

scientific research methods (analysis, synthesis, generalization, systematization), the musical and aesthetic culture of schoolchildren is presented as a socio-artistic experience of the individual, which determines the satisfaction of high spiritual needs and is formed primarily under the direct influence of music. The Musical-aesthetic culture of schoolchildren is a complex process, the effectiveness of which depends on an organized musical-aesthetic environment. It has been proven that the musical and aesthetic culture of schoolchildren affects the aesthetic taste, which is manifested due to satisfaction and spiritual enjoyment. The leading principles of musical and aesthetic culture of schoolchildren are highlighted, in particular: the principle of accounting for the educational potential of a multicultural aesthetic environment when designing the content of musical and aesthetic culture; the principle of dialogue of various cultures as mutual respect, mutual influence and mutual penetration of musical cultures; the principle of continuity, as the gradual acquisition and consolidation of acquired knowledge, abilities and skills; the principle of integrative learning in relation to the musical and aesthetic culture of schoolchildren; the principle of using forms and methods of organizing the creative musical and aesthetic activity of schoolchildren.

Key words: *development, music, culture, musical and aesthetic culture, aesthetic taste, schoolchildren.*

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PEDAGOGICAL CONDITIONS FOR FUTURE PIANO TEACHERS' METHODOLOGICAL COMPETENCE FORMATION IN THE PROCESS OF ENSEMBLE MUSIC-MAKING

The article actualizes the problem of forming methodological competence of future piano teachers for teaching ensemble music-making. The article identifies contradictions that arose as a result of the fact that ensemble music-making is becoming an increasingly popular form of performing arts among children and youth, and purposeful methodological training before its teaching is not taken into account in educational and professional programs. Pedagogical conditions are presented, which are implemented in four stages: setting-motivational, artistic-experiential, performing-communicative, methodological-inventive. Pedagogical conditions are substantiated for each stage and basic organizational forms and methods are proposed.

Key words: *ensemble music-making, pedagogical conditions, professional training, future piano teachers, methods, organizational forms, methodical competence.*

Introduction. Recently, there has been an increase in the interested attitude of primary art education applicants and future masters of musical art, future piano teachers to ensemble music-making. This can be explained by several factors: ensemble piano music-making has an interesting repertoire; playing in an ensemble is a type of collective creativity; acoustic properties of musical duet and other sound

productions expand students' timbral-perceptual ideas; varieties of ensemble music-making in combination of various instruments with the participation of the piano are also possible. At the same time, in the process of future piano teachers' professional training, there is no separate discipline that contains the methodological content of teaching ensemble music-making to schoolchildren and students. There is a discipline called "Ensemble music-making", within which future specialists master playing in an ensemble purely at the performance level.

Therefore, there are certain contradictions in meeting students' needs in mastering ensemble music-making, namely: between students' need to master playing in an ensemble and lack of a purposeful system of training future piano teachers for teaching it; between the need for high-quality methodological support for teaching ensemble music-making in various forms of organizing music-educational services provision and lack of methodological proficiency in teaching ensemble music-making by future musical art masters, who learn the instrumental performance, in particular piano; between the accumulated experience of ensemble music-making as a type of performance training of musicians-pianists and lack of a developed methodology for the methodological competence formation of future piano teachers for teaching ensemble music-making as a creative activity of students of various levels of music education.

On the basis of the above, we set out the task of developing pedagogical conditions for forming methodological competence of future piano teachers in the process of studying at Ukrainian universities.

Analysis of relevant research. The problem under consideration has certain vectors in scientific research. On the one hand, this is the issue of mastering the methodological competence by future teachers of musical disciplines, in particular, musical instruments (T. Bodrova, 2017; Liu Xian, 2019; N. Tsiuliupa, 2009); research on performance training of future musicians-educators, as well as future musical art teachers through the prism of their ability to independent methodological work and self-realization in it (Z. Dubovyi, 2016; Ye. Provorova, 2020; Pan Shen & O. Rebrova, 2018); the study of the phenomenon of ensemble music-making as such, which has a certain socio-cultural status, in particular in the artistic-educational environment, and also has pedagogical potential, which forms not only musical and performing skills, but also forms actual qualities of a creative personality (H. Nikolai & Wang Binbin; O. Novska & I. Levytska, 2021, Pan Shen, 2020; V. Shubina, 2011).

At the same time, the presented research does not define the problem of developing pedagogical conditions for future piano teachers' methodological competence formation, which can be introduced into the process of their performance training.

The aim of the article is to develop pedagogical conditions for future piano teachers' methodological competence formation in the process of ensemble music-making, using it as a pedagogical resource for the professional training of a future specialist.

Results. In order to form future musical art masters' methodological competence in "Piano" specialization, a step-by-step introduction of pedagogical conditions was envisaged with an orientation towards the following logic: from the students' interest in mastering the methodological competence of teaching ensemble music-making to expanding their knowledge and outlook regarding ensemble music-making in general, to mastering the experience of performing various functions in ensemble performance process as a type of instrumental preparation that requires special methodological support.

In accordance with the specified logic, the stages and pedagogical conditions that were implemented at them were chosen. Thus, at the first – setting-motivational stage – a pedagogical condition was introduced: encouragement to acquire methodological competence in ensemble music-making. At the second stage – artistic-experiential – a pedagogical condition was implemented: purposeful expansion of knowledge about the peculiarities of the musical ensemble repertoire according to styles and genres. At the third – performing-communicative – a third pedagogical condition was introduced: enriching the experience of ensemble-role dispositions. And at the last, fourth stage – methodological-inventive – a fourth pedagogical condition was introduced: encouragement to independently search for methodological support for ensemble music-making based on previous ensemble performance experience.

Let's consider the expediency and essence of the proposed step-by-step pedagogical conditions. The introduction of the first condition – encouragement to acquire methodological competence in ensemble music-making as a type of instrumental training of future musical art masters, piano teachers is due to the fact that the most effective result of the educational process is under the conditions of the formed motivation to acquire new knowledge, skills, and competences. So, for example, O. Morozova actualized the problem of motivation for the pedagogical

activity of future music teachers. It was important, because students entering their studies are often motivated by their own creative excellence. The researcher pointed out that motivation for pedagogical activity is very important in the context of adaptation to the conditions of education institutions (Morozova, 2011, p. 14). The researcher attributes "...musical-pedagogical interest, inclination to teaching children music, corresponding ideals and beliefs in the need to engage in musical and educational work..." to the set of "persistent motives" (ibid.).

L. Khomenko analyzes the motivation for musical and professional activities, indicates the existence of external and internal aspects of such motivation, emphasizing the importance of external conditions, among which she emphasizes "...activation of various types of students' musical and pedagogical activities, creation of a favorable situation of pedagogical communication in classes..." , as well as internal ones, namely: "...acquired life, artistic-associative and performance experience, tastes, evaluations, need for self-expression, psychological attitude to performance..., striving for self-realization and self-improvement, etc." (Khomenko, 2017, p. 180).

Scientists O. Novska and I. Levytska also note that ensemble music-making has creative and developmental potential, which is "...a resource for the personal development of future musical art teachers" (Novska & Levytska, 2021, p. 64). And this coincides with students' interest in professional self-realization. Scientists indicate that "...personal qualities in the process of ensemble music-making develop in parallel with musical and performing skills...". At the same time, at the first stage of studying at universities, the dominant motivation for self-improvement is performance rather than methodological.

The need and interested attitude to the acquisition of methodological competence develops in parallel with the professional formation of the personality of the future musical art teacher, in particular, piano teachers. Researcher Liu Xian (2019) considers such self-realization. We draw attention to the fact that the researcher points to such an important factor in the formation of methodologically directed self-realization as "motivation of one's own image". Based on this, the researcher substantiates the principle of "motivation for professional growth" (Liu Xian, 2019, p. 235).

So, on the basis of the above, we implement the first pedagogical condition in such a way that future piano teachers have a clear idea of the importance of ensemble music-making in teaching students, in particular, nurturing the developmental and artistic-performance potential of this type

of creativity and at the same time the need to master the competence to teach various types of ensemble music-making. Special attention is drawn to the piano ensemble, particularly duets. For example, V. Shubina notes that "...piano ensemble has been at the peak of popularity all over the world in the last decade...". And this is explained by the fact that this type of music-making has certain traditions in the past centuries, has enough interesting literature (Shubina, 2011, p. 377). In addition, this type of music-making requires specific skills and development of various auditory abilities, which enriches the students' performance skills.

Motivation to master the method of teaching piano ensemble and ensemble music-making in general can be stimulated by acquainting students with various competitions and festivals, where this type of music-making is included as a separate nomination. Competitions, their conduct and results are widely presented on social media. In our study, the winners were familiarized with such competitions as: the International Multicultural Festival-Competition "Pereiaslav Dyvohrai", the International Competition "SUMMERTIME", Odesa Regional Philharmonic named after Davyd Oistrakh, OREA FEST International festival portal, project "Constellation: SPRING OF OUR HOPE", International on-line art project ART WITHOUT BORDERS, International Forum of Music Performance and Pedagogy (Italy) and others. Acquaintance with popularization of such forums, presentation of results in social networks, influenced the interested attitude of future piano teachers precisely in mastering the professional skills of teaching a piano ensemble, which was observed in the process of pedagogical practice in art schools. The method of "re-evaluation" becomes interesting at this stage, when students were asked to evaluate the performance of the participants in the "Instrumental Ensemble" nomination. For this, it was necessary to determine the evaluation criteria independently and evaluate the performance of the competition participants based on them. It was interesting that the selection of criteria by future piano teachers, future musical art masters, caused certain difficulties. But in general, attention was paid to "playability", to creative excellence of performance, to artistry and emotionality.

In the future, it becomes logical to enrich the knowledge of future musical art masters, who are already determined to master methodological competence. As previous studies have shown, applicants get acquainted with the repertoire for ensemble music-making already during their master's studies. The complex of instrumental training includes ensemble music-making. At the same time, future masters of

musical art study at Ukrainian universities for 1 year and 4 months. In such a short time, it is quite difficult to expand the repertoire experience directly at the expense of performing mastery of the repertoire.

In addition, the ensemble repertoire has a wide range of genre and style characteristics. Learning the ensemble repertoire expands future piano teachers' artistic outlook. For example, the piano duets of D. Millo make it possible to feel the intonation and rhythmic characteristics of Latin-American music (Brasillera for 2 pianos); translations of opera works for two pianos make it possible to get acquainted with opera works in a chamber reading (K.M. von Weber – "Duet" for two pianos from the opera "Oberon"; V. Billini "Melody" from the opera "Norma", etc.). The Norwegian music of the composer E. Grieg, in particular the suite "Peer Gynt", introduces ancient myths and legends. Therefore, we can see that the repertoire for the piano ensemble enriches the multicultural competence of the applicants, within which certain qualities and transcultural competence are formed through musical works (Nikolai & Wang Binbin, 2021).

Based on the fact that the repertoire for ensemble music-making is diverse, and even for piano duets there are different genres (transcriptions, sonatas, concert pieces, etc.) in different styles, we consider it expedient within the limits of the second pedagogical condition to hold such forms as colloquium, round table, seminar-workshop, etc. At the same time, each member of the ensemble prepares some information about his work, which allows all applicants to familiarize themselves with it.

A separate aspect of the repertoire for ensemble music-making consists of works for students of various grades of primary art education. A separate meeting should be devoted to this layer of the repertoire ensemble heritage. Applicants should be familiarized with the school repertoire, but be sure to add a methodological comment. Thus, for example, attention should be paid to F. Schubert's Landlers or F. Mendelssohn's Nocturne and show that each part can be printed separately in the sheet music. Pay attention to methodological recommendations for work on each part and its role in the overall revealing of the image and character of the work.

At the third – performance-communicative stage, while implementing pedagogical condition of enriching the experience of ensemble-role dispositions, emphasis was placed on the specific form of the communicative process during ensemble music-making.

The methodological basis of the mentioned condition is the theory of dispositions of G. Allport (Allport, 1961). According to the dispositional concept of the personality theory, there are certain patterns of behavior that are studied and classified in a certain way due to character traits, temperament, understanding of certain roles, etc., which influence the choice of behavior. For example: proactivity-reactivity; subjectivity-objectivity, etc. It is in Allport's theory that there are also patterns of values, including aesthetic, social, etc. The advantages of certain values influence the choice of behavioral patterns.

We drew attention to this theory, as musicians usually prefer aesthetic values. According to Allport's theory, aesthetic values for an individual are a choice of aesthetic for one's own satisfaction. Since ensemble performance is a process of co-creation, both performers should experience aesthetic pleasure from this process. However, the roles in the ensemble may be different. It means dependence of the part performed by the musician on their distribution, which is done by the teacher focusing on the individual properties of the ensemble members.

Scientists O. Novska and I. Levytska emphasize the special communicative possibilities of ensemble music-making. In particular, they write that "...playing in an ensemble allows students to gain experience in personal and artistic communication, teaches them to listen to themselves and others, to find optimal means of achieving harmonious coexistence in the universe of artistic communication" (Novska & Levytska, 2021, p. 64). The researchers also point out that ensemble music-making creates a special communicative space in which there is an "exchange of opinions...", "...mutual enrichment of the worldview, aesthetic orientations, and artistic value priorities" (Ibid., p. 65).

In view of the above, implementation of this condition was carried out by changing the roles of the ensemble members. For this, they received various tasks, and then helped each other, giving their tips and recommendations. For example, each of the participants, in addition to his part, studied the part of another participant, but in the context of the tasks outlined by the teacher. Thus, none of the participants "stood aside" when the teacher drew attention to individual performance tasks. In the same way, the members of the ensemble were given the task of choosing certain patterns of behavior in different situations of the communicative and creative process.

The last, fourth pedagogical condition – encouragement to independent search for methodological support for ensemble music-making based on previous ensemble performance experience, was introduced in order to activate the independence of learners – ensemble members in the ability to transfer the acquired methodological experience, which they received while working on a certain piece with the teacher’s facilitation. For this purpose, applicants were given certain time limits for independent processing of the text with maximum certainty of methodological tasks and recommendations. The latter they did to each other. That is, while working on his part, each participant got to know the opposite part and selected the right recommendations, in particular for difficult solo or ensemble episodes. For this, the following tasks were applied: “Methodological dialogue”, “Designing methodological support”; as well as an interesting form of a round table on a problematic topic: “Creative freedom of everyone and together: methodological tips”.

Conclusions. Methodological competence is one of the main factors in the professional training of future musical art teachers in general, and piano teachers in particular. Recently, the problem of training future piano teachers to teach students ensemble music-making has become topical. Since the educational programs of the universities of Ukraine and China do not provide a special methodological discipline, there was a need to use the methodological potential of the performance discipline “Ensemble Music-Making”. Realization of such potential involves the step-by-step introduction of pedagogical conditions. The first stage is setting-motivational; it implies introduction of a pedagogical condition: encouragement to acquire methodological competence in ensemble music-making, during which such methods are applied: “re-evaluation of competition results”, creation of “competition requirements based on the development of criteria for evaluating the performances of participants in the “Instrumental Ensemble” nomination. The second stage is an artistic-experiential, in which such a pedagogical condition is introduced: purposeful expansion of knowledge about the peculiarities of the musical ensemble repertoire according to styles and genres. Implementation of this condition is carried out using such methods and organizational forms and tasks: colloquium, round table, seminar-workshop with the use of methodological comments. The third stage is performing-communicative; therefore, a pedagogical condition is enriching the experience of ensemble-role dispositions. Methods: selection of behavior patterns in various situations of the communicative and creative

process; elaboration of all parts of the piece with methodological commentary for another performer; dialogue aimed at revealing value attitude. The fourth stage is methodological-inventive: encouragement to independent search for methodological support for ensemble music-making based on previous ensemble performance experience. Methods: "Methodological dialogue", "Designing methodological support"; as well as an interesting form of a round table on a problematic topic: "Creative freedom of everyone and together: methodological tips".

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АНОТАЦІЯ

Хе Їн. Педагогічні умови формування методичної компетентності майбутніх викладачів фортепіано в процесі ансамблевого музикування.

У статті актуалізовано проблему формування методичної компетентності майбутніх викладачів фортепіано до викладання ансамблевого музикування. Визначено суперечності, які виникли внаслідок того, що ансамблеве музикування стає дедалі популярнішим видом виконавської творчості серед дітей та юнацтва, а цілеспрямованого методичного навчання до його викладання не враховано в освітньо-професійних програмах.

Зазначене спонукало до науково-методичної рефлексії потенціалу виконавської дисципліни «Ансамблеве музикування».

Представлено педагогічні умови, які запроваджуються за чотирма етапами: установочно-мотиваційний, художньо-досвідний, виконавсько-комунікативний, методико-винахідливий. До кожного етапу обґрунтовано педагогічні умови та пропонувано основні організаційні форми й методи.

Ключові слова: ансамблеве музикування, педагогічні умови, професійна підготовка, майбутні викладачі фортепіано, методи, організаційні форми, методична компетентність.