

TRAINING OF MUSICAL ART SPECIALISTS: METHODOLOGICAL PROVISIONS

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The publication highlights the theoretical and methodological foundations of music specialists training in pedagogical universities. The essence is revealed and theoretical approaches to musical art specialists training are analyzed. It is emphasized that musical art specialists training is based on the theoretical ideas regarding the national paradigm of training musical art specialists, the humanistic basis of music education, axiological approaches to the training of musicians-pedagogues, the existential-emotional direction of art education and its acmeological orientation, as well as prognostic guidelines for professional training. The leading generalized positions regarding the defined role of the consolidation approach as the theoretical basis of the specified training are substantiated. The idea of a national paradigm for the training of art specialists has been actualized; its essence is considered from the point of view of the dialectics of the special and general in culture, which ensures socialization of future specialists. It is substantiated that assimilation of national and universal culture by pupils enhances development of their value orientations. It is emphasized that formation of national culture is also ensured by the expediency of application in the educational process at the level of artistic knowledge, along with works of world art, of national music. The essence of the existential-emotional direction of art education and its role in ensuring the emotional saturation of the educational process is revealed. It is proved that pedagogical determination of the artistic educational process must necessarily take into account both the conscious and unconscious artistic actions of the participants of the study.

Key words: specialists in musical art, consolidation approach, musical-professional, pedagogical-practical, scientific-research directions of training, national paradigm, specialists in art, existential-emotional direction of art education, national culture.

Єременко Ольга, Устименко-Косорич Олена. Підготовка фахівців з музичного мистецтва: методологічне забезпечення

У публікації висвітлено теоретико-методологічні основи підготовки фахівців музичного мистецтва в педагогічних університетах. Розкрито сутність та проаналізовано теоретичні підходи до підготовки фахівців з музичного мистецтва. Підкреслюється, що підготовка фахівців музичного мистецтва ґрунтується на теоретичних ідеях щодо національної парадигми підготовки фахівців з музичного мистецтва, гуманістичної основи музичного навчання, аксіологічних підходів до навчання музикантів-педагогів, екзистенційно-емоційного напрямку мистецького навчання та його акмеологічної спрямованості, а також прогностичних орієнтирів фахової підготовки. Обґрунтовано провідні узагальнені позиції щодо визначеної ролі консолідаційного підходу як теоретичної основи зазначеної підготовки. Актуалізовано ідею щодо національної парадигми підготовки фахівців з мистецтва; розглянуто її сутність під кутом зору діалектики особливого й загального в культурі, що забезпечує соціалізацію майбутніх фахівців. Обґрунтовано, що засвоєння вихованнями національної та загальнолюдської культури передбачає розвиток їхніх ціннісних орієнтацій. Підкреслюється, що формування національної культури забезпечується також доцільністю застосування в навчальному процесі на рівні художнього пізнання поряд із творами світового мистецтва національної музики. Розкрито сутність екзистенційно-емоційного напрямку мистецького навчання та його роль у забезпеченні емоційної насиченості навчального процесу. Доведено, що педагогічна детермінація художнього навчального процесу має неодмінно враховувати як усвідомлювані, так і неусвідомлювані мистецькі дії учасників навчання.

Ключові слова: фахівці музичного мистецтва, консолідаційний підхід, музично-фаховий, педагогічно-практичний, науково-дослідницький напрямки підготовки, національна парадигма, фахівці з мистецтва, екзистенційно-емоційний напрям мистецького навчання, національна культура.

Current modernization approaches in national education, related to the processes of globalization, expansion and deepening of international contacts, are ensured by the introduction of humanistic priorities, reliance on national principles of education development, actualization of personal and social approaches to education, observance of the principle of cultural relevance of education, achievement of an optimal balance between

cognitive, evaluative, creative spheres of students' educational activity.

A decisive role in the implementation of these tasks is played by the process of improving education in graduate school with the aim of preparing specialists who possess deep fundamental and special knowledge and are capable of independent creative activity. All this leads to the need to update a whole set of issues related to the implementation

of content and organizational measures and their theoretical and conceptual support.

The problem of professional training has found a deep and systematic embodiment in scientific literature. Namely: the methodological foundations of education as a culture-creating process are reflected in the scientific concepts of V. Andrushchenko, O. Oleksiuk, O. Shevnyuk and others; the provisions of pedagogical science regarding the problem of pedagogical professionalism are developed in the scientific works of V. Bondar, N. Huzii, I. Ziaziun, A. Kapska, O. Moroz, S. Sysoieva, and others. The leading aspects of the art specialists training are laid down by the studies of A. Zaitseva, A. Kozyr, H. Padalka, V. Orlov, O. Rebrova, O. Rudnytska, O. Khyzhna, O. Shcholokova, and others.

However, in the search for adequate requirements of the time of teaching technologies, pedagogy still has reserves in terms of clarifying the theoretical and methodological foundations of art specialists training.

The purpose of the article is to reveal the priority conceptual provisions on which the process of training musical art specialists in pedagogical universities is based.

The study used such theoretical methods as analysis, synthesis, generalization, systematization, comparison, etc. in order to reveal the essence of the phenomena under investigation.

It should be emphasized that modern theoretical and methodological approaches to training specialists in the field of art pedagogy influence the choice of pedagogical strategies and teaching methods. Given the fact that the methodological principles in the education system are understood as the most general conceptual provisions, the effect of which extends to all pedagogical activity [5, p. 42], we define the methodological principles of the specified training as a system of generalized theoretical knowledge that plays the role of leading conceptual positions, on which the process of training musical art specialists is based. Justification of methodological pluralism makes it possible to determine the leading methodological principles in the theory and practice of training specialists in the music-pedagogical profile, namely: the national paradigm of training art specialists; humanistic basis of music education; axiological approaches to teaching musicians-pedagogues; the existential-emotional direction of art education and its acmeological orientation, as well as prognostic guidelines for the specialists training.

The national paradigm of training art specialists as a dialectics of the special and general in culture ensures socialization of future specialists, their assimilation of national and universal human culture and provides for the development of their value orientations in the direction of mastering national culture, as well as application in the educational process at the level of artistic knowledge, along with works of world art, national music. As emphasized by H. Padalka, in the conditions of updating the content of higher art education, development of value orientations of future specialists in the socio-cultural sphere is impossible without a deep awareness of the national origins of artistic culture [5, p. 16].

The analysis of scientific literature proves that national guidelines in the educational process are an important condition for the socialization of future specialists, their assimilation of national and universal culture and provide for the formation of axiological experience of pupils in the national context, which enables formation of their artistic experience in such a plane, the coordinates of which are artistic values [4, p. 66–67].

The clarification of this task envisages involvement of education applicants in the conscious and purposeful coverage of examples of national culture from the standpoint of their value attitude to artistic phenomena. In addition, students' understanding of "genre-style and emotional-tonal diversity" [5, p. 67] provides a holistic pedagogical approach to mastering the national in art; introduction into the educational process of national art samples in unity with highly artistic works of world art, which is ensured by the implementation of a national-style approach to the process of teaching art disciplines in the graduate school. From these positions, scientists claim that the wide coverage of national music and systematization of musical material according to historical and stylistic features, encouragement of the educational process participants to empathic and emotional experience of Ukrainian music, implementation of comparative approaches to the cognition of national and stylistic features of musical works, introduction of elements of composer creativity on a national basis in the educational process, the main guidelines for ensuring the national-stylistic foundations of learning Ukrainian music are determined.

Therefore, development of national culture is interpreted by us as a process of ensuring mutual influence, interconnection of universal and national values, traditions, and heritage. In addition, the national culture of art specialists involves understanding of the world artistic heritage based on the artistic knowledge of the national origins of artistic images. This means that "the universal includes the individual and the national" [5, p. 66].

The study and analysis of the pedagogical heritage of education theorists and practitioners enables us to understand the humanistic basis of music education in the context of the students' value attitude formation to art, to pedagogical and scientific research activities, their ability to deeply experience human values, their embodiment in artistic images and adequate assessment of artistic achievements in the interpretation of music, the consequences of teaching activities and the results of scientific research.

Highlighting in the literature the essential features of the humanistic approach (I. Bekh, I. Ziaziun, H. Padalka, O. Rostovskyi, V. Shulhina and others) enables our attempt to identify and investigate the peculiarities of involving students of a musical and pedagogical profile in mastering humanistic orientations in the process of learning.

In the field of art education, according to H. Padalka, the principle of humanization is key, since the field of art education should involve realization of the educational potential of art. According to the scientist, humanization of art education directly affects the issues of ensuring the artistic development of pupils based on the material

of artistic works, in which human life is interpreted as the highest value. The humanistic principle of art education is implemented in the process of forming a personality capable of adequately perceiving universal values [5, p. 3–6]. The scientist emphasizes the need to develop the spiritual culture of the teacher of art disciplines as “a personal and professional quality, the essence of which is the ability to realize and create art from the standpoint of humanism, as well as dissemination of this approach in the student environment” [5, p. 6].

A. Kozyr considers humanization of education as the leading criterion for the success of the educational process at the university. Just as it is impossible to humanize a school without involving children in art at the level of subjects that develop their rational sphere, so it is impossible to humanize music and pedagogical education without developing in students an artistic-figurative vision of the world, the experience of an emotional and value attitude to works of art [3, p. 9].

The study and analysis of the pedagogical heritage of education theorists and practitioners enables us to understand the humanistic orientation of teaching education applicants as actualization of theoretical and methodological experience in the context of personality-centered training, which is ensured by the implementation of the evaluative attitude of pupils to musical phenomena from the standpoint of spiritual values, improvement of individualized forms of training, preparation of educational process participants to a dialogic interaction.

Axiological approaches to the musicians-pedagogues training are considered in the context of their spiritual culture formation, which involves expansion of students' artistic awareness, their ability to deeply experience spiritual values embodied in artistic images, the ability to independently assess life and artistic values, the ability to spiritual self-realization in artistic-pedagogical activity.

The analysis of scientific literature gives an idea of the current state of development of the problem both in general and in its individual aspects. Elucidation of issues of the content and typology of values, their importance as factors of the functioning of society from the philosophers' point of view (I. Bekh, O. Petinova, I. Ohorodnyk, M. Rusyn, M. Pidlisnyi) enables the clarification of factors that influence formation of axiological attitudes [4; 6]. The variability of the application of axiological trends in pedagogy is provided by the multifaceted and multidirectional approaches to the understanding and classification of values. Thus, spiritual values are explored in the concepts of I. Bekh, M. Pidlisnyi; the leading aspects of pedagogical professionalism through the prism of formation of its value foundations were developed in the scientific works of I. Ziaziun. The analyzed results of scientific research on musicology and psychology of artistic creativity (N. Karpenko, Z. Kovalchuk, Z. Romanets, S. Maksymenko, O. Hlavnyk) are used as the basis for substantiating the concept of the influence of various types and genres of musical art on the formation of value orientations of the individual in artistic sphere [2]. Studies of the content and main components of the value

orientations of youth in the artistic sphere (O. Oleksiuk, H. Padalka, R. Shulha) contribute to ensuring the necessary orientation of the educational process in the field of music and pedagogical education.

One of the leading methodological guidelines is the existential-emotional orientation of art education in institutions of higher education. Existential and anthropological positions of the worldview, which incorporated the most important features of Ukrainian mentality (cordocentrism, freedom, individualism, atheism, existentialism, striving for self-knowledge and self-realization) became the basis for the development of leading guidelines for artistic education from the standpoint of existence. The analysis of scientific sources enables us to understand existence as a life experience filled with emotions that activate the inner world of a person in the direction of combining the desire for self-knowledge, self-understanding with personal qualities; with emotionality.

The study of existential-emotional processes in music pedagogy is based on modern psychological theories of emotions, which consider the unity of “affect and intellect”, cognitive emotional ways of mastering reality. The theory of emotions as a special value recognizes emotions as a function of evaluating the external and internal world. Based on the concept of an individual's focus on experiencing certain emotions as a value in our research, one of the leading theoretical propositions is the opinion regarding the emotional saturation of the educational process in the master's degree in music and pedagogical profile, which is manifested in the orientation of the future specialist to certain experiences that add additional value to artistic phenomena and musical-pedagogical activities that cause them.

The above is related to the outline of the possibilities of the hermeneutic approach in art pedagogy, “which involves an emotional and value interpretation of art taking into account social and cultural traditions, as well as the subject's personal artistic-creative experience” [6, p. 63]. The hermeneutic approach in the process of training future art specialists ensures activation of the students' independent evaluative attitude to artistic images, their involvement in an imaginary dialogue with the author of the work, and identification of the personal meaning of communication with art.

Therefore, the existential-emotional direction of art education involves ensuring the emotional saturation of the educational process in the music-pedagogical master's degree training and is manifested in the future specialist's orientation to the need to actively experience artistic phenomena in music-pedagogical activities. It is proved that the pedagogical determination of the artistic and educational process must take into account both the conscious and unconscious artistic actions of the participants of the study.

An essential aspect of the theoretical foundations of the musical art masters' training in the context of education modernization is the study of its acmeological perspectives. According to A. Kozyr, implementation of the acmeological approach to the professional training

of future teachers is carried out by means of the application of acmeological educational technologies, because they contribute to the activation of the students' internal potential (the motivational-target sphere of their personality; abilities, willpower, self-awareness) as a condition for the ascent of the personality to its acme-level. The specificity of acmeology, relative to other human sciences, is that it examines the entire life and professional path of an individual. Acmeology studies the problems of improvement and correction of professional activity and assumes that a person reaches the heights of professionalism and mastery by himself, in which professional activity of an individual plays a leading role in his destiny [3, p. 118].

So, generalization of the scientific work gives reasons to state that the acmeological orientation of education involves orientation of educational-cognitive, evaluative-interpretive and creative-productive activities of master's degree students to achieve perfection in musical performance and pedagogical work, as well as effectiveness in scientific-research work. We interpret the acmeological direction of master's training as a process of forming not only their ability to optimally apply basic principles and technologies in future activities, but also a deep awareness of the general cultural experience of humanity at the personal level in the conditions of the motivation development, which orients education applicants to self-improvement. The definition of acmeological approaches is closely related to the substantiation of prognostic trends of master's training.

Prognostic guidelines for specialists training in the field of music pedagogy are applied by us in accordance with new requirements of the education development in the direction of activation of the personal and social approach, the essence of which is to ensure the professional self-realization of an individual as a member of the civil society of Ukraine.

The above-mentioned theoretical ideas are based on the provision regarding the leading role of the consolidation approach in the system of training specialists in the music-pedagogical profile. From these positions, the central link of ensuring the effectiveness of the musical art specialists training is implementation of a consolidation approach, which ensures interaction of musical-professional, pedagogical-practical, scientific-research directions of education while preserving the content of each of them. Each of these equally significant directions, characterized by its own specificity, is characterized by internal kinship and tends to complement each other, as well as to interdependence and coexistence.

We emphasize that the strategy of developing the theoretical foundations of musical art specialists training in pedagogical universities is characterized by the interpretation of the whole, which consists of equivalent, functionally determined elements. The consolidated

interaction, the principles of which we adhere to, determines in our case not a subordinate combination of training components, but a parity (not conglomerative) aspect of their functionally conditioned existence. Systematicity within this approach is determined not by the sequential dependence of components, but by their interpretation as a functionally integrated unity.

The traditional views on the provision of master's training reflect the priority, system-forming importance of the research direction. However, we note that this approach destroys the artistic foundations of specialists training of the highest educational-qualification level in the system of music-pedagogical education. Undoubtedly, if we were talking about specialists training in the field of science, or the training of teachers of scientific disciplines (physics, mathematics, biology, etc.), giving the research direction of training a dominant importance would be fully justified. However, when it comes to the training of art specialists, we consider it expedient to emphasize that professional musical training cannot be interpreted as inferior in rank, subordinated to the scientific and research priorities of the educational process. Thus, it is difficult to imagine a highly qualified specialist in the field of musical art who would not be able to perform a piece, or would be worse at demonstrating music in his own performance than giving a scientific and methodological description of performance approaches, or would be a better researcher than a performer, better at "writing" than "playing" or "singing" etc.

In addition, the pedagogical direction in the context of the holistic process of training specialists in musical art, in our opinion, also has no right to give way either to performance or research, because in the future professional activity, teaching skills are no less important than other directions of training. The above makes it possible to emphasize that the consolidation approach "cements", ensures the integrity of the system of training specialists of the musical-pedagogical profile based on the functional balance of each of the identified directions – research, pedagogical, musical.

Summarizing the positions discussed above, it is appropriate to formulate a conclusion regarding the timeliness and necessity of developing the selected problem. The article highlights the theoretical basis of musical art specialists training and its conceptual foundations. The material presented in the article proves the need for further development of the specified problem in the directions of determining ways to ensure the specialists' competitiveness in the process of professional training; specifics of students' musical-performing culture formation; methods of musical art specialists' teaching skills development; theoretical and methodological foundations of the research skills development in education applicants of artistic profile, etc.

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