

## SUMMARY

**Ma Jie.** The content and structure of timbre-dynamic representation of pianists in the context of piano training methods.

*In the new conditions of social development and development each individual personality in any field of art oriented to a high level of own preparation for future independent activity and other subjects of education, in our work as a musician as a performer and teacher of musical art. This article is devoted to the consideration and determination of the contents of student's timbre-dynamic representations, who master the piano. We have determined that the scientific content timbre-dynamic representation future teacher of music includes physical, psychological components, which equally affects its emergence and further methodical functioning.*

*In this work we analyzed the modern views on various chewing structures with the identified component, their semantic characteristics and structural modifications depending on the specific methodical goal, presented studied concepts, and the meaning of representation in each of them.*

*Study and analysis of content elements of timbre-dynamic representations, the identification of various components of the chewing structures of the investigated phenomenon with the imagined component made possible non-oppositional unity of several semantic units, among which the musical and auditory activity of the pianist plays a leading role.*

*The modification of the structural content of timbre-dynamic representations as a whole category containing four components is determined: motivational-experiential, imaginative-associative, creative-projective and executive-interhretive components.*

*The disclosure of timbre-dynamic representation in the context of the methodology of piano training of future specialists in musical art was analyzed and understood, which are presented by some representatives of music pedagogy in their scientific and theoretical conclusions and practical solutions.*

*The prospects of further investigations make it possible to deepen the study of dual imaginary structures in the psychological and pedagogical field, methods of their disclosure and formation in the process of piano training of students of higher musical and pedagogical education.*

**Key words:** *timbre-dynamic representation, structure, sonority, ear for music, method, piano preparation, teacher of music art, piano teacher.*

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## THE MODEL OF METHODOLOGY OF FORMATION OF FUTURE MUSIC TEACHERS' ARTISTIC-COMMUNICATIVE SKILLS IN THE PROCESS OF PIANO TRAINING

*The article develops a model of methodology of the formation of future music teachers' artistic-communicative skills in the process of piano training. This model comprises several components: the target, theoretical-methodological, procedural, and result-oriented. The target component delineates the purpose and objectives of formation of future music teachers'*

*artistic-communicative skills in the process of piano training. The theoretical-methodological component encompasses scientific approaches and pedagogical principles for formation of these skills. Within the procedural component, structural components for nurturing these skills are identified, along with pedagogical conditions and stages for their development in the process of piano training. The result-oriented component of the model envisages achieving a creative (high) level of proficiency in artistic-communicative skills for future music teachers. Criteria, indicators, and proficiency levels for these skills are established, detailing a criterion model for their formation in the process of piano training. Characterizations are provided for the proficiency levels of future music teachers' artistic-communicative skills in the process of piano training: creative (high), constructive (intermediate), and reproductive (low). The study asserts that the developed methodology for formation of future music teachers' artistic-communicative skills in the process of piano training is effective and beneficial for implementation in higher education settings.*

**Key words:** *model, methodology, artistic-communicative skills, formation of artistic-communicative skills, future music teacher, piano training.*

**Introduction.** The innovations in Ukraine's educational sector actualize the need to update the methodological support for preparing future teachers capable of flexibly and dynamically altering the content and organizational aspects of the educational process with students. This necessity is regulated by key documents such as the Law of Ukraine "On Education" (2017), "On Higher Education" (2014), the Concept of the "New Ukrainian School" (2016), along with several developed Standards, particularly those concerning basic secondary education (2020), music art (2019), and the training of primary school and general secondary education teachers (2020).

The content of these developed documents underscores the relevance for future professionals in the field of music and general music education to address complex specialized tasks and problems that arise within the changing educational environment.

Considerable attention is given to formation the artistic and communicative skills of future music teachers, which, in turn, emphasizes the mentioned issue, particularly in the process of their piano training. Piano, as an instrument, and the repertoire associated with it, representing an artistic and symbolic cultural heritage, possess significant pedagogical potential in shaping artistic and communicative abilities.

**Analysis of current research.** The theoretical and methodological

basis of the work relies on scientific theories and concepts in the fields of philosophy, psychology, pedagogy, and art history concerning music education for students. It involves the substantiation and development of scientific approaches, pedagogical principles, methods, and means for formation of the future teachers' artistic and communicative skills, enhancing the educational process through the means of musical art. This includes conceptual studies in music education by A. Kozyr (Козир, 2008), G. Padalka (Падалка, 2008), O. Rebrova (Реброва, 2013), O. Rudnytska (Рудницька, 2005), O. Shcholokova (Щолокова, 2008), among others. It also encompasses key aspects of theory and practice in training future music teachers as explored by N. Huziy (Гузій, 2000; N. Guralnyk (Гуральник, 2011), O. Oleksiuk (Олексюк, 2001), O. Khyzhna (Хижна, 2010), and others. Additionally, it addresses the communicative qualities and skills of future music teachers, as explored by L. Vasilevska-Skupa (Василевська-Скупа, 2014), A. Zaytseva (Зайцева, 2017), N. Lupak (Лупак, 2019), I. Sypchenko (Сипченко, 1997) and others.

**The aim of the article** is to develop a model of the methodology of forming artistic-communicative skills of future music teachers in the process of piano training.

**The research methods.** To achieve the set goal in the article, a complex of complementary methods was employed: theoretical - analysis, systematization, and synthesis of philosophical, psychological, pedagogical, and musicological literature to define the fundamental concepts of the research, develop and justify the methodology for forming artistic-communicative skills of future music teachers in the process of piano training; empirical - surveys, observations, testing, interviews, pedagogical experiments, which allowed to determine the level of formation future music teachers' artistic-communicative skills and verify the results of experimental work.

**Results.** During the investigation of the formation peculiarities of artistic-communicative skills in future music teachers within the context of piano training, we developed and scientifically substantiated a model for the methodology of formation of the researched phenomenon (Figure 1).

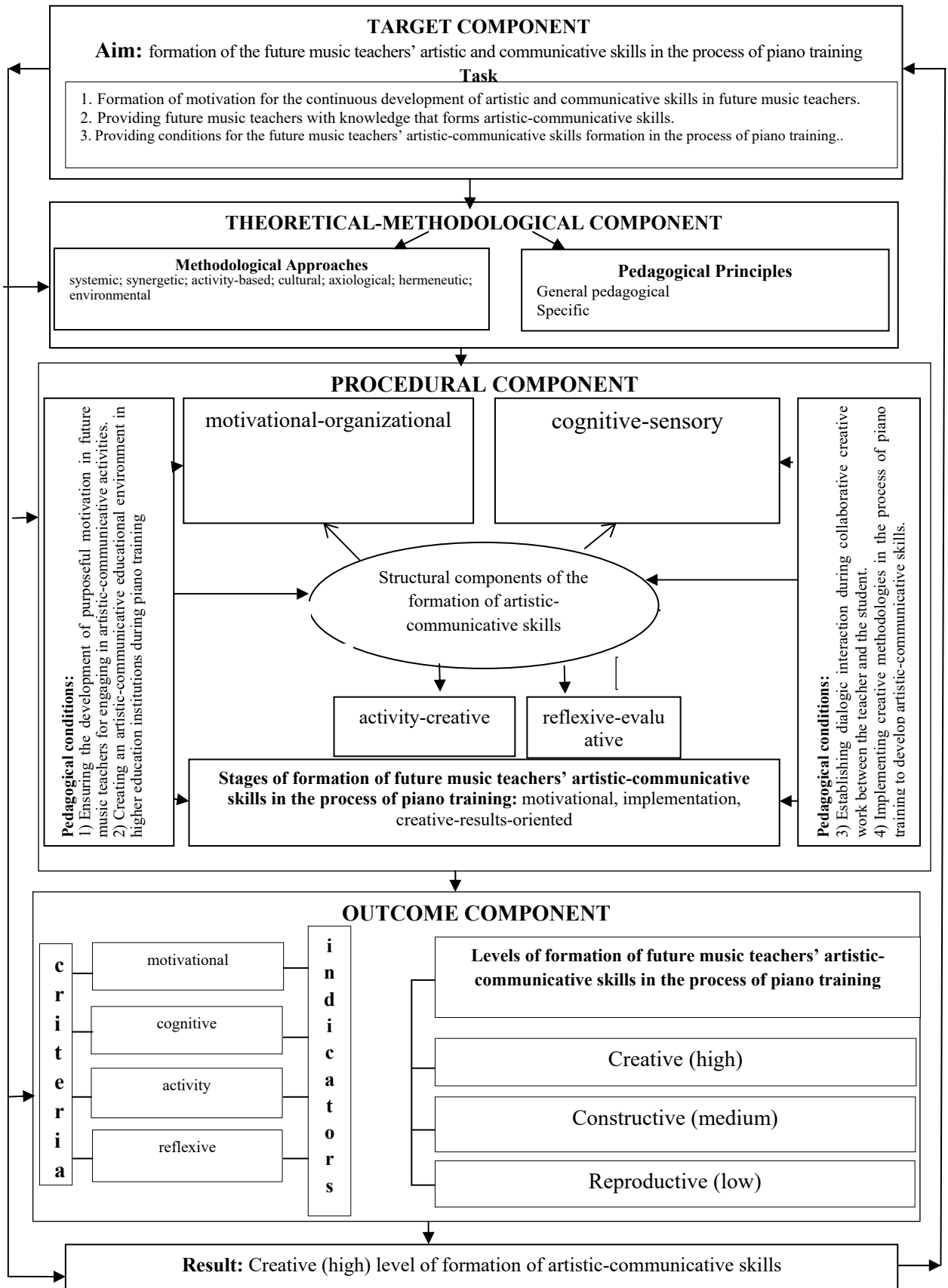


Fig. 1. Organizational and methodological model of the methodology of formation of future music teachers' artistic-communicative skills in the process of piano training

This model consists of the following blocks: target, theoretical-methodological, procedural, and outcome.

The target component reflects the purpose and objectives of future music teachers' artistic-communicative skills formation in the process of piano training. Thus, the objective of the investigated process lies in formation of the future music teachers' artistic and communicative skills in the process of piano training. Accordingly, the following tasks were proposed:

1. Formation of motivation for the continuous development of artistic and communicative skills in future music teachers.

2. Providing future music teachers with knowledge that forms artistic-communicative skills.

3. Providing conditions for the future music teachers' artistic-communicative skills formation in the process of piano training.

The theoretical and methodological component is represented by scientific approaches (systemic, synergetic, activity-based, cultural, axiological, hermeneutic, environmental) and pedagogical principles (general pedagogical: integrity, cultural relevance, aesthetic orientation, individualization, reflexivity, human-centricity, integrativity, interaction, and specific ones: providing opportunities for alternative selection of artistic-communicative behavior strategies; achieving harmony between intellectual and emotional backgrounds in artistic interaction; actualizing the dialectical unity of ethical and aesthetic principles in students' mastering of art; orientation towards the values of "cultural dialogue"; alignment of the goal-setting of artistic-communicative actions between teacher and student; interaction between fundamental and variable music education; creativity; creative activity; emotional engagement) in formation of the future music teachers' artistic-communicative skills in the process of piano training, as described in our previous scientific research.

Within the procedural component, the following actions have been carried out:

- the structural components for the formation of future music teachers' artistic-communicative skills have been identified;

- pedagogical conditions for the formation of future music teachers' artistic-communicative skills in the process of piano training have been developed and substantiated;

- the stages of formation of future music teachers' artistic-communicative skills in the process of piano training have been identified.

The outcome component of the methodology model of the formation of future music teachers' artistic-communicative skills in the process of the piano training aimed to achieve a creative (high) level of development of these skills.

Within this study, criteria, indicators, and levels of the formation of the future music teachers' artistic-communicative skills have been identified.

We assessed the level of the formation of future music teachers' artistic-communicative skills based on motivational, cognitive, activity-based, and reflective criteria, which, in turn, correspond to motivational-organizational, cognitive-sensory, activity-creative, and reflective-evaluative components.

Figure 2 presents the criteria model of the formation of future music teachers' artistic-communicative skills in the process of piano training.

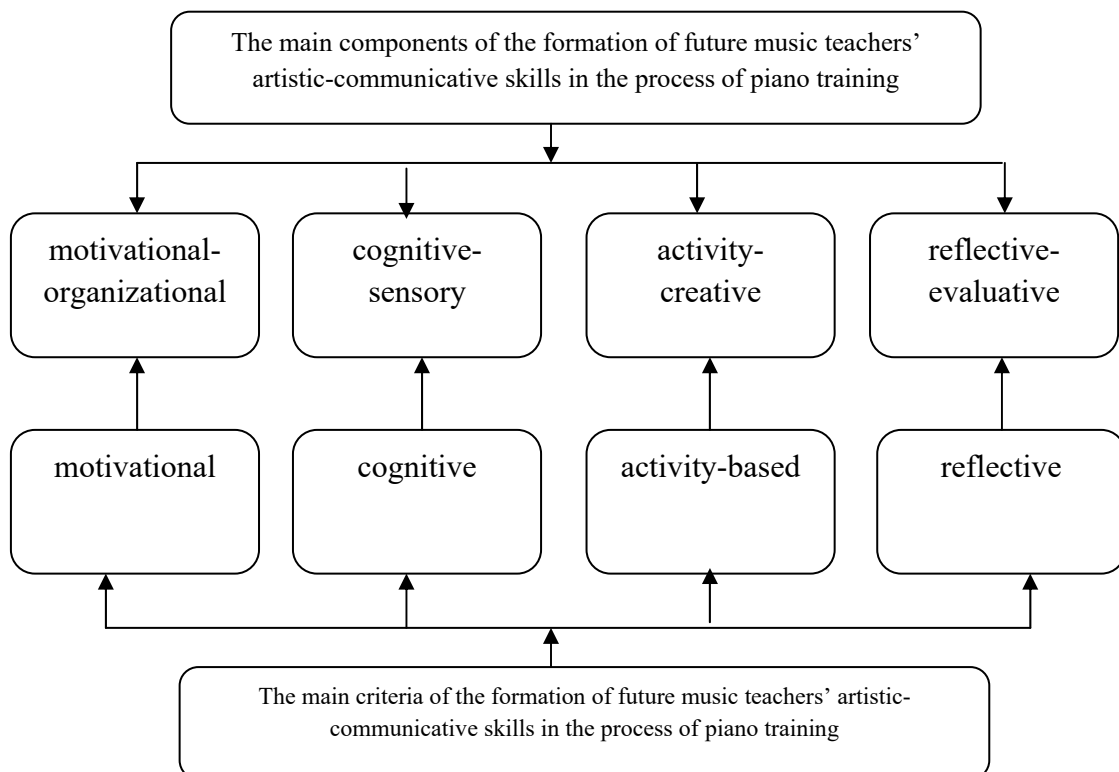


Fig. 2. The criteria model of the formation of future music teachers' artistic-communicative skills in the process of piano training

To determine the level of the formation of future music teachers' artistic-communicative skills in the process of piano training according to our criteria, we have identified indicators (Figure 3).

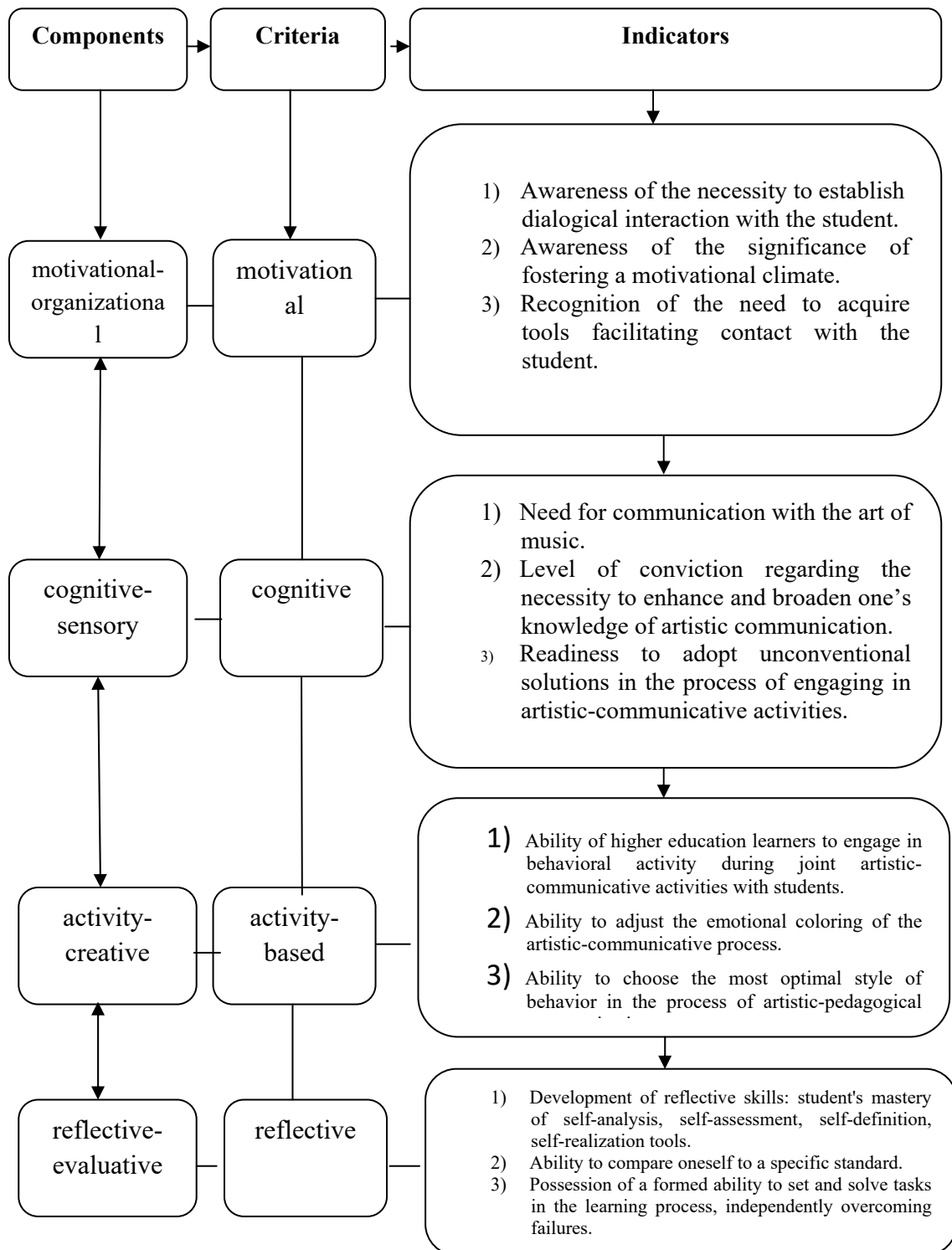


Fig. 3. Criteria and indicators of the formation of future music teachers' artistic-communicative skills in the process of piano training

It's worth noting that the motivational criterion determines the degree of motivational orientation of the future music teacher towards artistic communication during artistic-communicative activities. Indicators of this criterion include: awareness of the necessity to establish dialogical interaction with the student; awareness of the significance of fostering a motivational climate; recognition of the need to acquire tools facilitating contact with the student.

The cognitive criterion determines the extent of development of fundamental artistic-communicative skills in future music teachers, enabling them to model and reproduce a specific situation of artistic-communicative activity in their own consciousness, as well as to assess it adequately. This specific criterion highlights the level of formation of professional competencies of future music teachers in the process of artistic communication with students. Indicators of this criterion include:

- 1) need for communication with the art of music;
- 2) level of conviction regarding the necessity to enhance and broaden one's knowledge of artistic communication;
- 3) readiness to adopt unconventional solutions in the process of engaging in artistic-communicative activities.

The activity criterion assesses the future music teacher's ability to be aware of their own artistic-communicative skills. Indicators of this criterion include:

- 1) ability of higher education learners to engage in behavioral activity during joint artistic-communicative activities with students;
- 2) ability to adjust the emotional coloring of the artistic-communicative process;
- 3) ability to choose the most optimal style of behavior in the process of artistic-pedagogical communication

The reflective criterion of the formation of future music teachers' artistic-communicative skills determines the level of conscious regulation by higher education learners of their actions, aiming for achieving a

standard. During this self-regulation, individuals rely on their reflective-personal potential, the ability to bring a task to a logical conclusion, and engage in activities with emotional-creative uplift. Indicators of this criterion include:

- 1) development of reflective skills: student's mastery of self-analysis, self-assessment, self-definition, self-realization tools.
- 2) ability to compare oneself to a specific standard.
- 3) possession of a formed ability to set and solve tasks in the learning process, independently overcoming failures.

Therefore, in formation of future music teachers' artistic-communicative skills in the process of piano training, diagnosing their levels is crucial.

In the course of our research, we identified three levels of formation of future music teachers' artistic-communicative skills, namely:"

1. Creative (high).
2. Constructive (medium).
3. Reproductive (low).

Sure, here are brief descriptions for each level.

*The creative (high) level* of formation of future music teachers' artistic-communicative skills characterizes higher education learners who consistently demonstrate interest and a desire to master the means that contribute to establishing effective interaction with students. They deeply comprehend the importance of formation of artistic-communicative skills in music teacher education. They possess the ability to design, model, and implement artistic-communicative activities. They adhere to pedagogical interaction ethics and communicative flexibility in dynamically changing artistic-communicative conditions. They exhibit the capacity to choose an individual style in artistic-communicative activities and show adequacy in reflective analysis of their own artistic-communicative skills, along with a reflective-empathetic assessment of the student during interaction. This level prominently showcases the ability and orientation toward self-presentation in artistic-communicative activities, as well as the capability to organize co-creation with the

student. It's at this level that self-determination in choosing methods of artistic-communicative activity occurs.

The constructive (medium) level of formation of future music teachers' artistic-communicative skills characterizes students who demonstrate a relative need to establish interaction with the student, displaying situational interest in forming artistic-communicative skills. They exhibit insufficient awareness regarding the importance of forming artistic-communicative skills. There is uncertainty in designing, modeling, and implementing artistic-communicative strategies. They are not always capable of communicative flexibility in constantly changing artistic-communicative conditions. They occasionally prioritize adherence to pedagogical interaction ethics. They struggle to independently build a productive relationship system in the creative tandem of "teacher-student" or choose an adequate style of artistic communication for the situation. These students lack adequacy in reflective analysis and assessment of specific artistic-communicative situations, their own communicative qualities, and reflective-empathetic assessment of student qualities. There's an overall passivity towards self-presentation in artistic-communicative activities.

The reproductive (low) level is characterized by the spontaneous use of artistic-communicative skills by future music teachers. This level is marked by superficiality and the instability of students' needs in forming artistic-communicative skills. There's a low level of awareness regarding the importance of establishing productive interaction with the student. The artistic-communicative skills remain undeveloped, and there's insufficient understanding of pedagogical interaction ethics, an inability for communicative flexibility in constantly changing artistic-communicative conditions, and a lack of independence in solving specific artistic-communicative tasks. These students show a low ability to regulate their behavior, which manifests in egocentrism, a lack of altruism, an inability to make optimal decisions in various artistic-educational situations, and inefficiency in building relationships with students. Respondents assigned to this level demonstrate inadequacy in reflective analysis of their own artistic-communicative activities. Continuous facilitative

support from the teacher is necessary. The underdevelopment of reflective self is reflected in these students' inability to take responsibility for establishing interaction with the student, to express their artistic position, and their overall passivity towards self-presentation in artistic-communicative activities.

**Conclusions.** The developed methodology was implemented during a formative experiment that proceeded through three stages: motivational, implementation, and creative-productive. Each stage was curated with specific content, consisting of pedagogical conditions, groups of methods, and forms, all of which facilitated the formation of artistic-communicative skills for future music teachers in the process of piano training.

The evaluation of the processed methodology revealed a significant increase in the levels of artistic-communicative skills among future music teachers in Group A. However, the results obtained in Group B students showed minor changes compared to the baseline experiment, indicating inadequate utilization of teaching forms and methods conducive to the formation of artistic-communicative skills in the music education process.

Therefore, we can confidently affirm that the developed methodology of formation of artistic-communicative skills among future music teachers in the process of piano training is effective and valuable for its implementation in higher education settings.

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## АНОТАЦІЯ

**Сюї Міньї.** Модель методики формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки.

*У статті розроблено модель методики формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки, яка складається з таких блоків: цільового, теоретико-методологічного, процесуального та результативного. У цільовому компоненті відображено мету та завдання формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки. Теоретико-методологічний компонент представлений науковими підходами та педагогічними принципами формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки, описаними нами в попередніх наукових розвідках. У межах процесуального компоненту виокремлено структурні компоненти формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва; розроблено й обґрунтовано педагогічні умови формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки; визначено етапи формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки. Результативний компонент моделі методики формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки передбачав досягнення творчого (високого) рівня сформованості художньо-комунікативних умінь майбутнього вчителя музичного мистецтва. Визначено критерії, показники та рівні сформованості художньо-комунікативних умінь майбутнього вчителя музичного мистецтва. Подано критеріальну модель формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва у процесі фортепіанної підготовки. Схарактеризовано рівні сформованості художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки: творчий (високий), конструктивний (середній) та репродуктивний (низький). Доведено, що розроблена методика формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки є ефективною та корисною для використання її в роботі зі здобувачами вищої освіти.*

**Ключові слова:** модель, методика, художньо-комунікативні вміння, формування художньо-комунікативних умінь, майбутній вчитель музичного мистецтва, фортепіанна підготовка.