first centuries. The Liturgy of P. Tchaikovskyi opened up the way for an individual author's reading of the genre and outlined the most important principles of constructing the cycle and dramatic movements. Compliance with the parameters of canonical Liturgy by K. Stetsenko in his work is explained by the religious practice of the composer—he understood the religious and aesthetic approaches to the genre according to religious, theological, and statutory positions. In the musical development of the Liturgy, the composer adhered to formal ritual logic. The Liturgy of St. John Chrysostom by K. Stetsenko is a cycle that reproduces the artistic concept of the liturgical genre, operating with a variety of means and various techniques of musical writing.

Nowadays, there are three types of liturgies in use in the Orthodox and Greek Catholic churches that have musical expression: the Liturgy of St. John Chrysostom; the Liturgy of St. Basil the Great; and the Liturgy of St. Gregory the Dialogist. Most composers turn to the Liturgy of St. John Chrysostom (such as L. Dychko, O. Kozarenko, and M. Skoryk).

The most important feature of the spiritual music of contemporary composers is the combination of national church traditions and a tendency towards European integration. Turning to the original Christian foundation of the European cultural continuum confirms the relevance of Christianity in Ukraine and its multi-confessional dimension. The combination of the musical language of medieval church genres with innovative techniques of composition (serial technology; aleatory; sonorist; expanded tonal sphere; polyphonic imitation; polystylistic techniques; symphonization of the choral texture) has been the tool of renewal of spiritual music and the

modern blossoming thereof is a testament to the continuity of national ecclesiastical and cultural traditions.

Ostap Manuliak, highlighting the leading tendencies of contemporary religious music in Ukraine, distinguishes the following aspects present in the works of modern Ukrainian composers:

> "the layer of ancient Ukrainian monastic church; the ancient traditions of Ukrainian ritual folklore; the Renaissance and Baroque Kantian tradition; the Baroque part singing concerti; the traditions of the 'Golden Age' of Ukrainian music; and the linguistic style of the so-called 'New School' of the Ukrainian music of the first third of the 20th century. In works, based on Latin texts or otherwise directly related to the range of traditions of the Western Church, we have noted that reference is also made to: the sphere of Gregorian singing; the ars antiqua sacred music; and the traditions of Catholic church music of the second half of the 20th century" [16, 13–14].

I. Haryton draws attention to the fact that the:

> "Spiritual music of the modern period is practically alienated by ritual practice. Accordingly, the question arises: what causes this crisis in the process of adaptation of postmodern spiritual creativity to the ritual ceremony of the Ukrainian Orthodox Church? Reflecting on the problem, we should note that the Ukrainian Orthodox tradition, according to its canonical requirements, is rather conservative, and therefore, any changes that are determined by socio-historical laws are 'blocked' by church taboos" [25].

As for music, it forces its way through into the future even in religious ritual, each time modernizing and modifying. And this process can be observed throughout the entire development of this phenomenon.

Of course, neoteric spiritual music with its avant-garde musical language is alien to Ukrainian Orthodox rituals, because the idea of perfection here is presented by the language of dissonance and an inharmonious, unconscious way of sounding. From an aesthetic point of view, there emerges a certain contradiction: the idea of perfection has to be embodied by means of a dissonant method of musical expression. However, the latest musical thinking of each time generates interesting, creative projects that are not only competent, but also "become our best message to the future" [11, 25].

The characteristic features of the spiritual, creative work of the Ukrainian composers of the second half of the twentieth century include: work in the field of Ukrainian church music (Liturgy of John Chrysostom; Akathist to the Blessed Virgin Mary; Matins; Easter Matins; Kyiv Chants; Theotokos Canons; Requiem; and psalms); church music of the Latin rite

(Requiem); music at the intersection of church ceremonies (Ukrainian Requiem; Passion oratorio); spiritual concert music (concerto Requiem; spiritual psalms; cantata symphony; diptych; spiritual choral cycle; and spiritual choral concerto).

How can large-scale works of spiritual choral music of the Ukrainian composers of the second half of the twentieth century be used as a tool for the internal personality development of students of higher musical education institutions?

Considering spirituality to be central aspects of education and upbringing, we use large-scale choral spiritual works in the educational process of preparing music professionals, most of which are available through the Kyiv Choir Library (edited by Mykola Hobdych), to stimulate the manifestation of personal spirituality. This review of the theoretical and methodological developments of contemporary Ukrainian composers in the spiritual sphere testifies to the urgency of their use in the educational process of future specialists.

Comprehension of spiritual works takes place, first of all, in the classes of individual conducting and choir. Furthermore, in following courses such as: Modern Ukrainian Music Culture; Analysis of Musical Forms; and Cantoral Studies. Then in the writing of theses for bachelor and master degrees. By performing these works, students will also absorb the depth of their philosophical content. Spirituality can be formed in the process of purposeful activity, oriented towards the manifestation of spirituality. This is the key to the formation of a spiritual personality in young people. In the course of comprehension of the spiritual heritage of modern Ukrainian composers a dual process occurs: the nurturing of spirituality and the spirituality of education.

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Conducting and Orchestral Art in The Context of European Culture and History

Y. Sverliuk

Problem statement. Research dealing with the education, history, and theory of music has paid significant attention to the problems of orchestral performance and the development of local musical education. Nevertheless, the question of the establishment and development of local conducting techniques remains understudied. It is reasonable to study this problem in the context of the different times and cultural and historical traditions of different regions of Ukraine.

The aim of this article is to reveal the cultural and historical contexts that have influenced the development of local conducting and orchestral arts and the role of musical centers and European culture in the establishment of orchestral music.

Analysis of recent research. A number of authors of scientific studies (G. G. Makarenko, M. Malko, N. Rakhlin, V. Tolba, L. Kyanovska, N. Matusevych, V. Rozhok, M. Kolessa, O. Poliakov, I. Razumny, P. Shemetov, V. Gnedash, and K. Yeremenko) have made retrospective analyses of conducting and orchestral arts These have been a priceless contribution to the understanding of the cultural and historical conditions of the modern ways of conducting music groups. This scientific research has conceptualized the problems of cultural and historical development and the reproduction of the musical heritage and aesthetic of former times.

Main section. The issue of a conductor's musical and pedagogical activity, with their own individual characteristics, can be thought of in terms of the professional training they receive. The development of this training and these arts is influenced by social, economic, cultural, historical, moral, and psychological factors. This is why a historical analysis that aims to clarify the art of conducting; the activity of a conductor as a teacher, a musician, a manager, and an educator; and their professional preparation is timely.

We examine here the development of the art of conducting and orchestral arts in the context of social facts and cultural and historical processes that have taken place in a certain period of human civilization. This period covers the development of music from its most primitive (elementary percussion and melodies of primitive people) right up to the compositions of modern music.

One may assert that conducting is one of the youngest musical and performative branches of study, only becoming a separate form of performance art in the second half of the nineteenth century. Nevertheless, conducting as the general art of managing a musical or performing group dates from long ago. According to L. Grigoriev and Ya. Platek, in Ancient Egypt and Ancient Greece, musical bands were headed by people who directed the manner of performance with the help of hand signals [5]. Some ancient pictures have survived to this day that show this.

M. Glynsky [6] states that the art of conducting is one of the oldest forms of musical embodiment. He considers it to have begun with the transformation of sounds into bodily movements rooted in the psychological and physiological peculiarities of human nature. He believed that the perception of sounds caused muscular responses. As such, the music of primitive peoples was based on a free display of sound perception and reflective reaction, with a natural progression into dancing. We may assume that rhythmical elements were more important than tunes at that time and the influence of different rhythmical patterns reproduced by primitive percussive tools was significant. The emotions caused by an alternation of accents impacting the nervous system made certain muscles in the body move to the music. In other words, the prototype of a modern conductor was the manager of a band of primitive people who transmitted rhythmical accents through their body movements, using appropriate gestures while doing so.

These same origins underlie the genesis of the gestures of modern conducting, which can be seen as the consequence of transforming sound produced through the instrumental acts of orchestra members into a language of movement.

The scientific definition of a gesture is significantly different to the popular definition. Any gesture, including regulatory acts and habits, is often considered to be a conducting gesture. This is a false perception, in professional conducting such habits are a part of a system of artificial professional acts and gestures developed as a consequence of forced reflection on a conductor's external motility and producing a certain artistic result through such gestures.

Using scientific data from comparative anthropology, it is possible to reproduce primitive conducting through study of the appropriate movements that survive in the collective performance arts of tribal peoples of New Zealand, India, and others to this day. Naturally, specific body movements were substantiated by certain traditions in each tribe.

Though the art of conducting, in the modern sense as a distinct type of musical performance, was formed relatively recently (in the second quarter of the nineteenth century) its origins can be traced back to the earliest times. L. Bezborodova asserts that the prototype of conducting developed from the "rhythmical body movements of humans while dancing and also from the tapping out of rhythms with the help of primitive instruments (shells, sticks, stones etc.). Later, the role of a leading performer appeared who counted the rhythm out through a clapping of the hands or with stamping" [2].

This technique of conducting is described as a percussion technique in historical musicological sources. Conducting was performed with the help of a leader who defined the rhythm and helped regulate the band through a loud tapping out. We should also mention that such a technique was not always comfortable in practice: the voices of a large number of performers would have drowned out a conductor and their conducting would have lost its significance as a result. This is why people began to use more complicated conducting techniques as music developed. As such, we can see how the art of movement was transferred from the field of emotions to its practical application.

The art of conducting developed thanks to a quantum leap in performance as the meldoy became the dominant element of musical language. Folk melodies needed a new approach to conducting because of the absence of musical notation.

While in antiquity body movements always accompanied the musical practice of primitive peoples, they were transformed into practical and conventional symbols in the following epochs. There is evidence that a switch to new forms of conducting took place in ancient India. As stated by Haug, before the Vedas appeared (the most ancient spiritual doctrine) two movements were chosen to accompany singing and instrumental performance as a means of defining accents in the melody. These were a movement of the head and of the hand, which they began to use while performing Jadschurweda [241].

With the development of an art that symbolically marked sounds, new types of conducting appeared. A system that used finger movements, which resembles a later one of the Middle Ages, where scales were marked by oscillations of the right hand, was presented in the Hindu

tractate Mândûki S'ikshâ. A conductor would select particular melodic ideas for the performers through use of a finger on the left hand with which he pointed at the appropriate right hand oscillation [48]. This scheme was called gâtrâvina meaning 'the joints.'

This time already saw conducting as a means of directing melodic nuance in a performance. For example, *piano* was expressed with the help of the forefinger of the right hand swept across the left hand fingers. In order to express *forte*, the conductor would force his right hand against the left hand palm [212].

The development and greater complexity of the melodic language of music increased the difficulties of reproducing unrecorded songs and different tunes and caused the art of conducting to transform into the complicated science of *cheironomy* with the help of symbolic body movements (from χείρ—science; νὸμος—law, rule). This was now a system of symbolic movements that used a conductor's hands and fingers, consistently accompanied by head and body movements. Later, in the Middle Ages, these techniques of musical conducting were used to direct church choirs. This may be considered the beginning of a modern finger language and saw the beginning of the professional art of conducting. These gestures brought out dynamic nuances in performances and had to correlate with the general character of the music being performed. Conducting like this was popular in Ancient Egypt and Greece where both musicians and choirs were conducted.

As proof of this, there are pictures on Egyptian and Assyrian bas-reliefs of musical instruments being played collectively, with several musicians under the direction of a person with a baton in their hand. The prototype of a conductor of that time was a leading instrumentalist who performed the functions of musician and band leader simultaneously. This period may be characterized by the absence of specific regulations and clear methodical guidelines for the conducting of an orchestral band. Before everything else a conductor of that time catered to their own perception of a tune, which they transformed into appropriate gestures.

If, in the beginning, the cheironomic principle of conducting was connected with music, it later became a self-contained art independent of both music and theatre. Such an interpretation of cheironomy one may find in the writings of Xenophanes: "When I came back home, I did not dance because I never learnt it, but I cheironomerated because I could do that" [232].

The remarkable thing is that though the art of conducting progressed to this new level of development, the peculiarity of the Greek music of that time was the reason for its regress. The merger of many art forms and the

dependence of music on words was an important distinction from the music of Eastern cultures: music used an appropriate tune with rhythmic accompaniment to illustrate a written text. The nuances of declamatory language were taken into account in composing a tune—this declamatory language reflected the peculiarities of versification. As such, there was a dependence of the tune on the metrical structure of the text. Although tapping out a rhythm was the foundation of the art of conducting in Greece, cheironomy lost its priority in musical practice, and conductors of musical groups used percussion control techniques that had been known since the days of primitive culture.

It would not be an exaggeration to state that with the development of music, the techniques used to manage bands also improved. In Greece the theatre contributed most to the development of the art of conducting.

Classical tragedy demanded a significant number of actors, dancers, singers, and musicians to properly realize its artistic content. Staging a drama was always stressful and success greatly depended on the literary text, the direction, and the collective abilities of the performers. As such, the majority of actors and musicians were professional artists. These performers could only be trained at specialized schools and the first well-known school of music and performing arts was on the island of Lesbos—an island with which the legendary poetess Sappho is related.

The most ancient and original type of conductor was denoted by the ancient Greek term *coryphaeus*. The foundation of his special functions was excellent performative skills (singing and ritual-plastic gestures). The purely conducting activity of a *coryphaeus* was minimal (determining the level of intonation; giving a sign for the beginning and ending of sections; adjusting the tempo).

The art of conducting in the first centuries of the Christian era developed in monasteries where conducting was a part of everyday church life. For instance, the canons for chorales were created in the Schola Cantorum founded by Gregory the Great in Rome—it was here that the foundations of church liturgy were laid. Bearers of this church tradition traveled around the world and transmitted techniques for performing chorales created in Rome to monastic singers. The priors—abbots and bishops—were the main guardians of these singing traditions and the most skillful singers were permitted to perform the duties of a chorister. It is worth mentioning that the hierarchy of the clergy of the Middle Ages developed special ranks in this area. For example, the chief conductor was called a *primacerius* in the Schola Cantorum of Rome; a chanter, a master, and later a precentor in Milan and other churches. His direct assistants were *secundicerius*, *tertius*, and *quartus* that is 'the first,' 'the second,' and

'the third.' Seven deacons acted as conductor's assistants in the Eastern Church. According to Gregory the Great, a conductor was highly respected everywhere, regardless of his orders and a large, heavy rod decorated with gold, silver, and ivory symbolized his authority. As a sign of his priority a *primacerius* (a conductor) held it in full view of the singers during church services [6].

Classical cheironomy, then, is considered to be the foundation of the coductor's techniques for directing vocal and instrumental music in the majority of works in the musical life of the Middle Ages. This cheironomy fitted the free rhythmic structure of chorales well. It should be noted here, that the techniques of cheironomy in the Middle Ages differed to those of Ancient Greece: according to Horus, both the tune and its modulation were shown through different movements of the right hand and fingers, which were completely or half bent.

The cheironomic techniques of church music borrowed from the Ancient Greeks were preserved up until the fifteenth century. This is shown in pictures of that time that depict popular conducting techniques of the period. For instance, two choirs of angels singing from a score are depicted in a picture of Botticelli (1446-1510)—one of them is conducting with a whisk. In a picture by Pinturicchio from approximately the same time, one angel is seen conducting a choir of ten others in a similar fashion. At the same time, there are reasons to believe that there were other conducting techniques similar to modern styles being used alongside cheironomy. A 'king's rod' slowly transformed from a symbol of certain clerical titles into a sign of the conductor's position and was the prototype of the conductor's baton (*battuta*). However, it is hard to define when conducting with a baton actually started. Until recently it was believed that batons began to be used in the nineteenth century and their usage is connected to composers such as G. Spontini, C. Weber, and L. Spohr [6]. A description of Giovanni Pierluigi da Palestrina beating time with his foot and a long gold stick during a concert may be the first written record of conducting with a *battuta*.

Church traditions influenced the establishment of conducting and orchestral arts, but one can also connect orchestral performance and appropriate forms of conducting to folk musical performance, which used certain systems of finger training. These include the folk music performances of Kyivan Rus, which took place in the pre-Christian period. Let us also take note that choral singing had a significant impact on the establishment of folk orchestral musical performance. Choral music has existed in Ukraine since the time of Kyivan Rus. Beginning in the tenth century, there were famous church-run singing schools in Smolensk, Kyiv,

Novgorod, Pskov, and Chernigiv, where chorus directors of church choirs were trained [5, c.125]. The chronicles name famous masters in Kyiv, such as Greek Manuel and Theodosius. The main goal of these institutions was the preparation of conducting masters for church choirs.

A wall-painting in Saint Sofia's Cathedral in Kyiv shows the important role of music in the cultural life of Kyivan Rus—a stage with a theatrical performance underway is depicted. An orchestra of woodwind, percussion, strings, and organs is depicted alongside dancers and acrobats. One of the instrumentalists is depicted in the garment of a western minstrel or troubadour. This suggests that it may have been common to invite musicians from abroad as well.

In the time of Volodymyr the Great, many musical instruments used for pagan rituals were destroyed as Christianity grew and an ascetic outlook became increasingly common. Music was considered to be a sign of paganism and the harp and other folk instruments were believed to be sinful. This is highlighted by a Christian instruction of the eleventh century: "As a trumpet gathers warriors, a prayer that is offered gathers angels of God, reed pipes and harps gather lusty devils around" [103]. Despite this, according to the chronicles of the time, there were instruments related to the daily military routine. For instance, in 1154 a chronicler notes that when the lords Georgiy of Suzdal and Volodymyr of Galych blockaded Kyiv both those who were blockaded and those laying siege had trumpets and tambourines. This provides evidence of the use of musical instruments during [37] military campaigns [2, c.103]. A great battle at Velyky Novgorod involving Volodymyr is alos mentioned in the Suzdal Chronicles for 1216 where it is noted that the people of Novgorod had 60 trumpets. It is also noted in the Nicon Chronicles that in 1219, a lord, Sviatoslav Vsevolodovych, ordered the equipping of his army with arms, tambourines, and zurnas [8, c.8].

One can draw the conclusion that certain musical elements were an integral part of military campaigns. Certainly, at this stage it is too early to speak of collective performance. Nevertheless, such evidence gives ground to the claim that musical instruments were widely used for the direction of armies of that time and we might suggest that some form of musician would have had the role of directing through gestures, acting as a prototype of a conductor.

Almost two centuries of Mongol rule had a dramatically negative impact on the development of philosophy, aesthetics, and music in Ukrainian regions. This period did not leave any reliable evidence about the spiritual and cultural life of people. Only in the Play of the Dual of 1406 do we find a picture of a Polish musical school working in the

territory of Ukraine: 12 teenagers are singing under the direction of two
mentors and a teacher is timing with a stick, while his assistant is singing
and beating out time [10, c.172]. This supports the idea that a stick was
used by conductors as early as the beginning of the fifteenth century and
also that in Western Europe a pair of conductors conducted a performance.

The further development of the art of conducting in Ukraine relates to
the appearance of musicians' guilds or brotherhoods in the second half of
the sixteenth century, which became centers of professional training for
musicians and orchestral bands. There was also the appearance of a
significant number of singing schools where solfege and other musical and
theoretical disciplines were studied, as well as the bases of composing and
conducting [6].

Although a number of methodical approaches to conducting a band and
artistic perceptions of music changed significantly with the development
of orchestral performance, it is too early to talk of 'true' conducting during
that period.

Certain methods of conducting are mentioned for the first time in
Music Grammar by N. P. Dyletsky from the second half of the seventeenth
century: a whole note corresponded to two beats of the hands, while a half
note corresponded to one. S. A. Degtiariov is among the first orchestra
conductors mentioned in the historical record and he conducted a serf
orchestra in the Sheriemietyevs manor. I. Ye. Khandiushyn and V. A.
Pashkevych were also famous conductors of the eighteenth century. With
the appearance of specific methods of conducting, one may being to talk of
conducting as professional artform. However, there were no institutions as
yet where the appropriate training of conductors for orchestral bands
would have taken place.

Collective instrumental performance and its conducting had progressed
to a certain degree. As a rule a leading musician and performer or the
author of a work would train a group of performers gathered from the
household to play musical instruments as an orchestra.

The further evolution of the art of conducting developed alongside
improvements in the quality of orchestral performance and the integration
of many musicians from outside Ukraine who contributed certain
traditions of orchestral performance as well those of conducting a band.

During the 1740s, the manors of the big landowners became centers for
the development of concert music and it became common to invite famous
musicians from abroad. These musicians had a significant impact on the
orchestral performance in Ukraine. For instance, the Radzumovsky family
maintained a musical chapel and had a famous horn player from abroad
who improved their orchestra; the Czech Charles von Lau and the

Ukrainian Andriy Rachynsky acted as conductors. Another Italian composer and a conductor, Giuseppe Sarti, worked in G. Potiomkin's manor for an extended period [9, c.12]. Many kinds of instrumental works and orchestral interpretations of songs and popular dances were written during this time. Improvements in musicianship and in the conducting of orchestral bands was possible due to the tradition of fanfair performances dating back to the 1760s. At the end of the eighteenth century, conductors would often go on tour, promoting their art and enhancing their reputation in the field.

The cultural and historical conditions of the Hetman system of the time had a positive impact on the development of conducting and a network of regimental schools was established. Education in solfege and singing was compulsory as part of the training for professional military musicians and conductors. The activities of these educational establishments took place under the control of the Hetman, the General Military Office, and other administrative bodies [1, c.14].

The development of professional musical performance, the spreading influence of European conducting schools, and improved musical instruments made new demands on the proficiency of singers and musicians. A school in Glukhiv (opened in 1738, although some researchers believe it to have been 1728) shows the high level of musical education in Ukraine—it prepared singers for the Petersburg court orchestra and the church choirs and chapels of Ukraine. The students of the school studied solfege, singing, and the playing of musical instruments (violin, harp, lute, and bandora). The period of study was not long, but it supplied the proper training for working in a professional choir. The music school of the Kyiv magistrates was the first professional educational institution in Kyiv that trained for a professional level, preparing musicians to play in the magistrate's orchestra. From 1782 until 1786, the first military musical academy was to be found in Kremenchuk, which trained musicians particularly in the collective performance of wind instruments. It was the first educational institution to train military chapel-masters (conductors) too.

Later, symphonic orchestras made up of serfs located in the grand manors had a positive impact on the art of conducting in Ukraine. After the laws relating to serfdom were overturned, a significant number of ex-serf musicians went to cities, enlarging and improving the orchestras there. Others stayed in their villages, organizing different bands and getting elementary level musicians acquainted with performance skills gained in the orchestras of the landowners: they were teachers of fingering, band organizers, and conductors (chapel-masters) all at the same time.

In light of historical sources, we can suggest that along with the professional performance typical for musical fellowships, amateur performance was common too—amateur conductors often sustained their musical lives through their skills as an organizer, rather than through their musical ones.

Ukrainian music and choir fellowships—Prosvita; Ruska; Boyan—had an important place in the organization of amateur performance in Galychyna in the second half of the nineteenth century and the beginning of the twentieth century. These fellowships saw the organization of literary and musical evenings, anniversary concerts, and public entertainments; they often promoted national music.

Choirs and vocal music dominated the concerts organized by these art organizations, while instrumental works were very seldom performed during concert programs. This is tied to the absence of Ukrainian educational institutions in Galychyna at that time and to the difficulty of mastering the art of playing the instruments [3, c.4].

The establishment of a singing fellowship, Boyan, in Lviv in 1891, and in other towns in Galychyna and Bukovyna later, became a mile-stone in the musical life of Ukraine. The musical and educational activities of these fellowships were both fruitful and diverse. For instance, Ternopilsky boyan organized free courses for country conductors, which were completed by 20 people in 1910. It also oversaw the opening of a musical school where choir singing, solo singing, and fingering were taught. The music conservatory in Lviv, opened in 1851 (earlier than in Petersburg and Moscow), had a significant place in the development of musical culture (for orchestral performance and conducting in particular) in the western regions of Ukraine. During the nineteenth century, mostly Polish musicians were educated at the conservatory. In 1903, a Higher Musical Institute was founded in Lviv under the patronage of M. V. Lysenko [4, c.361-362].

From a short report on the activity of the fellowship in 1925, we learn that the M. V. Lysenko Higher Musical Institute opened three month courses for conductors in Lviv under the patronage of S. Liudkevych. The program for these courses included theoretical classes (the theory of music; harmony and solfege; analysis of choir works; and aesthetics) and practical classes (conducting church music and folk songs adapted by M. Lysenko, M. Leotovych, O. Nyzhankivsky, D. Sichynsky, and R. Vagner) [7, c.39].

At that time, orchestral conducting in Ukraine, as well as in the countries of Western Europe, was unregulated and developed thanks to national musical traditions. The art of conducting in big cities where there

were musical fellowships and a number of different orchestras approximated to professional conducting. At the beginning of 1890s, the outstanding singer Solomia Krushelnytska gave an unforgettable performance with the help of the Boyan musical fellowship, which had been set up in Berezhany. During the performance, O. Nyzhankivsky conducted the singer's choir and orchestra. The concert took place in the hall of Katolytsky Dim. Professor Bogdan Lepky was an active member of the Berezhany choir, Boyan. Musicians who gained competent performance skills and possessed the necessary flair for organization often became conductors and the orchestra members paid them a certain fee for the training they received. The historical record offers a detailed description of the cultural events of different regions of Ukraine. For instance, N. Volynets, B. Melnychuk, and I. Semenets describe how in the spring of 1911, I. Edelman, 'the chapel master,' came to Berezhany from Zbruch—he is presented as being a good organizer and capable musician. Thanks to his efforts, wind orchestras were opened in such villages as Lisnyky, Gynovychi, Saranchuky, Kozov, Sloboda, Zolota, and Naraiv. A training fee was paid by the orchestra members.

Professional conductors of orchestras were not trained at educational establishments in the pre-revolution period and, as in Western Europe, composers and leading musicians became conductors. The conducting activity of P. Tchaikovsky and N. Rimsky-Korsakov in the field of opera and especially on the concert platform, offers a famous example of this. Conducting was not considered a second-class artform and the tracts on methodology by these composers present ideas devoted about conducting that remain of fundamental importance today.

With the rapid development of different forms of collective performance and conducting during the last decades of the nineteenth century, there was a significant lack of professional orchestral conductors, who did not train in the conservatories of that time. This resulted in the invitiation of foreign conductors for regular jobs in Ukraine. For some of them (the Czech Napravnyku and the Italian Drigo, for example), their work became an inalienable part of the musical culture.

Though conducting had already developed into something of an established artform in previous years, its real, professional formation took place over the course of the 1920s and 1930s. Above everything else, it became connected, in the direction of all art forms (including music), to the promotion of Soviet ideology. Symphonic orchestras began to perform in many cities, while amateur activities became more popular than ever before, creating a need for skillful conductors who could perform the

function not just of a musical director, but of a proficient organizer and mentor as well.

In 1927, music offices were opened in trade union departments and the Chief Department of Art was opened at People's Commissariat of the USSR.

The management of art collectives needed specialists who could master both folk and wind instruments, and who could work with a choir. This is why in 1928 a special department was opened at M. Lysenko Music and Drama Institute in Kyiv to train multifunctional conductors who would act as leaders of wind bands, folk orchestras, and choirs. The name of the department changed several times: Politpros, Kompros, Instruktorsko-pedahohichne, and Dyryhentsko-narodno-dukhove.

Military orchestras, which were an outlet for the ideological propaganda of military communism and the Soviet state, achieved great popularity in the post-revolutionary period. Later on, the conductors of these orchestras became more popular as authors of works for wind orchestras (D. Pokrass, S. Chernetskyi, and Yu. Khait). At this time, a conductor was supposed to be multifunctional in his artistic activity. However, that there was a lack of conductors who were able to do so definitely had an impact on the quality of performances and the development of wind orchestras. The conducting of many military orchestras was reduced to the execution of repetition (the performing of marches and waltzes); only a few wind orchestras could competently perform a concert repertoire (as a rule, they were located in big cities or the capitals of the Soviet republics). The solution of the time to this question was the issuing of an order of the Revolution Military Commission (#1686, 1920), which provided instructions on dealing with educational items in a spirit of internationalism and the Principles of approved musical and military affairs. Later, these Principles were replaced by a new order in accordance with which commanding officers were obliged to do their best and to ensure that appropriate orchestras were at the disposal of military units.

From 1930 on, annual surveys of amateur art in Ukraine were undertaken. In 1931 the first All-Ukrainian Music Olympiad was held in Kharkiv (the Ukrainian capital of the day) and more than sixty bands (almost two thousand participants) took part.

New, grandiose tasks demanded new staff, conductors in particular. As has been noted previously, there was no professional training of conductors in educational institutes and it was only in the 1920s that conducting classes were opened in conservatories.

It is widely considered that composers such as R. Gliier, S. Prokofiev, A. Khachaturian, D. Kabalevskyi, H. Maiboroda, and many others were very active as conductors in this period; as they were professional conductors, they mostly performed as interpreters of their own works.

Conclusion. Drawing upon the historical record, we can state that orchestral conducting saw spontaneous development in both Ukraine and Western Europe. Before everything else, it developed thanks to national traditions. Conducting approximated to a professional artform in big cities where there were musical fellowships that promoted and organized concerts. Professional orchestral conducting only started to see rapid development with the appearance of institutions of musical educational, conservatories in particular, which started to offer conducting classes at the beginning of the twentieth century. Though the period when educational institutions began to train orchestral conductors is the start of the development of professional, orchestral conducting, significant cultural and historical development of orchestral and choir music was its precondition.

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THE ORIGINS OF THE FRENCH CLAVIER SCHOOL

N. LYSINA AND V. TITOVYCH

From the mid-seventeenth onwards, the importance of the French clavier school grew until it came to the forefront of this sphere of musical performance. Its history covers almost 100 years, ending with the works of J. Ph. Rameau and his younger colleagues. By the end of the seventeenth century, the strides being taken by composers/clavecinists were evident in other European countries too. The French school, however, shone brightest for the greatest length of time: its stylistics, the elegance of its writing, and the sequence of its evolution had a great influence on contemporary schools of clavier performance. The music of clavecinists embodies the 'French taste' of its time in European harpsichord composition, performance, and teaching.

In the early stages of its development, french harpsichord music was in close contact with the traditions of the lutenists, who achieved a high standard in their works and a certain elegance of style. The lute music of the mid-seventeenth century in France was not considered to be an artform for the common people. The greatest composers/lutenists performed at court and in aristocratic salons. They were influence by the court ballet and this gave to their dance pieces an uncommon and stylized character.

It was at this time that the founders of the French harpsichord school—Jacques de Chambonnieres and his follower, Louis Couperin—became active in Paris, along with the outstanding lutenist Denis Gaultier (1603?–1672), who created many pieces for lute. These include stylized dances, sometimes with titles such as *allemande*, *courante*, and *sarabande*. In 1669, Gaultier released an album for lute called The Eloquence of the Gods—these pieces are small and in one character and movement [2, 517].

A particular type of French clavier suite was founded by Jacques Champion de Chambonnieres (1602?–1672), the first maestro, whose two volume-work Les Pièces de Clavessin, witnesses the beginning of the French clavecin. The style of this music differs from the German one: it is limited almost completely to the form of the suite; it does not know the

great arrangements of chorales; it avoids strict polyphonic writing; and it does not like brilliant passages, but in the corresponding frames reaches incomparable heights of composition [1]. The highest point of French harpsichord music coincides with the time of the greatest strengthening of royal power in France, and its style certainly reflects the glitter of the court life of the Sun King. The originator of the French musical repertoire for harpsichord was Chambonnieres; this repertoire reached its peak with F. Couperin the Grand; and the final exponent was Jean Philippe Rameau.

Chambonnieres became head of the school to which Lebègue, d'Anglebert, and the three Couperins went. They were all trained on lute-like pieces by Chambonnieres. The performance technique of the French school may be characterized by the use of various agrements and ornamentations borrowed from lute music. These ornaments are a result of the volatility of the harpsichord's sound and served to sustain and brighten the sound. The decoration of the harpsichord also became an inescapable element of artistic expression that gave elegance and grandiosity to French music. The work of the students of Chambonnieres emphasizes these lines of clavecin music and each of them enriched it with new elements.

The older Louis Couperin, (1626?–1661), composed a kind of overture, called by him Prelude; Nicolas Lebègue (1631?–1702) weaved minor suites into distinct major parts; Jean Henri d'Anglebert (1629–1691) inserted dances from operas by Lully; and finally Louis Marchand (1669–1732) developed some dances of a more mannered and pompous character [1].

In 1703, Louis Nicolas Clérambault (1676–1749), the famous organist, released a collection of clavecin pieces by J. F. Rameau. The particular genius of Rameau, a wonderful author of the suites, was his 'opera style.'

The development of instrumental music, with its many genres, from the beginning of the seventeenth century onwards, was defined by pre-existing forms of concerts and performance. Almost every piece was created for an actual performance and musicians tended not to write music if they did not know when it would be performed. The huge number of musical compositions—ranging from simple 'couples' dances (the core of the later suite form) to developed polyphonic forms, and from concerti grosso to the old cyclical sonatas—gave the epoch a defining repertoire that satisfied the tastes and artistic needs of all ranks of society. Clavecin music presents a wide range of styles, developing from simple folk patterns to a system of contrasts—lyrical, pathetic, mournful, and dynamic [2, 488].

The imaginative content of the new clavecin music heralded a search for new thematic inventions and encouraged the development of a

compositional cycle composed of contrasting parts. The development of a thematic core occurred under the rubric of dance as well. The imagery within these cycles came to be emotionally expressive and dynamic.

The development of these instrumental genres lasted from the sixteenth to the eighteenth century in parallel with the development of public performance generally. Some instruments changed their structure and their repertoire, as with the harpsichord (virginal in England) and the violin— the new chamber ensemble used two violins and basso continuo. The specifics of the instruments and their capabilities were not limited by the traditions of vocal and polyphonic structure, but instrumentalism gained ground with its concrete expression taking place on the harpsichord, organ, and violin. The influence of the organ expanded and, accordingly, the repertoire for organ was enriched. But organ music with its strict and archaic professional traditions differed in its character from the more 'homely' clavecin music of the salon.

The road from chorale ricercare/canzona to fugue mirrors that from organ composition to suite. In a similar fashion, the repertorie of the clavecin followed the common traditions of the lute. The various transcriptions of chorales used and the skills of improvisation on the clavecin were the property of the organ and organists. Music for the violin embodied the new aspirations of the instrumental style and is characterized by the form of the sonata and concerto. Naturally, these genres are closer to opera and vocal pieces, though enriched with the expressive capabilities of string instruments. It is from the violin that the sonata and the concerto transferred to the clavier and in doing so they acquired new qualities.

By considering the evolution of the organ, the clavecin, the ensemble, and violin music up to the beginning of the eighteenth century, one can get an idea of how these genres developed from their oldest historic forms to their newest. Clavecin music, as a specific area of creativity, became popular later than organ music. The founder or 'father' of the French organ school is considered to be the organist, composer, and poet Jean (Jehan) Titelouze (1562?–1633), whose style came from the vocal tradition of the Renaissance and was still distant from the purely French style of organ music of the seventeenth century. His hymns and choral arrangements are the first known published works of French organ music and so Titelouze is considered to be the founder of the French organ school.

Titelouze was born in Saint-Omer (the exact date is not known). In 1585 he became a priest and was an organist at St-Omer Cathedral. He then moved to Rouen in 1588 and became the organist of Rouen Cathedral. In 1600 Titelouze invited the Flemish builder of organs,

Crespin Carlier, to Rouen to work on the cathedral's organ [6]. As a result of this cooperation, the organ was considered by contemporary critics to have become the best in France. In 1610 Titelouze was appointed a canon of Rouen Cathedral, having gained an outstanding reputation as a composer, organ expert, teacher, and music theorist [6]. In 1613 he won first prize from the literary society of Rouen in the Academy Palinods for his poems. In 1623 he published a series of organ arrangements of liturgical hymns—Church Hymns\Hymnes de l'Église [7]. In 1626 he printed a second organ collection, Le Magnificat, which contained 8 arrangements. The music of both collections is written in the keys of C and F rather than in organ tablature! His playing and compositions were much more stable and impressive than those of Girolamo Frescobaldi, but Titelouze had no harmonic or rhythmic courage, no swiftness, and no individual character. He was not an innovator, but he did show some perfection of scientific polyphony and his style was monumental and well-established.

Titelouze was a friend of the Jesuit father Marin Mersenne, who was a musician, theoretician, mathematician, philosopher, and theologian. In their published correspondence of 1622–1633, Titelouze gave to Mersenne recommendations for the famous L'harmonie Universelle, printed 1634–7, where the author regreted that Titelouze, an excellent organist, did not tell how he enriched his playing of the keyboard. The polyphony of the strict style of Titelouze soon disappeared from French organ music, although its influence was still felt after his death: the Parisian composer and organist Nicolas Gigault included a Fugue à la Maniére de Titelouze (in the style of Titelouze) in 1685 in his Music Book for Organ\Livre de Musique pour l'Orgue [3] and 300 years later in 1942 Marcel Dupré wrote an organ piece entitled Le Tombeau de Titelouze.

French organs of that time already had a very colourful sound and were used in solo performances, but Titelouze, in prefaces to both collections, was more concerned with how to make his works easier to play [4,174]. For example, he suggests playing only with hands and not using the feet to depress the pedals. He goes further, suggesting (in the preface to Hymnes) that the player simplify the music if they find it too complicated.

A follower of the polyphonic tradition, the well-known professor, composer, and organist Charles Racquet [Raquet or Raquette] (1598-1664), was born into a family of Parisian organists. He studied music with his father, Balthazar (1575?–1630). He lived in Paris for his whole career. In 1618, while still very young, he became organist of the Cathédrale Notre-Dame de Paris, replacing another member of the Racquet family in

the post who had worked there for 41 years. In 1643, his son Jean became an assistant organist and later succeeded him.

Charles, following the example of his father, was the organist of the court of the queens Marie de Medici and Anne of Austria. The famous lutenist Denis Gaultier, who was probably his pupil, dedicated Tombeau\On the Death of the Teacher to him. Racquet was highly thought of by his contemporaries [5]. Jean Benjamin La Borde, an eighteenth century writer, called Racquet "the best organist of his time."

Of Racquet's music, only *Fantaisie* for organ and 12 duets that use the 146th Psalm from the Treatise by Mersenne (1636) remain. The fantasy, written at the request of Mersenne "to show what one can do on the organ," is one of the most famous works of the French organ school. Under the influence of Mersenne, Racquet set 12 verses of the 146th Psalm (using the translation of Germain Habert de Cérisy) to music as duets in 12 modes. The manuscript of the fantasy, inserted into a personal copy of L'Harmonie Universelle du Père Mersenne, is stored in the Library of the Minimes of the National Conservatory of Arts and Crafts in Paris.

The organ fantasy by Racquet is a unique work in the repertoire of clavier music—no other of its kind was written in France. It inspired the outstanding organist J. P. Sweelinck to create pieces for organ that see one theme running through several parts.

In 1973, Pierre Cochereau, organist of Notre Dame, wrote a Bolero on a theme by Charles Racquet—at first it was an improvised piece and only later written down.

The French organ school was formed in the first half of the seventeenth century. It moved away from the strict polyphonic music of Jean Titelouze, with its unique ornaments, rich style, and characteristic forms of classical organ [7]. Within this style, Louis Couperin (1626–1661) experimented with melody, registers, and composition, while Guillaume Gabriel Nivers (1632–1714) extended the polyphonic forms by selecting new genres and styles that became the tradition of the French organ for many years. Music for clavier in the seventeenth century remains closely connected to the genre of the suite: each piece is small, confined to one movement, and retains the characteristic marks of dance.

The path of the French school of clavecinists, which culminated in François Couperin the Great, is associated with the many names stretching across the seventeenth and eighteenth centuries, including Jean Henri d'Anglebert (1629–1691), Nicolas Lebègue (1631?–1702), Louis Marchand (1669–1732), and Gaspard Le Roux (1660–1707). Their creative efforts developed the compositional form of the suite, which, at

this time, did not have a stable form. Its primary parts were *allemande* and *courant* in the work of d'Anglebert and Lebègue, following any dance form, and finished with either the new and fashionable dances of the *gavotte* and *minuet* [2, 418], or the ancient and traditional *galliardo* and *passacaglia*, which follow the *gigue*. The French school tended more towards a free range of miniatures as a sort of concert program, than to the crystallization of a particular type of suite based on dances.

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PIANO JAZZ PERFORMANCE AND THE MUSIC OF ACADEMIC TRADITION: THE NEW SYNTHESIS

T. POLANSKY

Jazz is an art of transnational universalism. Having been formed under the influence of musical traditions of various races, ethnic groups and nationalities, it has shown an amazing ability to integrate and interact with all of their components, far beyond a folk or light-genre art. Jazz turned out to be receptive to the academic mainstream in the historical course of music. The international art of jazz paved the way for a new synthesis, not one that moved away from jazz, but one that further enriched its cultural foundations and affirmed the universalism of its method.

A striking example of this is jazz piano performance, which expressively inherits and synthesizes creative impulses from various musical systems, often distant to each other. Thus, one of the earliest forms of jazz piano, ragtime, combines components from completely different genres and stylistic spheres. The contributions of non-academic music have echoes of brass band marches; piano salon music of the nineteenth century; light-genre musical theater; and African-American folklore. Dance rhythms have also been added to the frequent turnover of thematic material and the limited use of tonalities. At the same time, it displays clear signs of an academic pianism, such as European harmony and masterful piano writing with its comfortable and physically flexible texture.

Piano performance is one of the most significant academic music traditions. Composing for and playing the piano has increased constantly for the past three centuries—this is the case both in the creation of music and the development of musical instrumentalism. In the modern world, the piano is a musical instrument of crucial importance and offers a huge variety of possibilities. Its wide, orchestral range of sound allows one to perform works of any style and era. Virtually the whole of the musical heritage accumulated by humankind is available to be played using this universal instrument. Piano literature is huge and there are numerous

outstanding works in the fund of world music culture. Piano has become a phenomenon that is, to a certain extent, comparable to music itself.

It is quite logical that jazz piano performance, having at its disposal an instrument that has been part of the greatest epoch in European academic music, could not but respond to such a rich inheritance. Moreover, it is no exaggeration to say that with the advent of jazz pianism the piano may be said to have undergone a rebirth, especially in the 1940s and 50s. It seemed then that after the stunning innovations of **Prokofiev, Stravinsky, Bartók**, and **Webern**, the resources of the instrument had reached the imaginable limits, but the marvelous rise of jazz pianism expanded the already immense boundaries of piano artistry.

Unfortunately, we cannot be completely certain about the amount of knowledge and skill in interpreting European classics that the jazz pianists of the past had, but we can feel their reliance on the academic piano tradition. It is even difficult sometimes to determine who of the particular performers sticks to the key point more: the musicians with profound professional training such as **Dave Brubeck** (who took composition lessons from D. Millau and A. Schönberg), or the brilliant self-taught ones like **Erroll Garner**. The exceptions are, perhaps, only those musicians, whose brilliant pianism leaves no doubt from its first notes of their solid academic education, such as **Oscar Peterson**. His comment on Bach's music is widely known: "Until I play a few preludes and fugues of Bach, I don't feel fit."

It must be said that jazz pianists, especially the early ones, had always sought to bring out their connection with the artform of the academic piano, wishing to emphasize, as it seemed to them, a special 'solidity' in reliance on oone of the most respected musical traditions and thus gain 'credibility.' **Teddy Wilson** proudly talked about the Washington Symphony Orchestra offering him the position of soloist for **E. Grieg**'s piano concerto and about his forced refusal: "I did not feel prepared. I became interested in it too late" [7, 62]. The interest in academic music of **J. Shirring** is well-known, an outstanding representative of the bebop style who listed the Etudes of **Kramer**; the Inventions of **Czerny**; The Well Tempered Clavier by **J. S. Bach**; and music by **Mozart** and **Chopin** among those most useful for a jazz pianist—"After that, Shirring sat down at the instrument and, having started to play the twentieth fugue from 'The Well-Tempered Clavier,' asked: 'Well, isn't that bebop?'" [7, 100].

Interestingly, we can characterize jazz piano by its virtuoso interpretation of the instrument. Even the early jazz pianists, who lacked elementary professional training, mostly possessed enviable technique and a suitability to the keyboard of their technical 'apparatus.' Today, it is

difficult to sift out the truth of how exactly the jazz pianists of the past improved their technique. There is little information about their creative activities, and even that which we have is fragmentary and contradictory. One can only wonder how these musicians mastered one of the most complex instruments to such an extent, completely at odds with any academic ideas about rules and techniques.

Teddy Wilson followed traditional methods: **Hanon**'s exercises, **Chopin**'s etudes, and Bach's polyphony, etc. [7, 65]. There are those who chose the path of rigorous copying through 'studentlike' transcription of compositions by musicians of the previous generation. It is known that **Herbie Hancock**, one of the leaders of modern keyboard jazz performance, transcribed recordings of **O. Peterson** and **J. Shirring** [7, 272]. The pianist **Joanne Brackeen** claims she 'learned it' exclusively from transcribing tape recordings [7, 272]. **O. Peterson**, one of the most fantastic virtuosos, who has also been called the 'Jazz Liszt,' said that he had always played **Czerny**'s sketches and **Hanon**'s exercises. Moreover, he made his own brilliant exercises:

> "I play with myself, the left hand plays in a loose and uneven rhythm, while the right hand plays strictly rhythmically, and then vice versa. Exercising this way you will always solve the problem of how to get from point A to point B, playing solo. You will have confidence that you will renegotiate the line you are playing" [7, 133].

Many jazz pianists offered a more creative approach, even at an early stage of training—'composing' on their own and building up their piano technique in the course of improvisation. This is nothing but the continuation of the tradition, symbolically inherited from their academic colleagues, the great pianists such as **F. Busoni**, **L. Oborin**, **E. Petri**, **G. Ginzburg**, **V. Horowitz**, and **S. Feinberg**, for whom composition was an important, if not the decisive factor in the growth of their preformance techniques. Needless to say that many outstanding composers of the past had also been prominent virtuosos and improvisers—**J. S. Bach**, **W. Mozart**, **L. Beethoven**, **F. Chopin**, **F. Liszt**, **I. Brahms**, **A. Rubinstein**, **A. Scriabin**, **S. Rachmaninov**, **N. Metner**, **S. Prokofiev**, and **D. Shostakovich—**whose numerous works share characteristic features with the jazz sphere.

There are many factors that draw together the jazz pianists and the past masters' search and the aspiration to demonstrate virtuosic (in a broad sense) mastership of the instrument is the most obvious. However, not just the fame of Chopin, Liszt, and the achievements of outstanding European virtuosos in general drove this process. Jazzmen were drawn in by the very

idea of rediscovering piano playing technique, which seemed to have been developed through and through, and this tendency was particularly evident with the genesis of the *bebop* style. The virtuoso interpretation of the piano is a crucial point in understanding jazz piano, although the fast pace, oftentimes at its limit, is not the only measure of genuine artistry. A high quality of virtuosity can be achieved with a performance full of intonational meaningfulness and a constant updating of an improvisational melodic line. A striking example of this can be found in the playing of **Earl Heinz**, **Art Tatum**, and **Oscar Peterson**.

It is important to note that the fascination with external glamour and heightened virtuosity did not always find a positive reception, neither in the academic nor the jazz environment. In this respect, the statement of **A. G. Rubinstein** is significant, which we can easily extend to jazz piano performance: "Critics revolt against those virtuosos who use virtuosity as a goal, not as a means. I am partly against such an ideal look. I find that we also need such eccentrics. Perfection must always be revered, wherever it manifests itself" [2, 67].

Jazz pianists, as well as their predecessors in the field of academic performance, also strive to expand the dynamic range of pianos through extreme contrasts in sound, unpredictability, and the momentary occurrence of sound oppositions, etc., which is especially impressive in the context of improvisation. This is one of the key points of the aesthetics of jazz piano.

Innovations in the rhythm-making area occupy a special place in jazz piano performance. A landmark example is so-called 'orchestral' pianism, when a musician, performing *solo*, takes on the functions of different orchestral groups. **Erroll Garner**, a prominent representative of this approach, said it was his love of big bands that determined a significant part of his style. "I love the fullness of the piano sound. I want it to sound as big-band as possible" [9, 92]. Let us also note that many composers and pianists of the academic tradition use orchestral effects while playing the piano.

Another rhythm-like field that brings jazz pianism closer to the art of the piano is a special 'bodily' motility associated with dance movement. Although the representatives of modern jazz, starting with the boppers, tried in every possible way to bring jazz out of the confines of dance music and raise it to the level of concert music, they still engaged this motility. Trumpet bebop leader **John 'Dizzy' Gillespie** commented on this: "My music is meant to be heard, but at the same time it should encourage you to jiggle your head to the beat, to stamp your foot. If I do not see it in public, then I did not get in touch with them" [6, 172]. In this regard, we may recall the dance elements in the piano compositions of **J. S. Bach** and

the techniques typical of Spanish lute performance in **D. Scarlatti**'s music, which **Erroll Garner** re-formulated 200 years later having developed a specific guitar-like accompaniment for his left hand.

Comparing jazz pianism to piano artstry in general, one cannot help but touch upon such an important performing aspect as timbre. We know that an individual, typical timbre distinguishes each creative epoch in the history of music. In terms of timbre, we can distinguish, with a high degree of confidence, the musical direction that a piece belongs to, sometimes without even using the other elements of the musical system. For example, the specific jazz timbre of the piano appears with the emergence of ragtime, which became the musical symbol of a certain period—the Ragtime Era. The exaggerated, percussive, rather flat and rough manner of performance is a characteristic sound of early jazz piano.

The grand piano's timbre, different from the ragtime style, appeared in a trio with double bass and drums (sometimes a guitar being used instead of drums), which later became a well-established format. Here the grand piano was the leader, acting like a sort of instrument ensemble and deepening its bass register as if 'absorbing' percussion instruments, while the double bass demonstrated a more intense, juicy, and rich tone.

A different attitude to the sound of the piano and the possibility of more subtle manipulations with it appeared with the development of sound recording techniques and the practice of playing into the microphone. The performer got the opportunity to play the piano in large halls and, in conditions of orchestral sound, to achieve sufficient volume without excessive dependence on the keyboard. This made it possible to focus on the elegance of articulation in fast melodic lines. Today, almost no jazz pianist performing in an acoustic philharmonic hall will refuse to 'adjust' the timbre of the instrument to a certain extent using electronic equipment, not to mention during studio recordings. The first jazz pianist to use the microphone was **Teddy Wilson**.

We can find a lot in common when comparing the attitude to timbre of the 'philharmonic' and the jazz pianist. Both display a certain dependency: the academician on the acoustic characteristics of the room, seeks to adapt their touch to a particular hall; the jazz one, relies not just on the equipment, but also on their ideas of how the piano should sound. Both, in many cases, act solely on their own experience. It is worth noting that at present, not a single recording of an academic piano does without the innovations of modern sound recording.

As already mentioned, jazz pianists, as well as outstanding performers of the past, have a different degree of propensity for virtuoso piano performance, which is closely associated with the phenomenon of concert

music. The fierce reaction of the public caused by Chopin's performances, is very well known, as is the legendary popularity of Liszt's concerts. **A. Loesser**, American pianist and writer (1894-1969), wrote "women fell into extreme hysterics. One lady knelt before him, begging for permission to kiss the tips of his fingers. Another one poured the remains of List's tea into a specially prepared vial as a sacred relic. The third one hid a cigarette stub of List's cigar and then wore it on her chest" [5, 370].

As you can see, stars of the concert hall and an excited reactive audience had existed long before the appearance of jazz stars and a jazz audience. Thus, there appears a common line in the continuum of virtuoso-concert-pop instrumentalism, which developed through the greatest representatives of European piano art and those of the school of jazz piano performance.

The basic element of jazz is improvisation. Jazz musicians were not the pioneers of using this method in their creative work. Improvisation, a universal means of development, has deep roots in the history of music, dating back to the origins of musical styles in various geographic regions. Long before jazz, improvisation was richly represented in the playing of the European clavier, as well as in piano composition and performance. The ability to build up an improvisational line based on a given theme, or to perform a popular melody in an exquisitely transformative way served as a measure of skill during the heyday of polyphony, as well as in the era of Baroque and Viennese Classicism. Later, in the period of Romanticism, almost every self-respecting virtuoso pianist also considered it a rule to end the concert with an improvisation on a theme proposed by the public.

The system of general bass and digital bass (ital. *basso numerato*) in Baroque music, revived in jazz in the form of so-called 'digits,' can be an important way of understanding improvisation as a link between two distant musical traditions. Digits are the alphanumeric designations of the main chords and harmonies. Neglecting any direct analogies between approaches to improvisation in the Baroque epoch and in jazz pianism, we may note that the element of creative freedom, uninhibited fantasy, and ease, which was pronounced in Baroque music, is very close to the spirit of jazz music.

A huge area in the history of musical artistic creativity is that of arrangement, which is characteristic of both academic and jazz pianism. In different ages, attitudes towards works taking the forms of arrangement, were changing; there were times when the concepts of 'composer' and 'arranger' were almost synonymous. For example, the rather complex polyphonic works of Renaissance masters—**Guillaume Dufay**, **Josquin des Pres**, **Giovanni Palestrina**—are, in fact, arrangements of popular

well-known musical material. In the Baroque era, clavier and organ arrangements of vocal works by composers who worked in earlier times were widely practiced. Thus, the Italian composer and organist **J. Frescobaldi** (1583–1643) wrote Arrangement with Passages of **Jacob Arcadelt**'s (1500–1568) madrigal Let the Cruel Torture Destroy Me. The German tradition, particularly Bach's music, is widely characterized by the arrangement of popular and well-known melodies of Protestant chorales. Thus, if we follow this principle of arrangement, the Bach concept of the genre could as well be a model for the school of jazz piano.

The true flourishing of the genre of instrumental arrangement came in the nineteenth century. It is enough to recall the outstanding transcriptions that are, in fact, the notes of **F. Liszt**'s improvisation on the Rigoletto quartet by **D. Verdi**; **F. Chopin**'s variations on Mozart's Don Juan; works by **F. Busoni**, **L. Godowsky**, and even **C. Czerny** who wrote 304 variations on the melodies of 87 different operas, as well as a theoretical guide—The Art of Improvisation. **J. P. Milchmeyer**'s treatise The Right Way to Play the Piano (1797), contains an interesting recommendation: "Pieces with variations should always be based on such ariettas that are known to listeners. While performing such playing, one shouldn't rob the public of the pleasure to delicately sing along with the performer" [5, 165-166].

The tendency towards variation and arrangement has its analogues in the academic music of the twentieth century. One can easily estimate such works according to the principles of jazz standards (**S. Rachmaninov**'s transcriptions of **F. Kreisler**'s waltzes Tortures of Love and Joy of Love). The original approach was also demonstrated by the outstanding pianist of the twentieth century, **Vladimir Horowitz**, who made his own arrangement of the musical item Tea for Two. His original approach to a well-known jazz standard, expressed by virtuosic means and the techniques of academic music, required the highest level of skill from the musician.

In jazz, the classical tradition of innovatively arranging famous themes was learned and refracted, and this art experienced a rebirth. The difference was that academic pianists used a traditional set of tools in their transcriptions, like scales, arpeggios, octaves, etc., while jazz performers used tricks and stereotypical figures from their arsenal, depending on their style. The task of both was largely focused on the operational management of the previously accumulated material.

Paradoxically, this approach may have been practiced in Renaissance music: "The coloratura improviser of the Renaissance epoch always has flowery melodic models at hand, diminutive phrases, 'fioretti,' and can

interpolate them unexpectedly, without worrying about the motivational, thematic, or stylistic unity of the source material and the coloraturas introduced. He always sings 'the same music,' although he enjoys a rich choice of linear variants and forms of counterpoint" [3, 65].

All this is characteristic of jazz pianists. A great number of them could make the most overused and common melodies sparkle with a stunning brilliance. A vivid example of this was **Art Tatum**, whose own compositions occupy only a small part of his work. He mostly used well-known melodies, arranging them in such original ways that they became real treasures for jazz pianists. Among them we find masterpieces of the European classics, particularly, Humoresque No. 7 by **A. Dvořák** and Elegy by **J. Massenet**. He was a kind of successor of the art of piano arranging that was widely used from the time of the Renaissance. **Errol Garner** was sincere when answering questions about the secrets of his art: he used to say that he only played the songs he heard. In actuality, he played with an extraordinary wealth of piano techniques and color.

This is how one can depict piano jazz performance in comparison to that of academic music performance. As we can see, in jazz pianism two lines happily intersected, one coming from the history of jazz music, and the other representing the history of formal piano. **G. Schuller** noted the nature of continuity in these seemingly different traditions: "Although the things that were new for jazz had already existed in classical music for forty years, jazzmen discovered them on their own path" [72, 290].

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CHAPTER III

INNOVATIVE TECHNOLOGIES IN PROFESSIONAL ARTS EDUCATION

THE TRANSFORMATION OF COMMUNICATIVE PRACTICES IN THE DEVELOPMENT OF ORGANIZATIONAL AND METHODOLOGICAL SUPPORT FOR CONTEMPORARY ARTS EDUCATION

O. OLEKSIUK AND L. BONDARENKO

The twenty-first century has seen the strengthening of the requirements of higher education and highlighted the contradictions in the globalization of all aspects of the economic and sociocultural life of society. As a result of these processes, the view of what constitutes a person and how they are formed and develop is changing.

The modern education system is still centered on remembering as much information as possible, rather than on the conscious assimilation of the essential links and relationships relevant to a field of study. The result is a failure of vision and thought, which generates unpredictable effects associated with the uncontrolled power of modern electronic media. This has contributed to the emergence of a new paradigm of education, which, from our point of view, requires the overcoming of the absolutization of the competence-based approach and a transition to interdisciplinary positions that provide for the holistic development of an individual who is capable of fully realizing their spiritual and creative potential, not only in the field of social interaction, but also in the transformation of their social environment.

Any innovation applied is implemented within a fundamental framework. As such, there are always specific constraints, and hence, appropriate forms of management. We can formulate three innovative principles of development in the education system.

The first principle is that of *the hierarchy of innovation in education*. This defines the link between the fundamental dynamics of innovation and the main anthropogenic characteristics of the development of civilization, as well as their interdependence, when talking about different levels of innovation.

The second principle is *the sustainability of education system development.* This relates to the global convergence of the topological structures of the education system and science. At all stages of social development, science and education can be characterized by inextricable connections and interpenetrations.

The third principle is *the congruence of the study of educational innovations.* This works in accordance (methodological, psychological, pedagogical, and culturological) with the investigation of the instrumental in the process of innovation and its conditions. This principle answers the question: how can we explore innovation in education?

A. Verbytsky emphasizes that in order to understand the reasons behind the crisis of educational systems across the world, it is necessary to go beyond their boundaries and address the problem of the correlation of education and society in the industrial and information era. The essence of this problem lies in the contradiction between the role of education in industrial society, which armed a person with the fundamental knowledge necessary to make their way in life, and the continuous development of the technology and socioeconomic conditions that define people's lives in an information-rich society, which presents a need to study, throughout one's life, in a system of continuing education and self-education. The traditional educational paradigm, built on the idea of direct transmission of known experience from one generation to another, has found itself in opposition to a new mode of communication between generations. In the new educational paradigm, the aim is not the discovery of well-known scientific laws, but about how to transform this knowledge and make it personally significant so as to operate successfully in the modern world.

Modern science has placed the paradigm of a comprehensive interdisciplinary approach at the center of research. This seeks to integrate various branches of scientific knowledge (social science, the humanities, and natural science) around the problem of achieving mastery of the total knowledge of mankind. The spiritual component, reliant on artistic education, will become the cornerstone by which education will develop on the basis of integration and interdisciplinarity in order to develop the spiritual potential of each individual. It is this feature of post-classical artistic education that it is hoped will encourage future professionals to be carriers of creative initiative and civic engagement [2].

Interdisciplinarity as a fundamental form of modern education has become the main direction of university modernization—the development of fundamental interdisciplinary approaches in university education has come to the fore. The question of inconsistency in the university space, which is usually divided into faculties and departments, contradicts these

new realities and requirements of education. As a result, it is necessary to form new professional orientations in education and a model specialist should develop such characteristics as adaptability, flexibility, and readiness for change, etc.

The introduction of spatial concepts to the study of personal spiritual potential has highlighted a need to revise linear representations of the educational process as a causal process, through which a professional personality develops. The basis for this is a post-classical type of rationality, which makes possible the understanding of man in education as the center, the purpose, and the bearer of the value of knowledge. The semantic field of post-classical artistic education is quite broad and operates on multiple levels, which relate to certain phenomena in social practice and the media space. Its multifaceted nature involves the creationg of an image of a desired future; the formation of goals; and the development of the means for their achievement through research projects and schools, taking into account this new educational paradigm.

In the opinion of many scholars, the process of preparing students for professional activity involves a direct exchange of values and understanding of the Other. This is because the practice demands results, not theoretical form, but a students's ability to engage in professional and social activities in non-standard life situations. We are talking here about the specific educational results of training, where knowledge is not a sufficient condition for the achievement of professional enculturation; therefore, the main goal of the training students receive is the development of the ability to independently acquire knowledge throughout their lives. In addition, it should be borne in mind that a person exists emotionally and impressionistically, that is, the connection between oneself and the world involves an emotional and mediated complex of inventive knowledge. William James believed that the sense of personality, constantly perceived by man, consists of sensory impressions [1]. Outside the emotional sphere, a person is not able to 'feel' their sociality and individuality, just as they cannot operate without relying on a stable quotient of subjective knowledge. Even critically acquired knowledge acquires the character of faith and functions in an emotional key [3].

A holistic view of one's prospects; the philosophical and the aesthetic; art studies; and ethnographic, psychological, and pedagogical sciences and practices opens up an opportunity to develop one's own methodological guidelines. One must formulate a personal strategy of spiritual development to become a specialist, correlating individual experience with all that has informed humanity on its dramatic path of self-improvement. This reveals a need to create didactic conditions for studying the material that causes

students to interact and continually co-ordinate two types of experience: didactically designed sociocultural experience that exists in the form of soft material (educational standards) and subjective experience, which is accumulated through subject-to-subject communication and its contexts, manifested in the form of experience, semantic creation, and self-development.

The entry of students into a humanistic personally oriented paradigm takes place through an educational dialogue, which, according to scientists, is not only a means, but also the goal of learning. It is not just the process, but also the content, the source of personal experience, the actualization of emotionally-forming, reflexive, critical, and other personality functions that is the goal. In the organization of this dialogue, we must take into account: the student's perception of different points of view; their search for underlying motives, that is, those situations through which a personal style is formed; the development of tasks/conflicts associated with higher spiritual values and the ideological and semantic sphere; the designing of various ways of dialogic participation; the development of plot lines, roles, and conditions by students; and the detection of zones for improvisation.

Dialogue in this world is not a manifestation of contradictions as the moments of some more general development process, but of coexistence and consciousnesses, which can never be reduced to a single whole. The most important element of the dialogic interaction between a teacher and a student is the dual feedback entailed, which can only lead to value and semantic equality—the exchange of spiritual values in a cooperative and co-creative state, which characterizes a democratic communication style. It is due to the possibility of this interdependence—the interaction between collectivity and individuality—that a single spiritual complex of relations is formed.

A good example of interdisciplinary discourse in higher arts education can be found in the integrated special course Pedagogy of the Spiritual Potential of the Teacher's Personality, which was delivered at the Institute of the Arts of Borys Grinchenko University, Kyiv. The construction of the course and selection of the content integrates leading humanistic ideas of domestic and foreign scientific thought.

The content of this course envisages three methodological levels. The first level, philosophy, acquaints students with the world's philosophical heritage to introduce ideas of humanistic pedagogy. The second level, general science, helps students study the systematic construction of a person's sociocultural personality and form new ideas about the inclusion of such a personality in sociocultural space. The third level, concrete sciences, encourages students to understand the laws and principles of

constructing and analyzing pedagogical phenomena. The purpose of this integrated special course is the integration of knowledge drawn from the disciplines of the humanities to form the spiritual and ideological values of future artistic professionals.

In order to develop the capacity for dialogue within the framework of the course, reflective training is used for students to provide experience in communicative practices.

Reflecting on the training is an important part of the pedagogical process. Other methods include psychological exercises, role-playing games, and group discussions.

The training structure is as follows: introductory stage—greetings between all members of the group followed by familiarization with the purpose and objectives of the training and its rules of conduct; contact stage—creation of a friendly and creative atmosphere and the assimilation of group norms and rules; educational stage—special exercises, role-play, group discussions, and creative tasks; final stage—individual participant's self-report and group analysis of the training).

We used a modified reflexive form of training developed by a group of researchers [5]. Reflection is a way of changing and developing individual identity and a mechanism for self-knowledge in the process of communication.

The purpose was to teach students how to reflect on the personal and communicative aspects of the training. Furthermore, it sought to encourage students to develop greater awareness of their previously unconscious habits, peculiarities of speech, and behaviour; self-disclosure and awareness of personal strengths; and gave them the opportunity to see oneself through another person's eyes.

The goals of this reflective training included:

- revealing the phenomenology of the concept of reflection to the participants;
- developing and revealing possible ways for participants to develop reflexive consciousness;
- creating conditions for better self-knowledge and self-esteem;
- helping to realise each participant as a partner in communication;
- teaching participants to understand the peculiarities of their speech, gestures, habits, and behaviour in general;
- developing skills of self-control.

The organization of the training sessions was built on the principles of openness in expressing one's own feelings; accepting oneself and others;

and responsibility and trust. This training was delivered over 8 hours and
the duration of each class was 2 hours per week.

Various exercises were used during the training. At the introductory
stage of the first lesson we used the Zoo exercise. The purpose of this
exercise is to encourage participants to get to know each other and begin
to understand their partners on the basis of associations. When getting
acquainted with each other, they have to describe which animals or birds
they associate their own images with, and to substantiate their words. The
greetings are carried out in a circle and regulated by the training leader. At
the educational stage of this lesson, through exercises, role-playing games,
and group discussions, reflexive forms of learning are investigated,
produced, and assimilated. Such forms improve students' self-learning
abilities (the ability to self-examine). The following exercises were used:
Continue Frankly—participants must complete each others sentences;
Feedback—one person must convey to another some idea of how that
person is perceived, what other people experience in connection with that
person, and what kind of feelings the person causes in other participants;
Self-portrait—participants have to write a psychological self-description in
5 minutes, noting 10–12 of their own personality features; Guess How
Other People See Me—this game takes place in micro-groups and its goal
is to form an impression of each person in a group through developing a
psychological portrait. At the final stage of the lesson, participants attempt
to apply the self-examination skills they have been investigating. During
the group discussion, the participants summarize the results of the training
session. When we ran this course, participants noted that the Feedback and
Self-portrait exercises caused some difficulties. For Feedback this related
to the difficulty of characterizing people frankly without offending them.
As for the Self-portrait exercise, we note that not all students were able to
complete the task fully. Each participant of the training had the opportunity
to express their opinion of the lesson.

The next lesson (educational stage) was devoted to the development of
individual competence [5]. The exercise Adjective was also used. The
purpose of this exercise is to show the selective nature of interpersonal
relationships in the evaluation of human qualities. The students were asked
to compare and indicate seven qualities of two people who they liked and
seven qualities of two people who they did not like. Afterwards, the
participants had to compare their lists and determine which people's
personality parameters fit well with their own. This allowed participants to
highlight those qualities that they felt were important, what they looked for
in people, and what personality traits repelled them. Then, the students
recorded their conclusions. As a result of the discussion and analysis of

this exercise (final stage), participants came to the conclusion that our assessment of other people highlights our own contradictions in evaluating the personal qualities of ourselves and others. Using this exercise allowed participants to improve their self-esteem.

The third lesson was devoted to the development of volitional qualities of self-control. The training stage began with a test. Participants were given the test questionnaire test Can You Control Yourself? by A. Sizanov [5], in which students had to answer a series of 'yes or no' questions. The test results showed three levels of communicative control in the participants: low, medium, and high.

Next, the exercise Arithmetic was delivered [4]. The aim of this exercise was to activate volitional processes in the participants. Participants were divided into groups of four people. Each participant took a card with a simple arithmetic task, for example '50 + 50.' The results of each card were tallied and the final number was called out. The runtime for this exercise was 1 minute and the session leader announced the time remaining every 15 seconds. The next exercise was used to develop self-control during the performance of rhythmic exercises. The leader tapped the beats of a rhythm. The first group of participants clapped the rhythm twice as fast as the leader; the second group—three times as fast; the third group—four times as fast; and the fourth group—five times as fast. Participants found it difficult to maintain a set pace and rhythm for an extended period of time. This exercise was further complicated by the singing of a simple melody, which was added to the clapping of the rhythmic pattern. Then, all the participants improvised and performed their own variants of the exercise.

Next, the exercise Awareness of Life Crisis was delivered. The purpose of the exercise is to comprehend life-threatening crises and to form a volitional setting for their acceptance. The exercise was completed over several steps. At the first stage, a participant was asked to recall three crises that took place in their lives (i.e., situations that provoked strong responses). Then they had to draw pictures of these situations that expressed the essence of their feelings in relation to the crisis. At the second stage, the pictures were placed in chronological order. The third stage involved following the continuity of events and trying to see a new life impulse in each crisis, the transition between stages, and a new feature of one's personality that developed in response. The fourth stage required understanding and awareness of how the participants dealt with their crises—whether they tried to ignore them, hold on to old habits, faced them courageously, or experienced each of them in different ways.

At the final stage, students came to the conclusion that a crisis involves a change in the existing order and a shift to a new, more perfect one. The period between the Old and the New causes temporary disintegration, experience, and pain, but this is a natural temporal process, which is instructive and developmental. Therefore, accepting a crisis is the most practical way to free onself of it and reactions should change to cognitive analysis. Doing such an exercise encouraged an optimistic mindset in students in relation to overcoming obstacles.

To master design skills (goal setting and ways to achieve them) in the last training session (educational stage) we used the exercise Perspective. Its purpose is to learn strategic planning. The task of the exercise is to answer questions related to the future of the participants: their main goals; the timescale for achieving them (in a year, after 5 years); ways of achieving these goals and overcoming obstacles; and their ideas about the future (career, spiritual life, financial condition, family health, etc.). Participants were warned that their goals should be realistic, reasonable, and achievable in a relatively short timeframe. Approximately one and a half hours was spent on this exercise. Participants were warned that they should rely on their life experiences to inform their responses. At the final stage, to consolidate the skills acquired, the participants, having analyzed their attempts, prepared a plan of their professional activities for the coming year.

The plan for student Anastasia K. is given below as an example.

"Aim: to develop self-control skills in the process of performing musical pieces for examination in my specialty.

Self-examination/diagnostics: self-analysis and self-assessment of behaviour on stage—over-excitement during exam, forgetting the score, and technical failures in perfomance.

Methods and forms of addressing these issues include relaxation training and self-training techniques to overcome this over-excitement and fear. In order not to forget the score during performance it is necessary to change the method of memorization—add to the usual methods of singing (solfege) melodies by heart, bass parts, shapes, or chords. To overcome technical failures of performance, the following stages are necessary:
  a) analyze failures and identify causes;
  b) find an appropriate approach (approaches) and apply it (them).
  c) necessary to organize concert-training before important examinations and to recreate the stressful environment of the exam situation to test the effectiveness of preparation;

d) correct the preparatory work for the exam, taking into account the shortcomings of the examination. To treat failures in a constructive way as an impulse for change and to develop an optimistic approach to performance."

As can be seen here, training was used to enable future music teachers to master reflective methods: self-analysis, self-assessment, self-control, and planning skills.

Conclusions. This strategy for the development of arts education in interdisciplinary discourse is framed in an innovative model of communicative practice that encompasses several major areas of problem solving.

The first area suggests that, on the basis of philosophical and theoretical analysis and together with philosophers, historians, sociologists, and scholars, we justify the main characteristics and parameters of interdisciplinary discourse in the context of changes in contemporary society as a particular stage of historical development. For this purpose, it is necessary to determine the orientation of the goals, needs, and opportunities in the education of the individual in the twenty-first century.

The second area is related to a deep knowledge of the subject, its new possibilities, the peculiarities of its perception in the world, and the introduction of communicative practices in interdisciplinary discourse.

The third area implies concentrating efforts on in-depth assessment of structural and substantive features of the functioning of the educational system; and identifying its effective structures, forms, and tendencies of orientation towards the development of society. The mechanisms of qualitative preparation of students for life in a competitive and culturally heterogeneous world include: ensuring the continuity of domestic educational traditions and innovations; creative use of foreign pedagogical experiences; designing the content of the process of education through a dialogue of cultures; and the introduction of communicative practices in interdisciplinary discourse.

The fourth area is aimed at developing a scientifically sound program for the development of organizational and methodological support for the educational process with a view to forming professional competencies and readiness of students to operate in a competitive world.

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THE FORMATION OF DIGITAL COMPETENCE AS A MEANS OF IMPROVING PROFESSIONAL TRAINING AMONG FUTURE MUSIC TEACHERS

A. RASTRYGINA, S. DYOMIN AND Z. KOLOSKOVA

Formulation of the problem. The implementation of the latest educational paradigm in the field of professional artistic education has become particularly meaningful. This paradigm places ideas of personality in the value-semantic world of culture, the mastering of which is determined by the newest vision of the sociocultural definition of what a contemporary artistic professional is and, in particular, what a music teacher is. The role of the music teacher involves the dissemination of artistic values to a wide range of pupils and various environments. A teacher must take into account current realities and student needs during the process of teaching through music and creativity. Transformations in the system of professional training for musical professionals, who must become capable of realizing themselves as a subject of relations in the world of art and implement their individual abilities and intellectual capabilities in innovational and creative professional activity, are determined by this new paradigm [7].

The issue of acquiring digital competence by future musicians seems to be one of the most urgent aspects and its solution is closely linked to national educational policy. This has been confirmed in a number of European documents [2; 9], where the importance of developing digital competence, as a potential pathway for innovation and creativity in education through the use of digital technologies, is emphasized. Therefore, the development of appropriate competencies, based on general digital skills and those that are specific to the needs of the profession, is an important factor in the fulfilment of the innovative and creative potential of future music teachers.

Brief review of publications on the topic. Modern scholars, analyzing the state of higher professional education in the humanities,

have concluded that there is an urgent need for a reasonable incorporation of fundamental scientific principles into the curricula of 'soft science' departments—a need for their 'naturalization' and 'scientification' in order to expand the professional foundation of students, so that they possess not just a deep understanding of their own specific subject matter, but also an understanding of out-of-subject knowledge and a multicultural outlook [8, pp. 75-76]. It is at this point that the problem of how to form the requisite style of thinking and activity, through the assimilation, development, and use of a broad range of knowledge as means of training competent and competitive specialists, is actualized.

T. Tarnavska, in studying the experience of promoting natural science and, particularly, the use of information technologies at leading research universities, points out that technology in education is a topic that is often discussed, but rarely enabled. The scientist emphasizes that one of the features of modern education is a noticeable gap in the computer and digital literacy of teachers and students and draws attention to the fact that students have radically changed: "Nowadays, students are no longer the people for whom our educational system was developed. So, education should also be changed to be on equal terms with modern youth" [10]

M. Prenski [5], taking into account the statement of B. Berry that different life experience forms different structures in the brain, proves that the cause of many problems in education is exactly this difference between the thinking of students, who are surrounded by digital technologies from birth, and the traditional thinking of teachers, who often do not feel comfortable with these new technologies.

On the issue of integrating the means of social communication and digital arts into higher education, O. Prokopchuk states that "the use of these instruments requires significant changes in educational paradigm leading to" revolutionary "implications in educational institutions or at least a rethinking of methods used in education" [6]. The author emphasizes that today, as the use of digital technologies in modern vocational training is not yet a recognized necessity, such key issues as the previous experience of teachers of using ICT in education, their attitude towards digital media, their expectations, their pedagogical beliefs, and their teaching methods should be all taken into account.

The research of V. Lutsenko [4], has confirmed the significance of the new possibilities offered by digital technologies for the development of professional thinking in future music teachers. Such technologies and thinking can supplement and change the nature of the activity undertaken by teacher, and this may be considered a part of the paradigm of artistic education in the twenty-first century.

Given the need for a global transformation in vocational education and basis radical changes in its philosophical background, this latest artistic paradigm seeks to raise musical and pedagogical education to a decent, competitive level relevant to the modern labor market. However, this is also necessary because of the expanding palette of professional functions required of teachers. This is also the case for the process of developing the innovative and creative potential of future music specialists, whose personal, social, and professional self-realization will be influential in the spiritual and cultural formation of subsequent generations.

The purpose of this article is to determine the significance of digital technologies for the current artistic paradigm in higher education institutions and the acquiring digital competence among future musicians.

Body of the Article. The acquisition of digital competency as a factor in the effective implementation of the latest artistic paradigm requires one to take into account the peculiarities of the music teaching profession and resolve the current challenges that members of the industry are facing today. This is connected to the changing nature of the profession, the status system of which is becoming extremely dynamic and diverse. At the same time, in the traditional system of higher education, including artistic education, the criteria for determining the readiness of a specialist to carry out their professional activity still rests on the acquisition of a certain amount of knowledge, skills, and abilities. Even in the New Edition of Key Competencies for Lifelong Learning (2018), which updated the content and characteristics of digital competence (including: the critical and responsible use of and interaction with digital technologies in education; professional activities and participation in society, which involves information literacy, communication, collaboration, digital content creation, security, and problem solving), the criteria for mastering digital competence are still presented in terms of knowledge, competencies, and skills [7].

It should be emphasized that these criteria are not sufficient for the broad professional and personal expression required of student music teachers in their artistic and pedagogical activity. Future specialists are still required to evaluate their occupation from the traditional standpoint of professional training at the level of mastering the competencies specified in training courses to become a teacher of music. The focus in qualifying is limited to narrow professional training, which greatly restricts the possibilities music offers as a means of humanizing society, and also negatively affects student motivation to express themselves in their future professional work in accordance with the capabilities and needs of each and the demands made on music specialists in modern society.

It is a well-known scientific fact that the provision of artistic education has a number of important and specific functions aimed at the development of the individual, which requires an appropriate readiness for professional activity in teachers in the field of artistic education—as professionals they carry out activities related to education, but they also engage in innovative and creative activity by means of music and art. As such, innovative transformations in the system of music education in line with the characteristics of the latest artistic paradigm suggest the usage of a more precise term—music educator—for modern music teachers

According to the concepts of contemporary domestic and international pedagogical science, the professional activity of a music teacher has taken on new meaning. Its focus has shifted onto the interdependence of personal, sociocultural, and professional development on the basis of innovation and creativity in a democratic society. The fulfilment of the innovative and creative potential of student music teachers capable of realizing their own individual and intellectual abilities and engaging in effective professional activity, has come to the fore precisely because of the changing educational space of higher education institutions.

This approach involves optimizing the educational process through the development of new educational programs to activate creative forms of student work and the widespread use of music and computer technologies. This will allow future professionals to develop a flexible and versatile pedagogical toolkit for traditional music teaching as well as open up endless possibilities for collaborative work with students using digital technologies.

The involvement of students in digital artistic and creative activity using IT and resulting in artistic work in digital form, may become a starting point for the development of the innovative and creative potential of future music teachers [3, p. 62]. Digital art, being a part of the broader field of new media art, is currently undergoing a boom and its integration into the artistic educational environment of higher educational establishments is one of the most effective means of implementing the latest paradigm of artistic education.

As I. Gorbunova has pointed out, the relationship of the educational process to the innovative directions taken by electronic music can only be preserved if a serious and in-depth approach to learning is implemented at all stages [1]. As such, the innovative activity of student musicians is a factor in expanding their creativity in terms of their personal, sociocultural and professional development. Furthermore, the introduction of new media art made by future specialists into general school music education will

contribute to the formulation of new directions in music pedagogy and education in the field of digital arts.

I. Krasilnikov emphasizes the unprecedentedly broad perspective of younger generations as regards the integration of art and digital technologies education and the productive artistic and creative activities driven by this. Within the framework of the new artistic paradigm, opportunities for introducing new directions in educational activities and the pedagogy of digital arts [3, p.58] have increased, requiring the formation of appropriate competencies in modern music specialists.

The problem of digital competence in various areas of professional activity remains urgent; its solution is closely connected to national educational policy. This is highlighted in a number of European documents [2; 9], which emphasize the importance of developing digital competence to encourage innovation in education through the use of digital technologies. It is clear that the use of digital technologies in the artistic educational space requires the development of appropriate competencies as part of the general digital competence of the individual and the specific professional needs of future specialists, particularly music teachers.

Digital art and the characteristics of digital content require future music teachers to acquire professionally appropriate digital competencies. Such competencies facilitate the ability to transfer traditional works into digital and edited forms; to work with pieces created digitally; and to understand work that only exists in virtual environments. Digital competencies should be considered to work in symbiosis with professional, artistic, and creative competencies.

Digital electronic music, as well as other digital artforms, has two key qualities: its virtuality and its interactivity. Both key qualities have a basic role to play in the artistic and creative learning activities of students. Virtuality raises the complexity of artistic action, while its interactivity provides a significant simplification of its operational content. This leads to the formation of professionally directed digital competencies that contain not only relevant knowledge and skills, but also directly highlight ways of action for future music specialists.

The interaction of students with different means of musical expression offers opportunities for creating bright, original artistic imagery and promotes not only a significant increase in interest in artistic and creative activity, but also its creation in an innovative context. Appealing to several ways of creating art harmonizes the development of versatile artistic abilities in students, which promotes both the development of their professional and personal qualities and significant enrichment of their personal resources of innovation. The threshold for productive artistic and

creative activity is reduced by conscious action; and the prospect of implementing the latest artistic paradigm is launched. It is on this basis that a qualitatively new level of professional music teacher training is developed and music teachers become capable of creative self-expression and self-realization in their future professional activity.

Conclusions. Having analyzed the scientific literature of the stated problem, we can see the different pathways that exist in professional artistic education. Currently, the paradigm of artistic education is undergoing a transformation from a narrow professional focus on becoming a school teacher, to a much broader one that focuses on the artistic and humanistic development of future music teachers. This is the in line with the twenty-first century artistic paradigm current in the educational space of higher education institutions.

One of the primary factors in the effective implementation of this most recent artistic paradigm is the use of digital technologies, in conjunction with the creation of a specific educational environment related to new media. In the process of using digital art as a means of developing innovation and creative potential, the future music teacher has to master professionally-directed digital competencies and acquire digital competence to achieve effective implementation of this artistic paradigm in contemporary higher education.

Implementing digital art in the training of modern musicians is a priority. It is necessary to tap into this innovative resource for professional artistic education in view of the current demands of modern students. This testifies to the need for further development of digital literacy in artistic education. To this end, the research and experience of other countries and education systems in using digital arts in the professional training of specialists should be studied and a methodological system for mastering these skills should be introduced in the training of future music educators.

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USING COMPUTER TECHNOLOGY IN THE EAR TRAINING OF FUTURE MUSIC TEACHERS

O. PAVLENKO

The problem statement. Modern information technology is now widely used in all spheres of science and education. The informatization of education is a complex process that has enriched the educational context of students by means of technology. This process contributes to the development of creative personalities. Computer technologies for music in art education are now considered to be indispensable in the professional training of future music teachers. Training in the use of modern computer programmes for music will assist students in increasing their leve of computer competence and help develop their musical abilities.

Analysis of previous research and publications. Ear training for music teachers and its activization in professional training remains a much discussed issue among scientists. Y. Aliev, L. Bochkarev, A. Gotsdiner, Y. Nazaikinskii, O. Oleksiuk, O. Rostovskii, and V. Petrushin have all investigated the peculiarities of its functioning and the ability to recognize sound pitches. They have developed analyses of its theoretical structure, typology, and studied the various types of aural skill used.

The psychological-pedagogical aspects of using modern informational technologies in education have been thoroughly examined in papers by M. Zhaldak, V. Zinchenko, and Y. Mashbitsia. The use of musical computer technologies in art education has been researched by L. Varnavska, Y. Dvornik, S. Zuev, V. Lutsenko, V. Oliinik, and O. Chaikovska.

Notwithstanding the study of a wide range of problems connected to the phenomenon of ear training, the use of computer technologies in ear training has yet to gain much attention.

The aim of this paper is to analyze the use of software for ear training among future music teachers.

The statement of the basis of the investigation. Music education is notable for its specific character and the presence of a whole range of qualities necessary for its success, including: inherent musical abilities; emotional capacity; and well-developed psychomotor skills. One thing that

allows future music teachers to realise their full multi-disciplinary professional training at higher educational establishments is ear training. Ear training is indispensable for the study of music and understanding its artistic aspects in the process of perception. Progress in music pedagogy depends a lot on having a developed ear for music.

An 'ear for music' is a broad notion, which includes: recognition of timbre; recognition of polyphony; recognition of melody; recognition of harmony; and recognition of dynamics. B. Teplov distinguished both broad and narrow definitions for it. In a broad sense, it relates to an ability to perceive, imagine, and experience emotionally the sense of a musical piece across all its levels (sound pitch, timbre, rhythm, and shape formation) In a narrow sense, it is the ability to recognize the pitch of a sound, arising from the correlation between different sound lines in the process of their development [6].

An ability to perceive, recognize, and reproduce a melody by ear is a primary characteristic of melody recognition. T. Vorobkevich points out that melody recognition the practice of music pedagogy is often reduced to a feeling of intonational purity and compared to pitch recognition, though this notion is much more versatile. With an ability for melody recognition we can recognize a melody played upon different musical instruments. This type of recognition offers full melody perception, but not the perception of separate sounds, which alternate with certain intervals. Artistic imagery and moods in music are connected to melody recognition [1, p. 13].

The development of melody recognition in the practice of music pedagogy is connected to an understanding and feeling for intervals, and an ability to cogitate horizontally and feel a melody as a whole. This cannot be reduced to a complex of separate intonational fragments. G. Tsipin points out that an ability for melody recognition moulds the process of emotional experience of intonation and of penetration into its expressive psychological essence and after that adequate reproduction of the intonation heard [7, p. 52].

Harmony recognition is a manifestation of recognition of pitch in relation to chords—sound complexes of different pitches in their simultaneous combination. Development of the ability to recognize harmony involves a prolonged period of repeated audition of various accordances and the discovery of their emotional coloring by ear.

In the practice of music pedagogy, the development of the ability for harmony recognition may not keep pace with the ability for melody recognition. One of the reasons for such a lag is that insufficient attention

is often paid to forming the ability for harmony recognition in educational practice.

O. Oleksiuk mentions that tonal sense provides a base for the formation of the ability to recognize harmony and melody, as the sounds of a tune are perceived as being stable, and the unstable ones tend towards stability [3, p. 93].

Aural music conception is a reproductive component of the ability to recognize sound pitches. O. Rostovskii points out that this involves the ability to imagine sound pitch and rhythmic sound correlations, since they appear to be the main sensory media of music. This is an ability to operate with aural conception, which reflects the movement of sound pitches in a melody. This capability is improved through memorizing and reproducing melodies by ear, firstly, in singing aloud and then internally [5, p. 210].

V. Cherkasov is convinced that the development of the aural concept in music follows a set procedure: perception of high, low, medium sounds and tunes in different registers by ear; understanding of a melody's movement in ascending and descending positions and where it holds its level; aural conception of a melody line with gradual and saltatory movement; perception of stable and unstable tonal links; and mastering of the tonalities [8, p. 294].

Special ear training software is used in the development of pitch recognition for the professional training of music teachers. These programmes offer training in practical skills for applying acquired knowledge. Such programmes provide successive tasks of different complexity. They have an instant reaction to an incorrect action, correct the user's mistakes, and inform the user of the final results of their practice.

These software ear training programmes follow a certain algorithm. The programme chooses a musical element, for example an interval, reproduces it and then asks to the user to distinguish it by ear. A user can choose a set of intervals on their own or access presets. In each task intervals, chords, and tonalities are chosen at random by the programme.

After completing the exercise, the programme gives the results on-screen and highlights mistakes. A lot of programmes have an option to save the results so the user can follow their progress. Certain programmes possess 'a visual teacher' and a ready-made exercise course with tasks starting simply and becoming progressively harder.

It is worth mentioning that there are six possible ways to give answers to the tasks of such software ear training programmes. The first is virtual: an answer is demonstrated by pointing at a virtual piano keyboard or guitar fingerboard using an optical mouse. The second uses the computer

keyboard. The third uses musical notation—the answers can be written into an on-screen stave using the mouse. The fourth way uses multiple choice. The fifth allows the use of an external MIDI-controller device (keyboard, percussion instruments etc.). The sixth and final way uses a microphone—answers can be sung or played upon an acoustic musical instrument and the programme analyses the pitch or rhythmical structure.

One of the most widespread programmes for ear training is EarMaster Pro. Using this software programme, a user has access to a large set of exercises for ear training and tasks for the identification of intervals, chords, chord inversion, and chord succession.

EarMaster Pro has a tutor that controls the course of study and increases the complexity of the task if the previous one has been done correctly. A user is able to pass the same lesson several times while the tutor automatically changes the tasks in it. The programme also gives instant audio-visual feedback. Compared to other software ear training programmes, EarMaster Pro allows the user to set up a lot of programme options, including: the user interface; the task complexity and kind of task; and the input methods. The programme also allows inputs with the use of MIDI-instruments.

The basic resources of the programme are:

- More then 2,000 lessons divided into 2 modes: standard and Jazz.
- Ability to sing into a microphone and listen to the answers.
- Play answers on a MIDI-keyboard.
- Listen, sing, and play from notes.
- Learn to sing a melody by ear.
- Apply a detection and identification algorithm for keys/notes played or sung online.
- An individualized study mode corresponding to the abilities of the user.
- Detailed course statistics.
- Sound reproduction technology with the ability to download samples.
- A voice range setting, which allows it to adapt the lessons to the user's voice range.
- A large melody and dictation base [9].

A Musical Examiner is another interesting programme for ear training. Beginning with simple exercises and moving on to more complicated ones, the user learns to identify pitches and differentiate intervals and chords.

This ear training programme allow us to diagnose and evaluate the degree of a user's aural conception of music. All tasks are generated by the programme, consequently the repetition of the exact same sound sequence is impossible.

A Musical Examiner can be used as an auxiliary means of developing specific musical abilities. The programme presupposes that a user should report their results to a teacher. As the user studies, the programme creates a statistics file. These statistics include information about the time a student spends using this application. It also creates a results file. These results may be useful to a teacher in assessing the degree of ear training of their student.

The programme has a MIDI-sequencer, which can be used as an editor for creating music fragments. Additionally, there is a metronome with a visual display and a tuning-fork oscillator for tuning musical instruments.

Conclusions. The development of musical abilities is important for success in the profession of art education. The use of modern music computer technologies offers the possibility of effective professional training for future music teachers. Ear training software programmes may be effective for the development of specific musical skills needed by students and teachers. The attraction of such programmes like EarMaster Pro and A Musical Examiner is that they can help train music teachers to distinguish and memorize pitches correctly; be able to differentiate intervals, chords, chord progressions, and chord inversions; help them memorize and reproduce melodies by ear; be able to perceive stable and unstable tonal links by ear; master monodic tonalities; and develop a good standard of aural music conception. In so doing, students will be able to recognize and reproduce a melody played upon a music instrument more confidently.

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A Pedagogical Experiment on the Formation of Student Experience in Chorus Management at Higher Education Institutions

T. Smyrnova

Formulation of the problem. Modern society needs specialists capable of active, independent, and creative functioning. They should also be capable of adapting quickly according to dynamic sociocultural conditions. As such, there is a need for the development of new approaches and concepts in the professional education of students at higher education institutions. The current state of modern professional artistic education displays significant contradictions between the complex requirements of society and the theoretical and methodological justifications that underpin modern education. A number of problems in the system of choral education, carried out at artistic and pedagogical institutions, remain unresolved.

For almost a century, traditional education has emphasized the importance of technological training of conductors to work with choral compositions, including their manual techniques, vocal and choral skills, and musical culture. The performative aspect of training for choral conducting students is very important.

In practice, professional success is achieved not only by musicians who are capable of brilliant professional performances, but above all by conductors and leaders who are capable of competent collective management of a chorus, which may be considered akin to a complex social system. Consequently, there is a contradiction between the need for the multi-dimensional training of students who wish to work with chorus singers and groups and the inadequate level of theoretical analysis and experimental study in this training.

Choral conducting is multifunctional and includes performative, pedagogical, and managerial aspects. As such, higher level education on choral conducting, as a means to developing creative self-expression in

students and skills in pedagogical communication and management, needs to be theoretically grounded [4]. Accordingly, in teaching choral conducting a significant amount of attention should be paid to the management training of students. In particular, the focus should be on ensuring mastery of the socio-psychological issues in management, grounded in psychological and pedagogical research (E. Aronson, L. Karamushka, I. Mejzhs, V. Molyako, V. Moskalenko, and V. Pochebut).

Analysis of recent research and publications. Conceptual approaches to the methodology and theory of undertaking psycho-pedagogical research can be found in the work of I. Bekh, B. Bitinas, S. Goncharenko, K. Ingenkamp, C. Clawer, L. Mauerman, and I. Pidlasiy. The issue of diagnosing the quality of the professional training of students of art faculties has been considered in the research of L. Vasylenko, N. Guralnik, A. Kozyr, V. Labunets, O. Matveyeva, A. Oleksyuk, G. Padalka, N. Ovcharenko, T. Tkachenko, I. Poluboyaryna, O. Rudnitskaya, T. Smyrnova, V. Cherkasov, and O. Shcholokova. Any review of scientific work in this area highlights the lack of attention of scientists regarding the experimental verification of the readiness of future musicians for choral conducting. **The purpose of this article** is to highlight the results of an experiment on the training of students at higher arts institutions in chorus manage.

Presenting the main material. The results of this qualitative experiment, which was conducted over several stages and had 575 student participants, showed that the participants had insufficient orientation towards the management of a chorus. This was due to inconsistency in the content, methods, and forms of education they received. In view of this, it is recommended that an organizational-methodical system (OMS) should be introduced into the educational process. The OMS has a number of elements ranging from targets and motivations to substantive, process, and control-correction components. It was assumed that the contents and pedagogical technologies of the OMS would provide students with successful solutions to the socio-psychological problems of chorus management.

This experiment was conducted using three models (A, B, and C). The participants were made up of 500 students from Kharkiv National University of Arts I. P. Kotlyarevsky (KhNUA, model A); Kharkiv National Pedagogical University G. S. Skovoroda (KhNPU, model B); and Kharkiv State Academy of Culture (KhSAC, model C). Additional verification was carried out at Sumy State Pedagogical University A. S. Makarenko and the National Music Academy of Ukraine P. I. Tchaikovsky. Model A (integral) implied the impact of all components of

the OMS in full; model B (discrete) contained additional information, individual methods, and forms; and model C used a reduced form of pedagogical theory.

Implementation of the targets and motivational components of the OMS contributed to an enhancement of positive student motivation for management activity; the use of the content component included updating the content of the education delivered. The students studied problems of organization and management in the work of chorus conductors from a socio-psychological standpoint [1]. The process component (the use of pedagogical technologies for problem, contextual, and project training) accelerated the formation of management skills. The control and correction component, which allowed the introduction of changes into the educational process, completed the pedagogical element. During the experiment, conditions were created for the intellectual and creative development of the students, as well as their personal and professional development and capacity for social adaptation.

At the first stage, the role of the targets and motivational components in the experiment was very important. They contributed to students' identification of the strategic, tactical, and operational goals of conducting and stimulated a desire to manage choral groups according to humanistic values [3, 5]. In the sphere of motivation, special attention was paid to cognitive and professional motives, which influenced the personal integration of these motivations in the professional identity of the students. The following procedure was used:

1) studying the motivational sphere of the students and promoting self-study;
2) identification of leading motives and their organization into a hierarchy;
3) implementation of pedagogical theory on the formation of the motivational sphere (stimulation of situational and cognitive interest in management activities);
4) movement to professional motivation as a means of accelerating mastery of the managerial aspects of choral conducting, being a combination of knowledge, skills, professional ideals, values, and creative experiences [3].

In order to increase motivation, the education of professional and personal values, and ideals of the content and methods of management, the following methods were used: a) study the professional autobiographies of

outstanding conductors; b) analyse professional situations and cases relevant to choral conducting.

The second stage of the experiment involved the introduction of the content and process components of the OMS. In order to deepen participant knowledge and experience of chorus management, changes were made to the educational content that the students received. Training and methodological support were provided through manuals, recommendations, and programs. New topics covering professional and pedagogical aspects of chorius management activity were included in courses on 'chorus science' at KhNPU, G. S. Skovoroda, and KhSAC. Perception and understanding of socio-psychological and management concepts were integrated with knowledge on the musical and pedagogical activity of the teacher and chorus master at the Pedagogical University. A teacher conducted a survey of the topic at the Academy of Culture.

In order to improve the content of management education at KhNUA, I. P. Kotlyarevsky, a new special course 'Chorus Conductor: Individuality, Pedagogy, and Leadership' was developed and tested. In this course, considerable attention was paid to the study of theoretical and practical problems of chorus management [3, 4]. In order to deepen the management experience of the students, the following issues were addressed during the classes:

1. The purpose and content of organization in chorus collectives (socio-psychological aspects).
2. The structure of chorus groups and the dynamic processes occurring in them. Leadership is a significant factor in group integration and types of leaders relevant to chorus groups were discussed.
3. The various styles of management relevant to chorus groups and the various stages in the formation of chorus groups.
4. 'The collective' as the main goal of the management activity of choral conductors and its main features (compatibility; value-orientation; sense of collectivism; positive psychological climate; cohesion; and harmony).
5. The main aspects of making management decisions and their types. The stimulation and control of choral activity. Problems of motivating the chorus collective.

The students were encouraged to perceive, understand, memorize, and apply organizational and management concepts in their teaching and professional activities.

Process component. The students' were acquainted with the theory and practice of management activity of a chorus conductor. The development of appropriate professional knowledge and skills was carried out primarily during seminars and practical classes, where the problem, context, and pedagogical technologies of the project were engaged with.

In particular, problem tasks, search situations, and individual scientific research tasks contributed to students' thinking and analysis. These encouraged active perception, understanding, and memorization of relevant socio-psychological concepts. Contextual technology aimed at modelling, designing, and using the professional situations and contexts of chorus activity enabled the students to undertake quasi-professional activities. Implementation of the project enabled the educational and professional development of the students, accelerating their socialization and adaptation to professional society [5, p. 224].

The students were offered the following tasks: a) to formulate a code of behaviour for a leader during rehearsals and a concert and to consider what influences the relationship between singers and conductor; b) to choose possible ways of correcting relationships during rehearsals from the position of the head or singers of the chorus.

Texts of the special course on the topic of the 'Professional and pedagogical activity of the conductor of the chorus' were used to create a chorus action plan, taking into account: a) the creative direction and kind of chorus; b) how to search for sources of funding; c) how to successfully market concert activity; d) and establishing public relations. Teaching on how to make rational choices in management and methods of rational thinking, aimed at identifying causal relationships in problem solving and the professional tasks of a chorus conductor, was given. Students created models of concert posters, presentations of concerts, and prepared reports for discussions and round tables as practical tasks.

Assimilation and awareness of knowledge and skills on the management of a chorus group was provided at KhNUA, I. P. Kotlyarevsky through workshops. These workshops included the following:

a) simulation of professional situations on issues of chorus organization at different types of educational institution;
b) analysis of situations that may arise during rehearsals, taking into account different styles of management, the making of management decisions, and encouragement and control of chorus activities;
c) studying issues surrounding the organization of a concert (location of the chorus on the stage; transport; setting a positive mood before a concert performance).

Taking into account the importance of developing a conductor who is able to quickly and conscientiously carry out their professional and pedagogical activities, special attention was paid to making leadership decisions.

For example:

1. Decision making as an important part of a chorus conductor's work; standard and non-standard management decisions; problems that had been analysed previously and their solutions.
2. Questions such as: "you are given the opportunity to study a choral composition with a student chorus that has already developed its own internal system of relationships. What style and management tools do you choose, given the short duration of the assignment?"

The introduction of contextual learning technology (A. Verbitsky) helped the students: to formulate professional practical thinking, self-regulation skills, and self-control; to critically and precisely understand the content of their own role and activities in the chorus; and to quickly orient themselves and respond successfully to any likely situation. The students mastered the methods of rational management decision-making and practical thinking. Analysis of professional texts and contexts was widely used and students defined potential problems and ways of solving them [4, p. 426-439].

At the second stage, in order to deepen the managerial aspect of their management education, relevant pedagogical technology was used, which created the conditions for the subject development of the students and the gradual transformation of their quasi-professional activity into professional vocational activity.

The results of the diploma projects undertaken by the students highlighted the need to intensify the personal and communal commitment of the students and for them to synthesize their vocational and pedagogical knowledge and skills. The expediency of selecting projects important for choral culture; the creation of new approaches and concepts; and the choice of promising methods and means of education were all emphasized. This research confirmed the necessity of introducing educational projects of various types (informational, research, and creative), which allow each student the opportunity to develop their creative abilities and to realize their own personal and creative identity.

The use of *the correction-controlling component* was important in the implementation of the third stage of the OMS. KhNPU, G. S. Skovoroda

and KhNUA, I. P. Kotlyarevsky introduced the following scheme of control and correction of students' educational and professional activities:

a) diagnostics of the student's personality type in order to verify their organizational and management skills [2];
b) verification of the implementation of the content and process components of the OMS in the educational process;
c) intermediate control of special and professional pedagogical knowledge and skills of the students;
d) a system of corrective actions for those students who showed a low level of personal and professional growth;
e) final control.

On-going control of the project was provided through oral and written tests and other practical assessments.

A convincing indicator of the readiness of the students to manage a chorus group was the level of development of their personal qualities, which indicated the degree of motivation for organizational and management activity [4, p.152]. The study showed a high correlation between the formation of such personal qualities as purposefulness, self-control, sociability, organization, and independence and their chorus management training.

The comparative and control study of chorus management training for students, used the following methods:

1. Methodology for studying communicative and organizational abilities (COA).
2. Method for studying propensity for organizational activity [7].
3. Method of self-assessment of the management style developed by E. P. Ilyin.
4. Test control (ability to make decisions), review, and conversations.
5. Elements of business studies theory relevant to the activity of a chorus group and the making of management decisions.

Use of the project's organizational-methodical system during the experiment had a qualitatively positive effect on the readiness of the students for engaging in management activities. During the training course, the students began to understand the structure and content of the management activities relevant to a chorus group and mastered relevant psychological and pedagogical knowledge and skills (design; planning; monitoring and correction; creating a harmonious group feeling).

Quantitative analysis of the results of the experiment show that the students in the experimental groups of the three institutions of higher education deepened their knowledge regarding the organizational and managerial activities of chorus conductors. The students at Kharkiv National University of Arts I. P. Kotlyarevsky mastered the content, structure, and direction of the managment activity of a chorus-master. The increase in management experience can be explained by the pedagogical and performance practice courses, in-depth study of the basic concepts, and the use of relevant educational technologies by the students in this group. The students in the KhNUA experimental group, in contrast to the control one, received teaching on a number of psychological, pedagogical, and social-psychological concepts adapted to the professional context of a conductor and chorus. Significant results were achieved by the students in learning the social and psychological terminology and mastering the skills of designing, monitoring, adjusting, and stimulating the activity of a chorus group.

The students in the experimental group of KhNPU, G. S. Skovoroda increased their knowledge and skills, but the results of the deferred control did not show a noticeable increase in organizational and management experience, which confirmed their lack of ability to translate general theoretical knowledge into professional contexts and also confirmed the need for expanding their practical experience in amanging a chorus group.

The least compelling results were achieved at the Academy of Culture in the variant of model C, where the implementation of certain components of the organizational-methodical system with partially-explicit use of a textbook on 'chorus science' took place. However, comparative analysis showed changes in the dynamics of the training of the students in the experimental group in relation to the management of chorus groups when compared to the results of the control group. This shows the positive influence of the organizational-methodical system in increasing the efficiency of training on managing chorus groups.

An important part of the study was the identification of the skills students needed to develop the cohesiveness of chorus groups. The results of the study showed that the students of the experimental group of KhNUA, I. P. Kotlyarevsky, upon solving professional situations, relied on their understanding of the leading features of the stages of development of chorus groups; the specifics and conditions of the use of management styles; the role of traditions and other ways of fostering unity, efficiency, and cohesive values in a chorus: and the need for an attractive goal. The students of the experimental groups of other institutions demonstrated a significantly lower level of management skills. The examination of the

dynamics of knowledge and ability to control, correct, and stimulate the activities of a chorus group confirmed the growth of productive and partially productive tendencies in the students of the experimental groups.

By contrast, the students of the control groups of the three institutions of higher education formally mastered the specifics of the organizational and management activity of a chorus conductor, but they did not fully master the knowledge and skills required to design their tasks nor to construct the programs, plans, and content of the musical and choral education of the singers of a chorus. In particular, most of them ignored the importance of a coherent value orientation in chorus groups.

Insignificant growth in their organizational and managerial knowledge and skills were explained by the traditional education system of choral conducting in which the content and support of the management component of the chorus conductor is not yet emphasized.

Table 1: Indices of the dynamics of the students' training to manage a chorus group (variant A)

	Education levels	Variant A: The University of Arts			
		E before the exp., %	C before the exp., %	E after the exp., %	C control, %
Knowledge and ability to use organizational and managerial concepts.	1	74	72	11	57
	2	21	23	41	35
	3	5	5	40	8
	4	0	0	8	0
Ability to design and construct chorus group activities.	1	22.1	22.8	9.5	20.9
	2	62.3	63.3	48.6	64.8
	3	15.6	13.9	27.3	14.3
	4	0	0	14.6	0
Ability to foster cohesiveness and a good working atmosphere among members of a chorus group.	1	82.3	80.5	23	76.3
	2	11.4	15.4	24.6	13.6
	3	6.3	4.1	39.4	10.1
	4	0	0	13	0
Ability to control, correct, and stimulate the activities of a chorus group.	1	61.4	67.3	17.3	69.4
	2	13.3	18.7	18.3	13.5
	3	25.3	14	59.1	17.1
	4	0	0	5.3	0

Mathematical methods were used to analyse the experimental data. The average (estimations of mathematical expectation) was calculated for each criterion in which choral conducting had been studied at Kharkiv National University of Arts I. P. Kotlyarevsky.

To analyze the data, the formula given by E. V. Sydorenko was used:

$$M = \Sigma X_i/n$$

X_i—each value of the observed sign; i—the index indicating the ordinal number of the given value of the sign; n—the number of observations [7, 21]. In our case, n = 100%. X_i characterizes the level of the students' training in choral conducting:

the traditional/reproductive approach (1);
the partially productive approach (2);
the productive approach (3);
the fourth (4), which corresponded to the creative level.

To give an example of the calculation of the average for the data in Table 1, we shall show the data of the parameter of "the ability to increase the cohesiveness of the group" in the experimental group of KhNUA, I.P. Kotlyarevsky. Before the experiment: M = (1*62, 6+2*28, 4+3*9+4*0)/100 = 146/100 = 1,46. The general average for each variant of the model of the students' training for management of a chorus group was also calculated and the results are presented in Table 2. The data of the comparative study showed significant positive changes in the dynamics of the chorus conducting education of the students from the experimental groups. In particular, the majority of the students who studied using the OSM at above average level (partially productive, productive), formed the knowledge and skills of chorus management. This testifies to the system's relatively high efficacy. As such, there has been a significant increase in the efficacy of choral conductor training through the use of the OSM.

Table 2: Indices of general average values of the students' training to manage a chorus group

Variants of choral conducting training at the three higher education institutions.	E before the exp., %	C before the exp., %	E after the exp., %	C control, %
Variant A (KhNUA, I. P. Kotlyarevsky)	1,46	1,49	2,26	1,5
Variant B (KhNPU, G. S. Skovoroda)	1,53	1,49	2,47	1,57
Variant C (KhSAC)	1,44	1,47	2,13	1,51

Conclusions and further research. The current level of artistic education at higher education institutions requires significant reform in the system of training future chorus conductors in the management of a chorus groups. The results of the experiment confirm that using a humanistic organizational-methodical system (target; motivation; content; process; and correction-control) and systemic integration of problem solving and contextual knowledge has a positive impact on the readiness of students at higher education institutions for the management activity of a chorus conductor. Further development of this research should focus on greater integration with the content of higher choral conducting education and the creation of educational and methodological support for a new generation of chorus conductors and leaders.

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Experimental Analysis of the Culture of Scientific Research among Trainee Music Teachers in the Process of Professional Preparation

V. Tusheva

The current stage of development and the functioning of the system of higher musical and pedagogical education should be accompanied by a strengthening of its research component. The arsenal of scientific methods needs to be expanded and their use integrated into educational reality on an interdisciplinary basis. This requires a rethink of the pedagogical influence of science on the personal development of future teachers of music (FTM). The purposeful formation of research and methodological competence should be taken as an indicator of a teacher's professional and social maturity. In this regard, academic study of science can be considered both an independent element of its own as well as becoming a nucleus of teacher training.

These sociocultural challenges are reflected in the text of official documents, such as: The National Doctrine on Educational Development in Ukraine in the 21st Century; Ukrainian legal documents—On Education, On Higher Education, and On the Professional Development of Employees; the State National Programme—Education (Ukraine of the 21st Century) and the Action Plan to Improve the Quality of Artistic and Aesthetic Education for 2009–2012 etc. Their relevance is also confirmed by the requirements of the Bologna Process, which seeks to consolidate the efforts of the scientific and educational community in increasing the competitiveness of higher education and its role in sociocultural transformation. This is further reflected in the UNESCO Educational Declaration—Education 2030 (Inchon Declaration of 2016); and the European Union Framework Program for Research and Innovation (Horizon 2020). The main reforms of European education are aimed at the convergence of teacher training systems in the countries of the European Union and their improvement on the basis of common criteria that define

the professional qualities of a European teacher/researcher. The characteristic features of the European dimension of education include a set of common value orientations and a vision of a teacher as an individual and creator, who is capable of scientific research and operates in a humanist and innovative learning environment.

In the context of contemporary concepts of culture; the fundamentalization and universalization of education; the variability and multiculturalism of educational systems; frequent changes in scientific paradigms; and the growth in volumes of science, pedagogy, and art, the research culture of future teachers of music has become an important personal phenomenon. Key to this phenomenon is a capacity for intellectual analysis and the ability to develop scientific strategies for research on the basis of different 'logics' and multicultural dialogue. Furthermore, one must have an understanding of the variability of pedagogical and educational technologies and systems and a command of the conceptual apparatus of music and pedagogical theory and practice. It is on the basis of such skills and knowledge that one can create individual concepts for the solution of scientific problems in the field of music education.

The relevance of this issue is highlighted in the contradictions that arise between:

- The objective need of a society, and its labor market, for competitive mobile educational specialists in the field of artistic education who are capable of professional and personal realization through research activity, and the absence of a coherent approach to this problem in musical and pedagogical practice and theory.
- The search for and reproduction of new didactic technologies that meet modern requirements of higher education in a globalized context and the absence of a scientifically and methodologically grounded model for training future teachers, in particular, teachers of music, in research culture.
- A modern awareness of the human-centered paradigm of education and a recognition of the interdependence of culture, education, science, and art and the failure to consider these interconnections when training future teachers, musicians, and researchers.

In our research, we proceed from the fact that scientific and pedagogical justification of a scientific research culture among future music teachers, in terms of its content and structural and functional components, should become a theoretical foundation for the development of a scientific research culture among students.

On the basis of a phenomenological analysis, we have determined *the essence of scientific research culture among future music teachers (SRC of FTM)* as a complex of socio-pedagogical, scientific, research, and artistic values. Together, they represent an integrated set of personal qualities, which reflect the content and procedural characteristics of this culture and are aimed at ensuring the professional realization and creative growth of teachers, researchers, and musicians. They should be able to develop purposefully planned scientific research strategies and a positive attitude to scientific knowledge (pedagogical and artistic) and science in general.

For the music teacher, the scientific comprehension of artistic reality is aimed at pedagogical comprehension of artistic and cultural processes; the global context of musical works; the cognitive, moral, and aesthetic potential of music; and various modes of musical and pedagogical activity. All of this deepens one's professional, pedagogical, artistic, and culturological competence and provides a basis for enriching musical and pedagogical knowledge with the latest technologies and innovative techniques.

The scientific path of a music teacher as a researcher may be interpreted in accordance with the tasks of artistic and aesthetic training and education and the various aspects of artistic education, which require knowledge of music itself and interpretation of musical compositions. It is the features of this musical material, in the analysis of intonational structure, genre, and stylistic characteristics of musical compositions on the part of a musician and teacher, which determine the effectiveness of musical and pedagogical research.

The specificity of a scientific research culture among future music teachers shows itself in: the combination of various scientific methods as the realization of scientific knowledge; the conceptual apparatus of music education with its pedagogical models and strategies; and the search for artistic images and frames that are manifested in sensory and aesthetic forms. As a special form of learning about the reality of art, the artistic frame has its own specific features among which metaphoricity, contiguity, and paradoxicality can be distinguished. In this context, the artistic image represents a tension between individuality and generalization, presented in an emotionally and sensually rich form.

Consequently, the scientific research culture of future music teachers constitutes a unity of pedagogical thought, scientific research, and an artistic worldview. This is manifested in a combination of certain qualities aimed at the effective implementation of research tasks in the field of artistic education. Such a culture is determined by a methodological consciousness and a scientific style of thinking and research activity. This

foundation predetermines the development, formulation, and enrichment of the researcher as a subject of their professional and pedagogical creed. Comprehension of the world's artistic realities on a scientific basis activates the ability of a music researcher to make broad creative generalizations through applying methods of scientific and aesthetic analysis.

In accordance with this, systematic and cultural approaches offer theoretical and methodological grounds for developing the scientific research culture of future music teachers as polystructural (axiological-orientational; technological; personal-cognitive; and creative) and polyfunctional (humanistic; epistemological; integrative; communicative; educational; creative; and social). Deductively, the conclusion was made that the *axiological-orientational component* of the SRC of FTMs should embody, on the one hand, the priorities of scientific knowledge, scientific research values, and the normative guidelines that guide the scientific and cognitive processes of researchers, and, on the other hand, the educational values and pedagogical ideals of current artistic education, drawing on theoretical ideas of pedagogy, anthropology, and cultural studies. The cognitive, pedagogical, and artistic values of music teachers and researchers define conscious research goals and encourage the creation and implementation of humanistic and innovative technologies in the practice of musical pedagogy.

These artistic values are born of the unity of objective and subjective senses and meanings that are 'embedded' in the spiritual and cultural continuum of the music teacher's personal identity. These values actualize and determine the vectors of research in the field of musical and pedagogical education and the means of solving relevant scientific problems on their theoretical, methodological, and practical levels.

Methodological grounds in the phenomenology of scientific research values have been highlighted by P. Aleksieiev, L. Mikeshyna, and N. Motroshylova. They propose that the two sides of an axiological position on the subject of knowledge should be distinguished: the 'entrance' of scientific creativity (the conditions of the process of the production of knowledge) and the 'exit' of knowledge (the integral system of conceptual knowledge). Given the sources studied in relation to such axiological issues, the values of scientific research can provide the means of investigating scientific and pedagogical problems and finding personal cognitive senses and meanings in them; on the other hand, pedagogical and artistic values are those that determine the architectonics of the axiological fabric of music education and determine the research strategies of a music teacher.

These concepts, on the basis of which the specific mechanisms of the management and organization of research as an integrative, multi-vector, multi-level process that influences its qualitative and quantitative characteristics, form the basis for revealing the *technological component of the SRC of future music teachers*. This reflects the ways (methods, techniques, algorithms, schemes, norms, and logic of research) that scientific knowledge is obtained and gives an idea of the organization of scientific research activities, which usually follow a particular sequence (S. Honcharenko, V. Zahviazynskyi, I. Zymnia, V. Kraievskyi, O. Novykov, and V. Slastonin). The mechanism of such activity, that is, its technology, includes two interrelated aspects: a division by aspects and operations (*activity-operational aspect*); and a division by stages, i.e. by the logic of the research and the content of each stage (*content aspect*). This represents an optimal organization and management of scientific and pedagogical research, the main feature of which is the internal coherence of all its components.

Consequently, the technological component represents a research instrument—a technology of scientific knowledge—which is conditioned by the existing scientific style of the pedagogical field. It is built as a system, from consistent action, both horizontally (the phase of research: design/conceptual, technological, and reflexive) and vertically (the level of research: strategic, tactical, and operational). This component is provided by design, modelling, informational, analytical, experimental, diagnostic, practical, and transformative functions.

The personal-cognitive component of the scientific research culture of a FTM is found in the personal qualities that inform the motivational and operational aspects of the researcher and their self-realization in the world of science and art. We consider the motivational sphere of future music teachers and researchers as enabling the holistic development of personal identity, possessing the mechanisms of scientific and pedagogical creativity and capable of the realization of a whole spectrum of research methods. This sphere leads such a teacher to another level in their professional development. It is the syncretic character of knowledge at the micro-level as a reflexive understanding of personal gnostic and cognitive processes in artistic education and at the macro-level as dialogue—as a polyphony of theoretical considerations, conceptual positions, methodological approaches, and, in a broader sense, the dialogue of cultures, which forms the basis for scientific research by future music teachers. This all requires certain new motivational qualities.

The operational content of the personality-cognitive component is found in consciousness (self-consciousness), the actions of which are

manifested as external (substantive) and internal (semantic) regulation of the research carried out in the field of musical pedagogy.

The creative component of the scientific research culture of a future music teacher determines the innovational and heuristic nature of research in the field of artistic education. It encourages effective functioning and perspectives on other components that acquire a creative, stimulating character. In so doing, they interact and create conditions for the formation of a personal research identity.

Consequently, the essence of the scientific research culture of a future music teacher, as a personal phenomenon, becomes clear in the context of the general orientations and characteristics of their musical and pedagogical culture. This lays the foundations for the development of the spiritual, moral, artistic, educational, creative, aesthetic, and humanistic orientation of a music teacher's identity.

In talking of the direction taken by music education, one should speak of the the integration of science, art, and education as being necessary for effective training of future specialists in this field. It is a matter of creating a cultural, scientific, and educational environment that displays a strong research foundation and innovation in pedagogical, scientific, and cognitive processes. The functioning of this cultural, scientific, and educational environment becomes possible through principles of cultural conformity (values and norms of education in line with modern culture); productivity (transforming the character of education); multiculturalism (a plurality of values and forms of activity); and integrity (personality, pedagogy, pedagogical technologies, and the cultural content of education).

As such, the preparation of music teachers and researchers is important. The most important result is a certain 'system of coordinates' that determines the behavior and activity of a music teacher. The possibilities available to the researcher are engaged only if they have an appropriate level of professional and psychological potential. Furthermore, it is through humanistic reflection that they become enable to withstand the enormous modern flow of information and find the most appropriate (human-centered) cognitive, evaluative, analytical, and innovative research approaches—ones that will make it possible to realize their social and cultural needs and offer the possibility of self-development and self-improvement.

Professional training is an organic combination of fundamental, culturological, scientific, methodological, and ideological directions that ensure a strong foundation for the realization of the researcher's personal potential.

The fundamental nature of the training of a music teacher is determined by the unification of a number of elements, including scientific knowledge and educational and artistic processes. The system in which it is formulated is characterized by the integrity, inter-relation, and interaction of all of its components.

Culturological training focuses on revealing the main vectors of cultural development: science, education, and art. It influences the formation of ideas about the person, both as a creation and creator of culture, and stimulates a creative and analytical style of thinking, which determines the personal, pedagogical, and artistic values of research.

General scientific training aims to update both the objective status of the scientific ideal and its subjective characteristics as regulative of internal semantic activity. The realization of different directions in research strategies (scientific and pedagogical; creative and experimental) and the creation of conditions for mastering the culture of scientific research all enable the competencies of a teacher.

Methodological training is active in the formation of a methodological consciousness, which unites such characteristics of scientific and pedagogical knowledge as conceptuality and normalization. Mastering methodological reference points allows us to determine the general strategy, scientific principles, and tactics of pedagogical research and to realize the methodological function of knowledge.

World-view preparation gives the idea of the system of modern scientific knowledge in its cultural, educational, ideological, prognostic, and practical functions. This ensures that historical, philosophical, ontological, phenomenological, ethical, and reflexive elements all become part of the researcher's consciousness.

In order to verify the theoretical positions within the chosen area of research and the effectiveness of the scientific and methodological apparatus of the pedagogical system, an experiment was designed and carried out. The experiment consisted of the following stages:

1) *analytical and forecasting* (studying the current state of the problem; determining the strategy and tactics of research);

2) *qualifying stage* (development of a research criterion and diagnostic apparatus; testing and adjustment of its instruments; identifying levels (low; lower than average; average; higher than average; high) of the formation of scientific research culture in future music teachers);

3) *formative stage* (introduction of a model of the phenomenon studied into the educational process and checking of its effectiveness);

4) *control-generalization stage* (carrying out a control test; quantitative and qualitative analysis of the research results; statistical processing).

1,232 students of music pedagogy and arts faculties of higher educational institutions in Ukraine and 187 teachers were involved in the experiment. The experimental group consisted of 310 students and the control sample of 305 student. One control and four experimental groups were formed.

To study the current state of the research problem from the standpoint of its organizational and pedagogical support, students of musical and pedagogical specialties were examined regarding their readiness for the implementation of various vectors of scientific research (scientific, pedagogical, creative, and experimental research). They were also examined on their personal qualities as researchers. The results of this suggested that the following components were under-developed: the ability to make connections between pedagogical conditions and the results achieved; the components of the educational process at the experimental stage of research (90.3%); organizational and methodological schemes in research (89,7%); scientific and diagnostic apparatuses of research (92,1%); the logic, mechanisms, and concepts of resarcher activity (91.2%); methodological analysis of a scientific problem (93.8%); the association of theoretical positions and their practical implementation (88,1%); monitoring the dynamics of personal and pedagogical phenomena under study (81.5%); prioritization of tasks in music pedagogy (88,2%); hypothetical assumptions concerning the directions taken by the pedagogical and artistic phenomena being investigated (87,9%); and the implementation of research developments in pedagogical practice (77,1%).

Study of the products of learning, the research activity of the music students, and pedagogical experience of the teachers regarding methods and means of research training allowed us to highlight the *key issues* that need to be addressed. These include: the status of science itself in music pedagogy and art faculties and the need to prioritize interdisciplinary research; the quality of general scientific and methodological training of future music teachers with the aim of forming their scientific research culture and identifying the factors that influence this process; the cultural, scientific, and educational environment in which the perspectival, methodological, and epistemological functions of scientific knowledge are actualized.

At the qualifying stage of the experiment, considering the interconnection and interdependence of the components of the scientific research culture of future music teachers, the combination of requirements of higher musical and pedagogical education led to the identification of the following *criteria and indicators*. These criteria and indicators acted as the parameters of measurement and evaluation of the formation of this culture:

a) *Motivational criterion*. This aims to reveal the motivational of the student as a researcher, including the degree of assimilation and reproduction of scientific research, teaching, and artistic values.

b) *Gnostic-cognitive criterion*. This serves to identify the personal and cognitive resources in the formation of those professional and personal qualities and skills necessary for a music teacher/researcher.

c) *Research and operational criterion*. This indicates the purposefulness, accuracy, and flexibility of the implementation of technological research tools. Key parts of which include a logical sequence in the phase-by-phase deployment of research (conceptual (goal-setting); technological (goal realization); reflective phases) and the realization of its functions (design and modelling; informational and analytical; experimental and diagnostic; and practical and transformative);

d) *Creative criterion*. This focuses on the creative orientation of the procedural and substantive characteristics of scientific research and the individual and creative development of a future music teacher acting as a researcher.

In accordance with the previously defined features of the scientific research culture of future music teachers, including features of vocational training, and the requirements of higher education in relation to the realization of scientific and cognitive tasks, the following stages of its formation were developed:

Educational/research stage. The aim of this stage is the assimilation of pedagogical and artistic ideals and values by the researcher. This stage sees the activation of processes that are: analytical and synthetic; inductive and deductive; creative and heuristic; and research driven and educational. Artistic, aesthetic educational, scientific, and pedagogical awareness are formed and intellectual, research activities dominate.

Scientific research stage. This stage is directed towards the formation of a scientific style of thinking. This may be characterized in its: argumentation; consistency; integrity; dialecticity; logic; reflectivity; problematicity, and predictive character. The researcher is a subject of: scientific and artistic knowledge; scientific and pedagogical communication; and scientific and research activity.

Scientific-methodological stage. This stage is aimed at mastering the methodological guidelines and the principles of multilevel, multifunctional research. Systemic; phenomenological; ontological; historical; pedagogical; and other analytical frameworks useful for studying pedagogical phenomena are to be mastered. This also involves the assimilation of

values of educational paradigms (humanistically oriented; culture-centered; polysubjective, etc.).

The formation stage of the experiment is aimed at solving the following tasks:

- ✓ Introduction of the conceptual model of the system of the formation of a scientific research culture among future music teachers in the process of professional training.
- ✓ Verification of the effectiveness of scientific and methodological support of this system.
- ✓ Strengthening of the research, scientific, and methodological components in education.
- ✓ Preparation of educational and methodological support of the educational process.

At this stage of the experiment, the effectiveness of the system of forming a scientific research culture among future music teachers was examined. The organizational structure of its phased implementation and the use of the complex of complementary and intercompensating technologies and mechanisms in the process were also analyzed. The implementation of complementary organizational, pedagogical, methodical, and educational measures included certain requirements for the teachers in the intensification of cognitive and innovative processes; the building up and deepening of scientific knowledge; and the activation of scientific reflection on the problems under study. There was also a need for self-reflection by the future music teachers in their role of researcher.

Taking into account the main requirements and trends of higher education, the strategy for the formation of a scientific research culture among future music teachers displayed a normative and varied nature. In this sense, it provided for the *invariance* of the structure of the educational process and the variability of the organization of research training.

This *variability* relates to the content of the research findings and is driven by multi-vector, multilevel, and interdisciplinary scientific research in the field of artistic pedagogy.

The didactic strategy of education, in our opinion, should be based on a theoretical interpretation of the personal identity of a music teacher and be aimed at the formation of an integrative structuring of their scientific research culture. Under these conditions, the interaction between different didactic methods and techniques and individual and collective forms of education will ensure the integrity of pedagogical theory on the identity of future music teachers.

At the *control stage of the experiment*, taking into account the pedagogical effects of the experimental work, pedagogical monitoring as a final method of diagnosing the levels of formation of the scientific research culture of future music teachers was performed. Quantitative and qualitative analysis and comparison of the results of the research before and after the experiment using statistical methods were undertaken. Motivational and newly-created personal qualities (intellectual; research; methodological; sense-seeking, reflexive; and creative skills); students' achievements in science and research (pedagogical; creative; methodological; and experimental); music pedagogy and scientific and pedagogical practice; and qualifications (master's degree; diploma) were all evaluated. Based on analysis of the data, the level of formation of the various components of the scientific research culture among future music teachers was established. An assessment to show the formation and development of the personal research identity was undertaken.

In order to analyze existing intellectual, research, methodological, sense-seeking, and reflexive skills as criteria for assessment of the scientific research culture among music students, we proposed various vectors of scientific research: pedagogical; creative; experimental; and methodological. Students' answers during seminars, practical classes, and conferences and the results of their scientific and pedagogical practice were taken into account.

The results on the formation of *intellectual skills* as evaluative indicators of of the scientific research culture among future music teachers show that after the completion of the experiment: 96.7% of students demonstrated the ability to apply widely different forms of mental activity (generalization; finding the main idea; systematization of theoretical material; analysis, etc.) in educational, research, musical, and pedagogical activities; 89,9% of students were able to critically understand musical and educational reality; 92.3% of students could handle large quantities of information, approach scientific work creatively, and utilize various directions and methods when searching for information; 88,7% of students demonstrated the ability to update their knowledge in new educational situations and to substantiate research positions; and 95.1% of respondents manifested a greater dictionary knowledge of science and pedagogy. They also displayed a readiness to discuss musical and pedagogical problems under study; make hypothetical assumptions; and identify causal relationships and interdependencies between different pedagogical systems.

Empirical data on the formation of intellectual skills among students/future music teachers and researchers in the experimental group (EG) are presented in Table 1.

Table 1: Results of intellectual skill formation as evaluative indicators for assessing the scientific research culture of students in the experimental group (%).

Indicators of formation of intellectual abilities	Levels				
	High	Higher than average	Average	Lower than average	Low
The ability to master different forms of mental activity (generalization, systematization, analysis, synthesis, finding the main idea, etc.)					
	31,4	35,5	18,4	8,4	6,3
The ability to master citation methods based on critical reflection of scientific thought					
	29,1	31,3	22,9	10,8	5,9
The ability to orient oneself in information flows and carry out creative and research work					
	32,5	37,1	19,3	8,4	2,7
The ability to actualize knowledge, argue, and justify one's own point of view					
	29,5	30,5	25,3	9,4	5,3
The ability to carry out a prognostic analysis of a problem, and form a scientific, pedagogical and artistic lexicon					
	27,7	29,4	26,3	10,1	6,5
Average X	30	32,7	23	8,8	5,3

The results of the control test on the development of *research skills* as an indicator of the formation of scientific research culture among students in the EG are presented in Table 2. 92.3% of students could independently conduct research in the system, following the procedure—experiment, description, explanation (justification), forecasting; 89,6% of students could select the necessary diagnostic research instruments, develop an evaluative apparatus, and make a comparative analysis of research results, using quantitative and qualitative analysis; 87,1% were capable of constructing and reasoning about different research methods; 91.0% of students showed the ability to develop a general strategy of educational and research activities and search independently for solutions to scientific and pedagogical problems; 85.7% of students were able to analyze musical and pedagogical phenomena, revealing their historical, theoretical, methodical, and practical trajectory.

Table 2: Results of research skills formation as indicators for assessing scientific research culture among experimental group students (%).

Indicators of research skills formation	Levels				
	High	**Higher than average**	**Average**	**Lower than average**	**Low**
The ability to conduct research in the system: experiment–description–explanation (justification)–forecasting (micro-research)					
	29,0	34,3	21,1	11.5	4,1
The ability to develop the necessary diagnostic instruments and research apparatus; make a comparative analysis of research results; the ability to assess different research methods and justify their choice (pedagogical experiments)					
	28,7	31,5	26,2	9,9	3,4
The ability to develop a general strategy of research and search for ways of solving a scientific problem (pedagogical experiments, scientific articles)					
	25,9	26,4	29,5	10,9	7,3
The ability to reveal pedagogical phenomena in their historical, theoretical, methodical and practical trajectories (scientific articles)					
	26,4	30,7	28,2	9,2	5,5
Average X	27,8	30,1	25,5	10,1	6,5

The results of the formation of *methodological skills* as an indicator for assessing the scientific research culture of future music teachers showed that: 81.0% of the students of the EG displayed an ability to determine the methodological characteristics of a study; 82.3% of students could apply different theories and concepts creatively in research; 88.3% of future music teachers showed readiness to undertake research using various methodological approaches; 84.7% showed themselves ready to carry out systematic, phenomenological, ontological, and other forms of research analysis; 86,9% of students showed that they had developed the ability to apply a structural and functional analysis of pedagogical phenomena to reveal their essence; 95.7% were able to identify and analyze the problems arising in contemporary artistic education and resolve theoretical contradictions; 83.9% of future music teachers/researchers showed the ability to conceptualize knowledge and work with the conceptual

apparatus of pedagogical science. The summarized results are presented in Table 3.

Table 3: Results of methodological skills formation as indicators for assessing scientific research skills among the students of the experimental group (%).

Indicators of formation of methodological abilities	Levels				
	High	**Higher than average**	**Average**	**Lower than average**	**Low**
The ability to determine the methodological characteristics of pedagogical research; ability to see problems and identify contradictions					
	21,0	29,3	31,7	11,4	6,6
The ability to carry out cultural, ontological, phenomenological, analysis of a research problem					
	19,1	26,8	31,9	12,4	8,8
The ability to undertake research using different methodological approaches					
	22,7	25,2	31,9	11,6	8,5
The ability to formulate methodological support for pedagogical research and apply different theories and concepts creatively					
	24,9	27,0	29,4	12,5	7,2
The ability to conceptualize knowledge and work with the conceptual apparatus of pedagogical science and art					
	19,2	23,7	35,6	13,2	8,3
Average X	20,7	26,4	32,9	12,8	7,8

The results presented in Table 4 present the sense-seeking skills of students from the EG. 91.7% of students showed the ability to interpret pedagogical concepts and facts and to substantiate them; 84.8% of the students demonstrated the ability to identify internal and external connections, revealing the essential features of pedagogical and artistic phenomena; 92.1% were ready for a critical rethink of the content and methods of music pedagogy in the context of research; 95.9% of students were able to analyze the historical and pedagogical phenomena being investigated; 95.0% of students expressed a readiness to find the most effective pedagogical theories to solve research problems.

Table 4: Results of sense-seeking skills formation as indicators for assessing scientific research culture among students of the experimental group (%)

Indicators of formation of sense-seeking abilities	Levels				
	High	Higher than average	Average	Lower than average	Low
The ability to interpret pedagogical concepts, categories, and facts through understanding their internal connections					
	21,8	29,9	30,5	12,3	5,5
The ability to reveal the essence of pedagogical and artistic phenomena and identify cause and effect relationships					
	25,7	29,1	29,4	10,2	5,6
The ability to critically rethink the meaning and methods of modern music pedagogy					
	22,8	29,3	29,1	12,3	6,5
The ability to carry out historical and phenomenological analysis of pedagogical and artistic phenomena					
	19,1	26,8	32,5	14,7	6,9
The ability to search for effective pedagogical theories for research problems					
	24,9	30,1	25.8	12,9	6,3
Average X	24,0	29,4	28,2	12,4	6,0

The results on the formation of *reflexive abilities* as indicators of scientific research culture among future music teachers showed that: 92.3% of the students of the EG formed the ability to establish relationships between conditions and results, and identify the relevant components of the educational process at the experimental stage of research; 94.1% of students were able to monitor the dynamics of personal development and pedagogical phenomena; 94.7% of students were ready to evaluate and comprehend their identity in terms of the statements—'I am a teacher/researcher/musician,' 'I am a professional,' 'I am a person of culture'—so as to determine their prospects for professional development; 91,6% of students were capable of undertaking self-evaluation and self-diagnosis as future researchers in the field of music pedagogy; 90.2% of

students were ready to undertake research and evaluate research activities and behavior according to external and internal scientific criteria (motives; goals; needs); 88.1% were ready to characterize their own positions and value orientations and build an individual trajectory of professional self-realization by means of research; 86.7% of students were ready to form a self-concept, which would affect the formation of their professional and pedagogical constructs. The results are recorded in Table 5

Table 5: Results of the formation of reflexive abilities as indicators for assessing scientific research culture among students from the experimental group (%)

Indicators of reflexive skills formation	Levels				
	High	**Higher than average**	**Average**	**Lower than average**	**Low**
The ability to evaluate one's image—'I am a teacher/researcher/musician,' 'I am a professional,' 'I am a human being'					
	30,7	31,5	21,7	11,4	4,7
The ability to carry out self-reflection and self-diagnosis					
	31,6	32,1	22,5	10,1	3,7
The ability to establish relationships between conditions and results and to track the dynamics of the personal and pedagogical phenomena being investigated					
	30,2	32,3	23,6	9,5	4,4
The ability to regulate research behavior from the standpoint of internal (motives, goals, needs) and external criteria					
	28,7	30,4	25,9	9,6	5.4
The ability to characterize one's own positions and value orientations and build an individual trajectory of professional self-realization					
	28,1	30,6	24,8	10,7	5,8
Average X	29,8	31,3	23,7	10,2	4,8

Verification of the differences between the mean values of one feature in two sets was carried out using the F-test by R. Fisher. Nonparametric methods of mathematical statistics using x^2 (chi-square) were also used. The value of **T** of x^2 was given by:

$$T = \frac{1}{n_1 \cdot n_2} \sum_{i=1}^{C} \frac{(n_1 O_{2i} - n_2 O_{1i})^2}{O_{1i} + O_{2i}}$$

for the samples of the EG and CG respectively. C is the number of results of the properties being studied. The generalized results of the research are presented in Table 6.

The results of the values of motivational, gnostic, research, operational, and creative criteria in the formation of a scientific research culture among future music teachers, before and after the experiment, allowed us to conclude that there was a significant positive developmental dynamic in its components. The experiment confirmed the presence of higher levels of scientific research culture formation among the students of the EG after the experiment. They revealed a high level of formation of the orientational component, which increased from 6.3%, recorded at the beginning of the experiment, to 31.7%; and at a higher than the average level—from 8.6% to 30.1%. The number of students with a well-formed personal component increased from 0% to 28.0% and from 4.1 to 31.1%, respectively; the technological component increased from 0% to 31.2% and from 0% to 41.6%; while the rate for the creative component increased from 0% to 24.2% and from 4.9 to 33.3%, respectively.

Analysis of the results of the experiment convincingly testifies to the effectiveness of the proposed system for the formation of a scientific research culture among future music teachers during their professional training. The experiment emphasizes the efficiency and productivity of the scientific and methodological support of the system, the pedagogical technologies used, and the cultural, scientific, and educational environment developed. This all confirms the main conceptual and theoretical provisions of the study.

Experimental Analysis of the Culture of Scientific Research among Trainee Music Teachers

Table 6: Generalized results of experimental work on the formation of scientific research culture among future music teachers in the CG and EG (%)

Group	The levels of formation of scientific research culture of future music teachers									
	High		Higher than average		Average		Lower than average		Low	
	Before the experiment	After the experiment	Before the experiment	After the experiment	Before the experiment	After the experiment	Before the experiment	After the experiment	Before the experiment	After the experiment
Orientational component										
CG	6,0	9,4	8,9	11,3	18,5	21,5	29,0	26,3	37,6	31,5
EG	6,3	31,7	8,6	30,1	18,4	15,9	28,5	16,8	38,2	5,5
Personal component										
CG	0	9,7	3,9	15,3	20,1	31,4	33,3	21,5	42,5	22,1
EG	0	28,0	4,1	31,1	21,4	24,6	32,7	13,5	41,8	2,8
Technological component										
CG	0	16,4	0	19,5	11,2	26,3	41,1	22,9	47,7	14,9
EG	0	31,2	0	41,6	10,5	15,5	39,9	8,8	47,3	2,9
Creative component										
CG	0	12,2	5,1	15,6	22,2	35,5	37,6	22,9	35,1	13,8
EG	0	24,2	4,9	33,3	21,8	26,4	36,9	12,3	36,4	3,8

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CONTRIBUTORS

1. **Oksana Komarovska.** *Doctor of Sciences in Pedagogy, Senior Researcher, Head of the Laboratory of Aesthetic and Art Education of the Institute of Education of the National Academy of Sciences of Ukraine (Ukraine).*

2. **Irina Poluboyarina.** *Doctor of Sciences in Pedagogy, Professor of the Department of General and Special Piano of Kharkiv National University of Arts I. P. Kotlyarevsky (Ukraine).*

3. **Mariia Tkach.** *PhD in Pedagogy, Associate Professor, Doctoral Student of the Department of Pedagogical Education Content and Technologies of Ivan Zyazun Institute of Pedagogical Education and Adult Education of the National Academy of Sciences of Ukraine (Ukraine).*

4. **Olga Muzyka.** *PhD in Pedagogy, Associate Professor of Fine Art, Uman State Pedagogical University Pavlo Tychyna (Ukraine).*

5. **Ganna Karas.** *Doctor of Art History, Professor of the Department of Methodology of Music Education and Conducting of the Educational and Scientific Institute of Arts of Vasyl Stefanyk Pre-Carpathian National University (Ukraine).*

6. **Yaroslav Sverliuk.** *Doctor of Sciences in Pedagogy, Professor of Musical Art at Rivne State University of the Humanities (Ukraine).*

7. **Nataliia Lysina.** *PhD in Pedagogy, Associate Professor of the Chair of Piano Performance and Artistic Culture of the Faculty of Arts of the National Pedagogical University Mykhailo Dragomanov (Ukraine).*

8. **Viktor Titovych.** *Associate Professor of the Chair of Instrumental and Interpretative Mastery at the Institute of Arts of Boris Grinchenko Kiev University (Ukraine).*

9. **Timur Polansky.** *Professor, Chair of Academic and Solo Vocal Education at the Institute of Arts of Borys Grinchenko Kyiv University, Merited Arts Worker of Ukraine (Ukraine).*

10. **Olga Oleksiuk.** *Doctor of Sciences in Pedagogy, Professor, Head of the Department of Musicology and Music Education at the Institute of Arts of Borys Grinchenko Kyiv University (Ukraine).*

11. **Larysa Bondarenko.** *PhD in Pedagogy, Associate Professor of the Department of Musicology and Music Education at the Institute of Arts of Borys Grinchenko Kyiv University (Ukraine).*

12. **Alla Rastrygina.** *Doctor of Sciences in Pedagogy, Full Professor, Head of the Department of Vocal and Choral Disciplines and Methods of Musical Education, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University (Ukraine).*

13. **Sergiy Dyomin.** *People's Artist of Ukraine, Associate Professor in the Department of Vocal and Choral Disciplines and Methods of Music Education of Volodymyr Vinnychenko Central Ukrainian State Pedagogical University (Ukraine).*

14. **Zhanna Koloskova.** *PhD, Senior Lecturer in the Department of Vocal-Choral Disciplines and Methods of Musical Education, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, Kropyvnytskyi (Ukraine).*

15. **Oleksii Pavlenko.** *PhD in Pedagogy, Associate Professor of the Department of Instrumental Performance at the Nizhyn State Gogol University (Ukraine).*

16. **Tetyana Smyrnova**. *Doctor of Sciences in Pedagogy, Professor, Head of the Department of Theory and Methodology of Artistic Education and Choral Conducting Training of Kharkiv National Pedagogical University G. S. Skovoroda, Professor of Choral Conducting at Kharkiv National University of Arts I. P. Kotlyarevsky (Ukraine).*

17. **Viktoriia Tusheva.** *Doctor of Sciences in Pedagogy, Professor of the Department of Theory and Methods of Artistic Education of Kharkiv National Pedagogical University G. S. Skovoroda (Ukraine).*