

Новикова, О. С., Беляева, О. В. (2010). Интеллект и интеллектуальный потенциал в образовании. *Философия права*, 1 (Novikova, O. S., Belyaeva, O. V. (2010). Intellect and intellectual potential in the formation. *Philosophy of Law*, 1).

SUMMARY

Lou Yanmei. Mechanisms of artistic communication in various arts.

The article is dedicated to the default of the interruption of the different species of the intellect and the ego inserted on the dislocation of the face. It is simulated that the intellect and intellectual way are one of the important factors of consciousness in the life of a man, hearing the method of decomposition in the cathedral. In the articles, detailed signs of different specific species of the intellect, as well as the peculiarities of their intersection of the museum intellect. To such types of intellect, the forming of a muzic intellect is about: logical-mathematical, television-kinesthetic, intracranial-pliance, visual-space and economic and intelligence. In the context of instrumental preparation of muzikal art of museum, the musical activity of the muzic activity is reversed on the essential nature of nature and consistent: for the cauliflower, the artistic image of the artistic image of the artistic image of the artistic image Danae lacerations of the intensifying system: Musical intellect in the series of Sluchev expends the assistance in the process of forming the emocional intellect. In the articularly, the existence of a logical backbone: an intelligent intellect on the formation of an intemocional intellect is an intelligent-expedition, a historical-mathematical, television-kinesthetic, unique-dummy.

Key words: *intellect, intellectual potency, validity, development, method, activity, the future teacher of musical art.*

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METHODOLOGICAL SUPPORT FOR THE FORMATION OF FUTURE MUSIC TEACHERS' ARTISTIC-COMMUNICATIVE SKILLS IN PIANO TRAINING

The methodological framework for formation of the future music teachers' artistic-communicative skills in piano training is substantiated and developed in the article. The methodological approaches to shaping these skills: systemic, synergistic, activity-based, culturological, axiological, hermeneutic, and environmental are defined. The author of the article highlights the pedagogical principles for formation of the future music teachers artistic-communicative skills in piano training, encompassing general pedagogical principles. Pedagogical conditions of the formation of future music teachers' artistic-communicative skills in piano training are grounded. This involves relevant forms and methods.

Key words: *artistic-communicative skills, formation of artistic-communicative skills, methodological approaches, pedagogical principles, pedagogical conditions, methods, methodological support, future music teacher, piano training.*

Introduction. At the present stage of societal development, we observe the emergence of a global information and communication space that demands

a fundamental modernization of the educational environment. Consequently, the role of educators in facilitating rapid adaptation to interaction, including communication, becomes more pronounced. This underscores the existence of new requirements for the professional competence of teachers in general, particularly music educators. It is worth emphasizing that within the professional competence of future music teachers, artistic-communicative skills hold a significant position. Therefore, the development of artistic-communicative abilities among students in arts faculties within higher pedagogical education institutions, notably during piano training, requires a profound scientific basis. This foundation would allow for the interpretation of leading pedagogical categories and the disclosure of fundamental patterns within the educational process.

Upon analyzing scientific sources related to the investigated problem, it has been concluded that there is currently no comprehensive algorithm developed within domestic pedagogical science for formation of future music teachers' artistic-communicative skills in piano training. Hence, the issue of justifying methodological support for the formation of these skills remains relevant and significantly important.

Analysis of current research: Based on the analysis, systematization, and synthesis of available scientific information, it's notable that numerous domestic scholars have contributed to their scientific work by addressing methodological aspects in scientific activities (E. Abdulin, V. Andrushchenko, O. Vozniuk, S. Honcharenko, O. Dubaseniuk, O. Ihnatovych, N. Nychkalo, G. Tereshchuk, among others); methodological principles of didactics (N. Guziy, V. Zahvyazinsky, I. Zaychenko, V. Luhovyi, I. Malafiyk, and others); theoretical and methodological foundations for reforming the content of humanities education in Ukrainian higher education (N. Demyanenko, O. Oleksiuk, G. Onkovich, among others).

Regarding the issue of developing artistic-communicative skills in future music teachers during piano training, specific aspects of this problem have been subject to special consideration by scholars such as I. Dykun, A. Mykhalyuk, O. Kotsurak (formation of artistic-communicative skills in future music teachers during instrumental training); O. Lesnik (methodological approaches to forming artistic-speaking skills in future teachers of artistic disciplines during choral-conducting training), and others.

The aim of the article is to substantiate the methodological support for developing of the future music teachers' artistic-communicative skills in the process of piano training.

Research methods used to achieve the set goal encompassed a comprehensive set of complementary approaches: theoretical – analysis, systematization, and synthesis of philosophical, psychological, pedagogical, and musicological literature aimed at defining fundamental concepts of the research, developing and justifying methodological approaches, pedagogical principles, conditions, and methods for formation of the future music teachers' artistic-communicative skills in the process of piano training.

Results. The formation of the future music teachers' artistic-communicative skills puts forward to justify the scientific foundation. It should be noted that in Ukrainian pedagogical science there is no single holistic algorithm for the formation of the future music teachers' artistic-communicative skills in the process of piano training, there is no methodological basis. Therefore, it is important to distinguish the basic methodological approaches in the formation of these skills.

Therefore, in the context of this scientific intelligence, we propose to turn to the methodological foundations of the formation of the future music teachers' artistic-communicative skills, to which we refer:

- the presence of a number of interconnected and interdependent methodological approaches;
- based on pedagogical principles;
- compliance with pedagogical conditions.

First of all, let us dwell on the methodological approaches to the formation of the future music teachers' artistic-communicative skills in the process of piano training.

Based on the analysis of scientific sources on the methodological foundations of cultivating communicative culture in future professionals and our conducted research, we have concluded that the formation of artistic-communicative skills in future music teachers during piano training relies on several methodological approaches, namely: systemic, synergistic, activity-based, culturological, axiological, hermeneutic, and environmental.

To implement the possibilities of a systemic approach to researching the formation of artistic-communicative skills in future music teachers, we consider the pedagogical process in higher education institutions as an integrated system. Employing a systemic approach facilitates interdisciplinary integration and fosters close connections among all components of the educational process. Under these conditions, future music teachers recognize the significance of various academic disciplines, learn to identify systemic connections, and apply acquired knowledge and skills in practice. In this context, the dialogue between the teacher and student, as well as

among students themselves, constantly occurring in the learning process, plays a crucial role in activating the formation of artistic-communicative skills in future music teachers.

The synergistic approach encourages self-discovery and collaboration with oneself and others. As a result, we can talk about the emergence of an educational environment where there is a multitude of choices and which operates according to the synergistic laws of self-organization.

Therefore, within the context of the synergistic approach, the development of artistic and communicative skills for future music teachers involves self-development and self-improvement for all participants in the artistic and pedagogical process, aiming at their self-education, self-cultivation, and self-organization. This situation allows for optimizing and activating the artistic and pedagogical process, particularly in shaping artistic and communicative skills.

The activity-based approach involves a practical component in shaping the artistic and communicative skills of future music teachers during piano training. This is realized through pedagogical practice, combining theoretical foundations with practical aspects in the preparation of higher education institution students.

We think that the cultural approach to organizing the educational process aimed at shaping the artistic and communicative skills of future music teachers is implemented by combining art and general pedagogy.

We can affirm that the cultural approach in the formation of artistic and communicative skills for future music teachers contributes to fostering humane and collaborative relationships, enabling the free development of all participants in the artistic-educational process. It also facilitates an understanding of the creative and dialogical essence of culture. In other words, the use of the cultural approach enables the creation of necessary conditions for higher education learners to assimilate moral values as the basis for dialogical communication with others and artistic communication with musical works.

In the context of discussing the importance and significance of the axiological approach in shaping the artistic and communicative skills of future music teachers, we share T. Sadova's view that this approach directs education towards instilling in higher education learners a system of universal human and professional values.

The hermeneutic approach in contemporary art pedagogy is considered a key methodological aspect in understanding the specifics of organizing artistic-educational activities and is directly associated with the

study of artistic texts. Furthermore, it proposes certain actions that unite participants in the artistic-communicative process to comprehend the meanings within works of art.

The environmental approach allows overcoming challenges in developing technologies for utilizing environmental opportunities in the educational process. The educational artistic environment fosters creative self-expression, the development of creative potential, and enables creative collaboration between teachers and students, forming relevant skills that allow conveying one's knowledge, values, and emotions to other subjects within the creative environment. Therefore, in this scientific exploration, the environmental approach serves as a theory for managing the process of forming artistic-communicative skills through a specially crafted environment.

Within the framework of considering the methodological principles of forming artistic-communicative skills of future music teachers in the process of piano training, it is necessary to examine the principles governing their formation. In scientific literature, no didactic principles have been defined for shaping the artistic-communicative skills of future music teachers in the process of piano training.

In this context, we find appealing the general pedagogical principles of arts education proposed by H. Padalka (completeness, cultural correspondence, aesthetic direction, individualization, reflexivity) (Падалка, 2008), as well as the specific didactic principles defined by A. Zaytseva (providing the possibility of alternative choices in artistic-communicative behavioral strategies; achieving harmony between the intellectual and emotional background in the process of artistic communication; activating the dialectical unity of the ethical and aesthetic elements in students' mastery of art; orientation towards the values of "dialogue of cultures"; identity of purpose in the artistic-communicative actions of the teacher and the student) (Зайцева).

However, based on our research, we believe it's necessary to complement the proposed principles. Therefore, among the general pedagogical principles of arts education, which directly impact the formation of artistic-communicative skills, it is important to add human-centeredness, integrativity, and interaction. Regarding specific principles, we suggest adding the principles of interaction between fundamental and variable music education; creativity; creative activity; and emotionality.

We propose an original list of principles of formation of the artistic-communicative skills of future music teachers in the process of piano training (Figure 1).

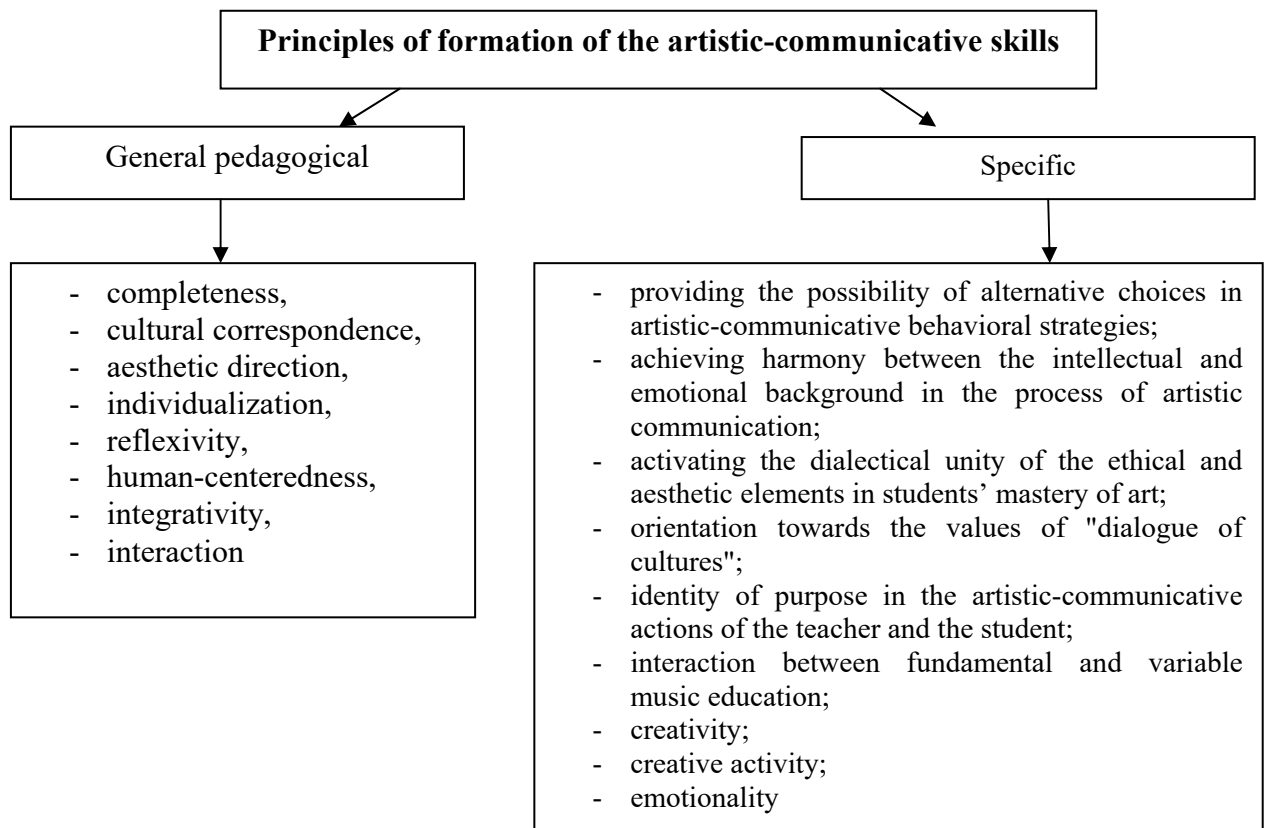


Figure 1. principles of formation of the artistic-communicative skills of future music teachers in the process of piano training

To develop and substantiate the methodological support for the formation of artistic-communicative skills in future music teachers during piano training, it is necessary to consider the pedagogical conditions for shaping this process.

Within this research, the pedagogical conditions for the formation of artistic-communicative skills in future music teachers will be understood as a complex set of interrelated measures within the pedagogical process of preparing future educators. This encompasses the array of opportunities presented by the educational and material-environmental context, which influence the personal-procedural aspects of the system, ensuring its effective functioning.

Taking into account the aforementioned, we propose the following pedagogical conditions for the formation of artistic-communicative skills in future music teachers during piano training:"

1) ensuring the development of purposeful motivation for future music teachers towards engaging in artistic-communicative activities.

2) creating an artistic-communicative educational environment within higher education institutions during piano training.

3) establishing dialogical interaction during collaborative creativity between the instructor and the student.

4) implementation of creative technologies for formation of artistic-communicative skills into the process of piano training.

Let's take a closer look at the specified pedagogical conditions.

The implementation of the first pedagogical condition – *ensuring the development of purposeful motivation for future music teachers towards engaging in artistic-communicative activities* – involves fostering the interest of future music teachers in engaging in artistic-communicative activities during piano training, thereby formation their artistic-communicative skills. To achieve this goal, it is necessary to provide a complex set of motives that would contribute to such activities and determine their effectiveness and success.

To ensure the development of purposeful motivation in future music teachers for engaging in artistic-communicative activities, we propose using heuristic teaching methods. This includes synchronous and diachronic analysis of piano pieces, the synectics method, creating situations of success, modeling pedagogical situations, and more.

Let's characterize some methods of motivation for artistic-communicative activity.

The method of synchronous analysis of contemporary piano works involves their comparison with other forms of art within the context of the "style of the era". It is considered expedient to use the explanation provided by the Ukrainian researcher O. Olexiuk regarding the application of this method. She notes that "when applying synchronous analysis, one should rely on knowledge gained in courses of music history and culture, as well as personal experience in dealing with various arts" (Олексюк, 2001, pp. 73-80). It's worth noting that the method of synchronous analysis is akin to the method of artistic generalization and contributes to activating the creative thinking of future music teachers.

The method of diachronic analysis involves comparing contemporary piano compositions with musical pieces from the past, considering intercultural associations. According to O. Olexiuk, the broader the intercultural associations, the more interesting the performance of the piece will be (Олексюк, 2001).

A method that seems equally effective in the process of piano training is synectics, which enables the activation of creative thinking and the exploration of innovative ideas and solutions. The foundation of the synectics method lies in attempting to solve a given problem in an unconventional way by combining disparate elements and associations. The synectics method proves effective when non-traditional questions are posed or unexpected

situations are created. At its core, the method is based on the principles of duality, dialectical unity, and the optimal application of direct and reverse creative thinking procedures.

The second pedagogical condition involves *creating an artistic-communicative educational environment within higher education institutions during piano training*.

To explore the possibilities of implementing this pedagogical condition, we find it appropriate to refer to the definitions of “environment”, “educational environment”, “creative educational environment”, and “artistic-communicative educational environment”.

Perhaps the simplest definition of the essence of the concept “environment” that we encountered in academic research is presented by O. Vengrinyuk (Венгринюк, 2019). She suggests considering the environment as “a spatial formation designed for the life process of a specific individual. It’s the same artificially created space but adapted for the life activity of individuals, taking into account their personal psychological, psychophysical, and emotional characteristics” (Венгрюк, 2019, p. 235).

In the context of our research, we will use the concept of artistic-communicative educational environment, which we consider as a specifically organized environment for artistic-communicative activities. This environment is characterized by systematic interconnections among its components, fosters dialogical interaction among all involved, promotes creativity, enhances creative activity, and encourages the development of artistic-communicative skills.

Let’s note that one of the characteristics of such an environment is its emotional openness to artistic communication. Achieving this involves the performance activities of the teacher, collaborative work on pieces, and more. For instance, the teacher’s impeccable, inspired, and emotional performance of a piano piece, along with verbal descriptions, contributes to the formation of artistic-communicative skills in future music teachers. Collaborative work between the teacher and the student on a piece, based on co-creation and dialogical interaction, provides an opportunity to unfold the creative and artistic-communicative abilities of higher education learners.

We are convinced that using the peer assessment method will also be beneficial, as it enables open discussions among students and assessment of each individual’s performance of piano pieces. This allows future music teachers to gain experience in tolerant, respectful communication, adequate perception of criticism, and constructive, well-reasoned critical evaluation.

This method is based on developing the ability to perceive oneself “through the eyes of others”.

The application of the reflective discussion method also contributes to creating an appropriate artistic-communicative environment. This method not only allows for problem discussion but also involves analyzing one’s own influence on others and evaluating how one is perceived by other participants in the discussion. This method provides the opportunity to form personal values, develop principles, and devise a strategy for personal growth.

Another interesting method, in our opinion, is paraphrasing, which involves students repeating the statements of other higher education learners regarding the interpretation of a piano piece. Through this activity, future music teachers learn to respect the opinions of others, attempt to understand the meaning behind others’ statements, and acquire skills in receiving feedback.

The mentioned methods contribute to the emergence of an atmosphere of tolerance, cultural awareness, mutual respect, and acceptance, which are necessary conditions for creating an artistic-communicative environment.

The third pedagogical condition – *establishing dialogical interaction during collaborative creativity between the instructor and the student* – is linked to the previous one.

First and foremost, it is worthwhile to note that dialogic teaching is based on five principles developed to ensure that interaction is dialogic rather than transmission-based. These principles demand that dialogic teaching should be:

- a) collective, as both teachers and students work together on solving educational tasks;
- b) mutual, so that teachers and students pay attention to each other, share ideas, and consider alternative viewpoints;
- c) supportive, as students help each other in learning;
- g) cumulative, where instructors and students draw on each other’s ideas to build a sequence for solving educational tasks;
- d) purposeful, where instructors ensure tasks are aimed at achieving specific educational objectives.

During dialogic interaction, higher-level questions are used, which develop students’ critical thinking and encourage them to analyze and reflect on ideas. Moreover, such teaching methodology fosters the development of active listening skills in students, resulting in a higher level of proficiency in artistic and communicative abilities.

In the international academic discourse, the term “exploratory talk” is used to define dialogic interaction. During such conversations, students are taught to critically and constructively examine each other’s ideas, where they can challenge and refute various propositions while simultaneously offering alternative hypotheses (Wegerif, Mercer, Dawes, 1999).

Within the implementation of the third pedagogical condition, we also propose utilizing the method of dramatization, which contributes to gaining experience in music performance activities and artistic communication skills.

The application of the fourth pedagogical condition – implementation of creative technologies for formation of artistic-communicative skills into the process of piano training – is driven by the necessity to expand the boundaries of traditional training methods for the professional development of future music teachers.

For expanding the experience of independent music exploration, shaping values in the musical sphere, and fostering creative abilities, we consider it beneficial to utilize methods such as the role-playing game “Musical Editor”, lecture-concerts, and the method of composing reviews.

Among the creative methodologies, we also propose the use of project-based approaches. Specifically, for cultivating the artistic and communicative skills of future music teachers in the piano training process, the SMART cooperative learning method stands out.

Conclusions. Thus, based on methodological approaches and didactic principles, we have identified a series of pedagogical conditions whose implementation, in our deep conviction, will contribute to the formation of artistic and communicative skills in future music teachers. The effectiveness of these identified pedagogical conditions and the corresponding methodological support will be tested in experimental research aimed at developing artistic and communicative skills in future music teachers within the context of piano training.

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АНОТАЦІЯ

Сюй Міньї. Методичне забезпечення формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки.

У статті обґрунтовано й розроблено методичне забезпечення формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки. Визначено методологічні підходи формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки (системний, синергетичний, діяльнісний, культурологічний, аксіологічний, герменевтичний, середовищний). Висвітлено педагогічні принципи формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки (загальнопедагогічні: цілісності, культуровідповідності, естетичної спрямованості, індивідуалізації, рефлексивності, людиновідповідності, інтегративності, взаємодії; специфічні: забезпечення можливості альтернативного вибору художньо-комунікативних стратегій поведінки; досягнення гармонії інтелектуального та емоційного «фону» взаємодії у процесі мистецького спілкування; актуалізації діалектичної єдності етичного та естетичного начала в освоєнні студентами мистецтва; орієнтації на цінності «діалогу культур»; тотожності цілепокладання художньо-комунікативних дій викладача і студента; взаємодії базової та варіативної музичної освіти; креативності; творчої активності; емоційності).

Обґрунтовано педагогічні умови формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки (1) забезпечення розвитку цілеспрямованої мотивації майбутнього вчителя музичного мистецтва до здійснення художньої-комунікативної діяльності; 2) створення художньо-комунікативного освітнього середовища в закладі вищої освіти у процесі фортепіанної підготовки; 3) налагодження діалогічної взаємодії у процесі спільної творчості викладача та студента; 4) упровадження до процесу фортепіанної підготовки творчих технологій формування художньо-комунікативних умінь), відповідні форми та методи.

Ключові слова: художньо-комунікативні уміння, формування художньо-комунікативних умінь, методологічні підходи, педагогічні принципи, педагогічні умови, методи, методичне забезпечення, майбутній учитель музичного мистецтва, фортепіанна підготовка.