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# Methodological aspects of modernization of professional training of future music teachers

*Aspectos metodológicos de la modernización de la formación profesional de los futuros maestros de música*

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### ABSTRACT

The paper reports the experience of implementing an innovative methodological model of professional training of future music teachers. The basic methods and forms of pedagogical experimental works in Kamianets-Podilsky Ivan Ohienko National University are presented. The reliability of the data was confirmed by the results of final processing according to the diagnostic methods of the confirmatory experiment. 67 students with bachelor and specialist degrees specializing in music were prepared according to the 4-stage methodological model of innovative instrumental-performing training. The results can serve as a model for preparing future music teachers for innovative instrumental-performing activity.

**Keywords:** Educational innovations, methodological model, music, professional training, teacher.

### RESUMEN

El artículo informa sobre la experiencia de implementar modelos metodológicos innovadores de capacitación profesional para futuros maestros de música. Se presentan los métodos y formas básicas de los trabajos pedagógicos experimentales de la Universidad Nacional Kamianets-Podilsky Ivan Ohienko. La confiabilidad de los datos fue confirmada por el procesamiento final de los resultados de acuerdo con los métodos de diagnóstico del experimento confirmatorio. 67 estudiantes de títulos de bachiller y especialistas en música se prepararon de acuerdo con el modelo metodológico de 4 etapas de entrenamiento innovador de ejecución instrumental. Los resultados pueden servir como modelo para preparar a los futuros maestros de música para una actividad innovadora de interpretación instrumental.

**Palabras clave:** Formación profesional, innovaciones educativas, maestro, modelo metodológico, música.

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## **INTRODUCTION**

According to the current pedagogical practice, modern innovative educational processes are developed in three main areas: the change of activity system of activity of the subject of learning, functions and hierarchical structure in the process of forming the personal style of work of the future teacher (Dychkivska: 2012; Osadchuk: 2018, pp. 18-29). Within this context, the problem of professional training of future music teachers and their readiness for innovation activity is a vital one.

For the successful professional activity of a music teacher, his instrumental-performing training is very important. Its modernization is due to external (motor skills, musical language, emotionality, etc.) And internal features while forming professional consciousness (memory, thinking, etc.) and developing a professional outlook. The change of the components of subject's activity in the cognitive sphere it is manifested by the rise of the awareness of an object, in emotional – by the interest in interaction with it, in practical – by the awareness about the real possibilities of changing the object (Kozyr: 2008; Cherkasov: 2017; Pankiv: 2017, pp. 152-160).

The research aim is to study the experience of implementing an innovative methodological model of instrumental-performing training of future music teachers.

## **METHODS**

The pedagogical experiment was carried out at Kamianets-Podilsky Ivan Ohienko National University. The subjects of the experiment were 67 students of Bachelor and Specialist degrees specializing in Music.

The 4-stage methodological model of innovative instrumental-performing training of future music teachers was used. The stages sequence was defined by the strategy of the functioning of grounded complex-component structure.

The implementation of stage-by-stage methodology was carried out according to the methodological model of innovative instrumental-performing training of future music teachers.

The first stage of the experiment was the motivational-informational one providing the formation of motivation-value and competence-orientation components of instrumental-performing training of future music teachers to perform innovation activity (Pitts: 2016).

Motivation-value component and special criterion allowed us to ascertain the extent of manifestation of motives to innovation activity. It was aimed at: students' understanding of the perspectives of creativity in general and musical creativity in particular within the instrumental-performing training; the formation of future specialists' position of being the subject of own motivation; the stimulation of future teachers' needs and interests to music; the formation of motivation-value attitude towards the set goals of the instrumental-performing activity.

## **RESULTS**

To check the effectiveness of the implementation of stage-by-stage methods of instrumental-performing training of future music teachers to artistic innovation activity the final control diagnostics and comparative results analysis were applied in the experimental and control groups. The results obtained in the experimental group were significantly higher than in the control group. The students of the experimental group studied more actively and demonstrated a higher level of professional competence. The reliability of the data was confirmed by the results of final processing according to the diagnostic methods of the confirmatory experiment (Ivanov & Evgenevna: 2016, pp. 1-2).

In general, the dynamics of preparing students for instrumental-performing innovation activity are positive (Table. 1). This confirms the effectiveness of the proposed pedagogical conditions of instrumental-performing

training of future Music teachers and the expediency of introducing a stage-by-stage methodology into the educational process.

The Competence-orientation component and special criterion showed the degree of future music teacher's personal need of acquiring innovative knowledge, methods, and forms of musical and instrumental activity. It was aimed at activating students' interest to art, to qualitative teaching of subjects of a musical-pedagogical cycle, to the art instrumental-performing innovation activity; and at forming of future music teachers' ability to improve their knowledge and define necessary aspects of innovative learning.

At this stage, there were provided the conditions for the formation of future teachers' interest in the artistic instrumental-performing innovation activity. The chosen methodologies allowed to determine students' motives for artistic innovation activity and make a comparative analysis of the obtained data.

At this stage of work were effective methods of intrinsic motivation development (Dychkivska: 2012), methods of task solving (Naumenko: 2015), modified methods of modeling real educational situations (Cherkasov: 2017), etc.

It was proved that the motivation-value component involves the development of future music teachers' stable interest in musical-pedagogical activities, art, pedagogical work with children, the desire of introducing artistic values to the younger generation's environment, etc. According to A. Rean's theory (Rean et al.: 1999), the optimal level of teacher's motivational complex is associated with high internal and external positive motivation, and this causes teacher's activity motivated by the content of pedagogical activity and objective to achieve positive results.

This stage was subordinated to form the conditions for the development of students' internal motivation to innovation activities, the actualization of their needs of self-development, awareness of the perspectives of implementing artistic innovations into their educational and further professional activities. Implementation of the "creative consultation" method allowed us to discuss each group's problems and positions. Group idea was presented to the audience by the chosen representatives who advocated it during the discussion, followed the instructions given in the form of notes and had time-outs for consultations to adjust further discussion. Such critical discussion of issues allowed to highlight the priority directions of the press-conference and collect the materials for interviewing (Brodsky: 2019).

Students' independent preparation for the conference contributed to outlining a series of questions concerning the most relevant problems of instrumental-performing training of future music teachers. Group discussion of their content was organized using the method "Conference of ideas" which promoted the actualization of students' needs of self-development and self-dependence in forming motives to innovative artistic activity.

The next mini-stage of conference preparation was presented by the session of formed student expert group, reports on the selected questions, collective exchange of students' views on the problems and relevance of these questions for interviewing guests. Thus, the base of prepared questions revealing the essence of the problem was formed.

Students of experimental groups could ask them in alternate, variation or improvised way at the conference. As each student was involved in interviewing, all students of experimental groups were enlisted to perform this activity. While preparing for the conference they studied the question of innovative approaches application within the artistic instrumental-performing activity, designed the course and content of the event, defined problem issues, and anticipated the consistency and efficiency of expected press-conference which was carefully recorded by all the recipients of the experimental groups (Lamont & Hargreaves: 2019, p. 109).

Generalization and discussion of the press-conference results, sharing experimental groups' conclusions on the possibilities of mastering artistic innovations within instrumental-performing training and identifying students' attitudes to this problem was organized in collective form using the method "feeling of flow".

Future music teachers expressed their arguments on the relevance of artistic instrumental-performing innovation activity and prospects for the development and improvement of true teacher and musician's personality. To understand the personal status of internal motivation to the designated activity and values

formation, experimental groups shared their impressions, feelings, and emotions of the information obtained in the process of communication at the press-conference concerning the content and specificity of artistic-innovative activity. There was noted a sense of fun, quick time passing, full concentration of attention, thoughts, well-defined feedback, desire to learn new things, act in a new way, set goals, acquire innovative approaches; thus, the feeling of flow was developed. During the experiment students' inner motivation to instrumental-performing activity was formed, the need for self-development and awareness of the perspectives of artistic innovations implementation in their training and further professional activity was highlighted. This was achieved through the revealing of their content, personal and social significance and the formation of future music teachers' professional motives to innovation activity.

Within the first stage of experimental work, there was planned to form the competence-orientation component of future music teachers' instrumental-performing preparation for innovation activity. It allowed defining the level of future music teacher's personal need in acquiring innovative knowledge, methods, and forms of musical-instrumental activity. It was aimed at the activation of students' interest in qualitative teaching of music and artistic instrumental-performing innovation activity, their orientation on knowledge improvement and innovative learning. The main pedagogical condition of this stage of work is the activation of students' interest in learning.

Such an approach of determining future music teachers' instrumental-performing readiness to innovation activity was developed to prepare a new generation of specialists able to improve their professional-educational mobility in the process of professional competence formation.

To determine the formed level of competence-orientation component, the following modified methods were used: methods of evaluating teaching competence (Ratko: 2014), methods of determining professional orientation and methods of success in achieving the goal (Hreben: 2007; Casey et al.: 2016).

At this stage of experimental work educational conditions were implemented such as activating students' motivation to independent scientific knowledge, active professional position, ability to continuous professional development and achievement of dialogue principles in the process of creative interaction within the instrumental class.

This stage is very important for the effective training of future music teachers. It provided guidelines for students' learning activities and their future professional work.

The second stage was aimed at the formation of future music teachers' ability to reflexive-sense estimation and analysis of pieces of music; activation of self-knowledge mechanisms and self-improvement as main factors of developing students' creative personalities; ability to analyze and synthesize the results of their activity correlating with specific problematic situations (getting rid of students' personal experience stereotypes through their reinterpretation; the formation of the system of value attitudes, self-regulation mechanisms, motives of behavior-oriented at solving problem situations; understanding the causes of conflicts which are the basis for further development of future music teacher's personality).

As the foundation of instrumental-performing activity is the work with pieces of art, the second stage of the experiment was also directed at the formation of students' empathy and sensual attitude to pieces of art which carry mankind's emotional experience and are of great importance in the professional-pedagogical activity of future music teacher.

Such approach of determining future music teachers' readiness to innovation activity within their instrumental-performing training took into account students' course on their reflective acme-development, focus on self-knowledge and self-improvement, interpersonal communication, self-management and creative interaction in the process of pedagogical tasks solution, students' perceiving of themselves as creative individuals capable of performing non-standard creative projects.

At the stage of forming reflexive-empathy component there were used basic ideas of V. Razhnikov's concept of cooperation, modified methods of constructing emotional scores (Razhnikov: 1989), H. Tsypin's modified methods of sketchy work with pieces of art (Tsypin: 1994), modified methods of self-estimation,

modified methods of feedback and modified methods of empathy abilities diagnostics (Havrylchuk: 2007; Hargreaves & Lamont: 2017).

According to these principles, the following methods were implemented: method of emotional-sense analysis; modified method of sketchy work with pieces of art (Tsylin: 1994); method of comparison; method of constructing emotional scores; Descartes' method; method of e-mail seminar. The pedagogical condition of this stage is to stimulate students' reflection and empathy in their work with the music genres (Bonde & Wigram: 2002).

The third stage of the experiment was a complex-modeling one providing the formation of the creative-technological component. It allowed us to determine the degree of students' inclination to master the innovative technologies and the ability to form the creative environment for mutual creative enrichment of the subjects of musical-pedagogical cooperation. At this stage of experimental work, there was evaluated the ability of future music teachers to comprehend, transmit and transform innovations according to the specific pedagogical situation and their ability to create innovations in the process of instrumental-performing training.

The third stage was aimed at stimulating students to a creative search of their interpretation of instrumental pieces of music based on the activation of their cognitive-search sphere; at self-regulation of students' emotions, artistry and inspiration; at students' search of their creative-individual style of instrumental-performing activity.

At the stage of forming creative-technological component, there were used: methods of individual's creativity, methods of creative thinking, modified methods of managing the artistic process (Padalka: 2008), modified methods of creativity diagnostics (Kozyr: 2008). According to these principles, the following methods were implemented: modeling method; method of sweeping away stereotypes; algorithm method; innovative learning methods; method of problem exposition; method of partially-search activity; self-research method; IT-methods.

At this stage of experimental work, the stimulation of innovative learning by interactive methods was of great importance. It was stressed on the use of forms, methods, and means of artistic innovations in teaching practice and self-education, and the creation of new original methods of teaching music. The main pedagogical condition of this stage is to provide creative situations in the study of musical works.

The fourth stage methods included systematic development of students' creative thinking, particularly critical, analytical and associative-imagery ones aimed at independent projecting of instrumental-performing activity's goals, constructing the ways of its creative implementation in the process of stage-by-stage fulfillment of artistic-practical tasks; comprehensive solution of communicative and artistic-educational problems; optimal use of innovation technologies for the study of pieces of art, the search for new knowledge, overcoming the intellectual barriers, acquiring new approaches in the process of perceiving pieces of music; extrapolation of innovative knowledge into the development of personal instrumental mastery, and projecting of innovative creative action to achieve qualitative new original results.

## **DISCUSSION**

The effectiveness of innovative stage-by-stage methods of instrumental-performing training of future Music teachers within the educational process of higher education art institutions was proved. The statistical data showed the positive dynamic of the educational process and its innovative character.

To evaluate future music teachers' readiness to innovation activity at the projective and creative stage of forming projective-activity component there were chosen methods that allowed to determine and verify the effectiveness of students' artistic innovation activity: methods of critical thinking, methods of personal constructs determination, methods of specifying objectives, methods of designing cognitive and practical purposes, methods of project activity taxonomy. According to these principles at this stage of the experiment, the following methods were implemented: modified method of imitations; modified method of projects; modified

method of "brainstorming"; meta-plan method. The pedagogical condition of this stage is the development of students' independence in the interference of musical educational tasks. This stage is the result of instrumental-performing training of future music teachers. It is based on the results of students' previous learning.

## CONCLUSION

The stage-by-stage methodological model provided the formation of the main components of instrumental-performing training of future music teachers to perform innovation activity: 1) motivation-value and competence-orientation components; 2) reflexive-empathy component; 3) creative-technological component; 4) projective-activity component. The statistical data showed the positive dynamic of the educational process and its innovative character.

The results can serve as a model for preparing future music teachers for innovative instrumental-performing activity.

**Table 1.** The dynamics of future Music teachers' instrumental-performing preparedness to innovation activity

Components	Control groups						Experimental groups					
	Levels of preparedness						Levels of preparedness					
	high		medium		Low		high		medium		low	
	a	%	a	%	a	%	a	%	a	%	a	%
	80	100	80	100	8	100	75	100	75	100	75	100
Motivation-value	7	9.15	42	51.65	31	39.2	11	14.5	39	51.8	25	33.7
Competence-orientation	2	3.1	29	35.95	49	60.95	7	9.7	35	46.7	33	43.6
Reflexive-empathy	15	18.8	42	53.05	23	28.1	31	41.65	33	43.8	11	14.55
Creative-technologic	6	7.3	35	44.05	39	48.65	14	18.45	34	45.8	27	35.75
Projective-activity	4	5.2	29	36.6	47	58.2	21	28.3	35	46.95	19	24.75
General results	7	8.72	35	44.2	38	47.02	17	22.5	35	47.01	23	30.47

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