

# **METHODOLOGY OF TEACHING PROFESSIONAL DISCIPLINES AT HIGHER EDUCATIONAL ESTABLISHMENTS IN THE SYSTEM OF PROFESSIONAL PREPARATION OF INSTRUMENTALISTS IN THE CONDITIONS OF HIGHER ARTISTIC AND PEDAGOGICAL EDUCATION**

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## **INTRODUCTION**

The socio-economic changes in Ukraine as well as the transition of the society from industrial technologies to scientific and information ones, require the modernization of the education system and trainings for educated creative teachers of a high professional level who will direct educational policy to the development and self-realization of students' personality, to meet their educational, spiritual and cultural needs.

In today's conditions of development of the Ukrainian society, the state policy on higher education functioning is based on many principles specified in Article 3 of the Law of Ukraine “On Higher Education” (2014), among which: “promoting sustainable development of the society through the preparation of a competitive human capital and the creation of conditions for education throughout life; the accessibility of higher education; ...an international integration and the integration of the higher education system of Ukraine into the European space of higher education, subject to the preservation and development of achievements and progressive traditions of the national higher education...”.<sup>1</sup>

Article 26 of the Law of Ukraine “On Higher Education” (2014) substantiates the main tasks of institutions of higher education: “the implementation of a high level of educational activity, which ensures the acquisition of higher education by the corresponding degree in chosen specialties; ...conducting scientific activities through conducting scientific research and ensuring the creative activity of participants in the

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<sup>1</sup> Про вищу освіту : закон України № 1556-VII, чинний, поточна редакція – Редакція від 25.07.2018, підстава – 2443-VIII [Електронний ресурс] URL : <http://zakon.rada.gov.ua/laws/show/1556-18> (дата звернення 23.10.2018).

educational process, trainings of scientific personnel of a higher qualification and the use of the obtained results in the educational process; the implementation of trainings of scientific personnel of a higher qualification and using the obtained results in the educational process; providing an organic combination of educational, scientific and innovative activities in educational process; the creation of necessary conditions for the implementation of abilities and talents by participants of the educational process; preservation and enhancement of moral, cultural and scientific values, and also the achievements of the society”.<sup>2</sup>

The master's level of higher education of instrumentalists involves gaining theoretical knowledge and improving the performing arts in the chosen specialization, as well as forming other competencies necessary for effective professional activities, mastering the general principles of the methodology of artistic and pedagogical activities, realizing one's own creative artistic project and solving theoretical and practical problems in the creative sphere.

Educational and professional programs “Musical Art. Instrumental Performance” and “Musical Art. The piano”, which are used for the preparation of instrumentalists for the Master's degree, also provide the study of the course “Methodology of teaching professional disciplines in higher educational establishments”, along with other disciplines of the vocational training cycle. The purpose of this course is to prepare students for: the organization of the educational process at the faculties of arts in higher education institutions; the diagnosis of musical abilities, the level of performing skills and the individual peculiarities of an instrumentalist's personality and the definition of the strategy of one's personal development; self-education throughout life; carrying out research work in the sphere of musical-performing and pedagogical activities and applying the obtained results into practice; the improvement of a professional level and improvement of

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professional skills.

The achievement of this goal involves the implementation of a number of important tasks, including: mastering the principles and methods of teaching instrumentalists in higher educational institutions and mastering the organization forms of educational process by teacher-instrumentalists of higher educational institutions.

## **1. Principles and Methods of Teaching Instrumentalists in Higher Educational Institutions**

Principles are the basic important rules that govern. Principles of training instrumentalists are interconnected and interdependent key positions that meet the goals and objectives of training performers on musical instruments; they outline forms and methods as well as determine the basic didactic requirements that ensure the effectiveness of trainings.

The training of instrumentalists in higher educational institutions is based on the special musical education of students who have completed mainly music schools or colleges of culture and arts. However, the forms of teaching and learning in higher educational establishments are different from the forms of teaching and learning at previous levels of education.

In addition, the formation of a personality of a future instrumentalist-performer or teacher-instrumentalist is influenced not only by a program content of the educational and professional training conducted by teachers, but also by creative concert-performing and pedagogical activities as well as self-education and self-development of students. However, the knowledge acquired in the institution of higher education is not enough for future professional activities; therefore, the main thing is aiming instrumentalists for continuous self-education throughout life. That is why in the institutions of higher education, instrumentalists learn to acquire knowledge, improve performing skills, gain experience of a creative autonomy, and

form readiness for professional activities as performers and teachers.

The principles of teaching instrumentalists in higher educational institutions include:

- The focus on the development of personality of soloist-instrumentalists, artists of the orchestra (an ensemble), leaders of the orchestra (an ensemble), teacher-instrumentalists, concertmasters;

- Enabling continuous education of instrumentalists;

- Informational, technical and technological provision of the educational process of instrumentalists (high-quality musical instruments, a modern computer, audio and video equipment, an availability of necessary computer programs, recording studios, etc.);

- The compliance of the content of educational programs for the preparation of instrumentalists in the institution of higher education in accordance with current and projected trends in the development of education, science, culture and art;

- An optimal correlation of group, collective and individual forms of organization of educational process, concerto-performing and pedagogical practice, an independent study work and forms of socio-cultural influence on personality in the process of preparation of instrumentalists in higher educational institution;

- Rational application of modern methods and means of training at various stages of preparation of instrumentalists;

- The conformity of the results of the preparation of instrumentalists to the requirements put forward by the field of their professional activities, ensuring their competitiveness.

A method is an organized activity that is carried out in order to accomplish a specific task, or to achieve a certain goal. Methods of training are the methods of interrelated actions of a teacher and a student, aimed at training, education and development of the latter.

To classify the methods of teaching instrumentalists in a higher educational

institution, we distinguish four groups:

- 1) Methods of arranging and conducting educational activities;
- 2) Methods of stimulating and motivating educational activities;
- 3) Methods of responsibility and duty stimulation;
- 4) Methods of control and self-control of educational activities efficiency.

Methods of organizing and conducting educational activities in the process of preparing instrumentalists in a higher educational institution are classified as: a source of knowledge; a type of cognitive activities; the logic of information transmission; a management degree of educational activities.

According to the source of knowledge, teaching methods are divided into verbal, visual and practical.

Since the auditorium hours of the “Speciality” discipline in the educational program for the preparation of instrumentalists in the institution of higher education envisage only individual practical classes, then an explanation, a narration, a conversation and an instruction should be attributed to the verbal methods of teaching instrumentalists.

An explanation is an argumentative narrative of the material that is key to instrumental performance. The method of explanation is used both in practical classes and during consultations.

The narration is a small, imaginative and lively presentation of important issues of an instrumental performance, which aims to emotionally influence a student-instrumentalist. Depending on the goal, artistic and descriptive narratives are used in the process of preparing instrumentalists.

An artistic narrative is used for better understanding and embodiment of an artistic image in the process of musical works studying during practical classes and consultations.

A descriptive narration contains a detailed description of the performing technique elements and is used to form performing skills and abilities of student-

instrumentalists.

A conversation is a form of communication between a teacher and a student-instrumentalist on the basis of clearly and timely defined questions in order to master the theoretical knowledge and practical skills in the field of instrumental performance.

An instruction is an explanation provided for a student-instrumentalist about the ways, methods and means of forming performing skills, as well as an indication of the implementation of an independent work on a speciality that includes: the processing of encyclopedic, educational, methodological and musical literature; the work on the Internet; the study of instructional material and musical works.

An illustration and demonstration should be included in the visual methods of teaching instrumentalists.

An illustration is a process of showing musical literature, methodological manuals, fiction literature, portraits of composers and performers, reproductions of paintings, photos of architectural monuments, etc.

A demonstration is the use of audio and video recordings done by well-known musician-instrumentalists-performers and an instrumental performance of a musical composition or a part of it by a teacher.

Practical methods of teaching instrumentalists include exercises on the study of an instructional material, practical work on the study of musical works, pedagogical and concert-performing practices.

An exercise is a method of teaching instrumentalists which consists of repeated repetition of the components of an instructional material (gamma, chords, arpeggios, sketches, etc.) or special exercises designed to develop instrumentalists' performing skills and are based on an instructional material or on the material of artistic works.

Practical work on the study of musical works is one of the main components of the independent work of a student-instrumentalist in the process of preparation for practical classes.

A pedagogical practice as a method of teaching instrumentalists is used for the

formation and development of professional skills and skills of teaching in the future.

A concert-performing practice as a method of training instrumentalists is used to form concerto-performing skills and skills of future artist-soloist-instrumentalists, artists of orchestras (ensembles) and concertmasters.

Methods of training instrumentalists, depending on the type of cognitive activities, were investigated by A. Semeshko. He singled out the following methods: explanatory and illustrative methods; a reproductive method; a partial-search method; a problem-search method; a creative method; educational trainings.

Explanatory and illustrative methods involve the transfer of knowledge in the sphere of instrumental performance through a word and visibility as well as contribute to the development of figurative thinking and attention.

A reproductive method involves reproduction of the acquired knowledge in the sphere of instrumental performance and facilitates the consolidation of knowledge, the formation of performing skills and abilities, the development of musical memory, and provides accelerated acquisition of information and practical skills of a performance. This method is most often used in cases when a student-instrumentalist still does not know how to solve given tasks independently. This method involves repetition of certain techniques or fragments in order to automate certain actions. According to A. Semeshko, “the purpose of such a method is to eliminate from a student’s performance all that is unnecessary and random, all that obscures a content of a musical image and impedes the full comprehension... But it is necessary to warn young teachers and students against an excessive and thoughtless use of this method... Repeating individual methods, a student should not ignore the main tone of the work. Otherwise, he will learn to think only about individual elements that are not related to the harmonious whole. All in all, deprived of such an important stimulus as an emotional influence, a student quickly loses his interest in work and creative

activities, just as a brook dries out without its source”.<sup>3</sup> Although it is necessary to recognize the fact that, due to reproductive methods of work, instrumentalists have the ability to accelerate the acquisition of information and the development of performance techniques. Thus, for the best results it is expedient to combine reproductive methods with other kinds of work.

A partial-search method involves creating a problem situation by a teacher, formulating the problem, organizing and directing a student's independent work. This method contributes to the formation of an ability to acquire knowledge independently, to develop performing skills as well as develops musical thinking and independence of a student and cherishes his interest in scientific research.

A problem-search method involves creating a problematic situation by a teacher but a student has to formulate the problem and find a decision independently. This method helps instrumentalists master the methods of scientific knowledge and fosters the ability to do creative activities.

A creative method involves an independent decision made by a student while solving technological and artistic tasks and it is the highest degree of his independent work.

Educational trainings play an important role in the professional training of instrumentalists.

L. Vygotsky proposed and experimentally confirmed the culturally-historical concept of a personality development, according to which all the highest psychic functions arise and develop in the process of learning and cannot arise otherwise, since a human is not endowed with them by nature. Therefore, the idea, where learning is emerging ahead of the development and is focused on the development of a child as the main goal, appeared. Later, the ideas of L. Vygotsky were developed and substantiated in the works of O. Leontiev, P. Galperin, O. Zaporozhets,

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<sup>3</sup> Семешко А. А. Виконавська майстерність баяніста. Методичні основи : Навчальний посібник. – Тернопіль : Навчальна книга – Богдан, 2009. – 144 с. – с. 15.



D. Elkonin, V. Davydov, L. Zankov.

The development of an instrumentalist's personality is a complex process that accommodates many components, such as: the development of musical hearing, a sense of rhythm, a musical memory, an artistic and intellectual thinking, performing techniques that are not possible outside the educational process. In addition to this, the educational process must be organized in such a way as to ensure the achievement of the highest quality of development results.

In the piano pedagogy the principles of educational trainings for the first time were offered by G. Tsypin. In the preparation of performers, he identified four major musical and didactic principles, which in a complex are able to form a sufficiently strong foundation for developing education.

As the first principle, G. Tsypin highlighted the increase in the volume of educational materials, the enrichment of the repertoire through the study of a greater number of musical works of various genres and styles, that is, the quantitative index of mastered material.

The second principle, which is caused by the first, is an accelerated mastery of educational materials, aiming at the formation of the necessary skills and abilities in the shortest time, the abandonment of unnecessarily prolonged terms of work on musical works. The above principles coexist in an inseparable unity, provide a general musical development of performers, and broaden the professional horizons.

The content and methods of teaching in the performing class relate to the third principle, which involves: increasing the level of occupancy by musical performances, that is, the rejection of their "narrow-cut" interpretation; an intellectualization of classes through the increase of musical and historical theoretical materials which enrich the consciousness of instrumentalist-performers with the deployed systems of representations and concepts, associated with certain musical material of the performing repertoire.

The fourth principle requires an indispensable autonomy and a creative

initiative of an instrumentalist while working on musical materials as well as the rejection of passive, “mnemonic and reproductive” ways of activities, which are common in the educational process. The effective development of musical and intellectual qualities is possible only by means of energetic and independent mental activities of instrumentalists.<sup>4</sup>

The above-mentioned principles of teaching instrumentalists relate to the content of learning, defining the main types and forms of work as well as teaching methods and are relevant for specializations such as an instrumental performance and piano.

According to the logic of information transfer, the teaching methods of instrumentalists are divided into inductive and deductive.

An inductive method reveals the logic of the development of musical information from partial to general (a motive, a phrase, a sentence, a period, a musical form; a melody, a tonal plan, a texture, an accompaniment, a musical genre, a musical style, an epoch, etc.).

The deductive method reveals the logic of the development of musical information from general to partial (a musical genre, a name of work, a musical form, sonata allegro, an exposition, the main party, the main tone; the world musical classics, the baroque style, J. S. Bach, the clavier works, WTC, I volume, prelude and Fugue C-dur, etc.).

According to the degree of instrumentalists’ educational activities, teaching methods are divided into:

– activities under the direction of a teacher (instrumentalists study instructional material and musical works during individual practical classes; instrumentalists conduct scientific activities while having a consultation with a teacher: prepare reports for presentations at seminars and conferences; they also write abstracts,

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<sup>4</sup> Цыпин Г. М. Обучение игре на фортепиано : Учеб. пособие для студентов пед. ин-тов по спец. № 2119 «Музыка и пение». – М. : Просвещение, 1984. – 176 с. – с. 143-144.

articles and master's qualification papers);

– independent activities of students (they work with musical, educational and encyclopedic literature; they study instructional material and musical works; students also write annotations for musical works and prepare reports for presentations at seminars and conferences as well as write abstracts, articles and master's qualification papers).

Independent activities on studying musical literature involve the ability to read a musical text with all the marks and remarks of an author or a publisher; to determine the rational fingering (pianists, bayan-players, accordionists, domra-players, guitarists, bandura-players, violinists), and change the bellows (bayan-players, accordionists); to control the respiratory process (wind instruments performers).

Independent activities on studying educational, methodological and encyclopedic literature include the ability to analyze and synthesize the material and put necessary things into practice.

Independent activities on the study of instructional material and musical works include the knowledge of the stages of a specified activity and the ability to work at these stages and the knowledge of methods and ways for achieving a qualitative result in the given activity and the ability to solve rationally problems and difficulties that can arise in the process of mastering instructional material and musical works.

Writing annotations for musical works involves the ability to analyze musical fabric (a definition of the genre of the work, its musical form, the tonal plan, harmony, etc.).

The effectiveness of educational and cognitive activities in the process of preparing instrumentalists mostly depends on the level of stimulation and motivation of the activity. The methods of stimulating and motivating educational activities of instrumentalists include: discussions and disputes; scientific conferences; visiting concerts of leading instrumentalists and instrumental ensembles or orchestras.

As learning methods, disputes and discussions are based on an exchange of

views and beliefs between students and between students and teachers. These methods are aimed at forming the ability to think, to substantiate own ideas and considerations, to listen to the thoughts of others, and also to encourage learning as well as deepen the theoretical knowledge of instrumentalists and prepare for a research in the sphere of instrumental performances and musical pedagogy.

Student scientific conferences are based on a presentation of students' research work results. The main goal and tasks of scientific conferences for students of instrumental performance and piano specialization are:

- Interest stimulation of instrumentalists' scientific activities, theoretical research in the field of instrumental performances and musical pedagogy, a practical introduction of scientific research results during the pedagogical practice and concert-performing practice, as well as in professional activities;

- The development of the ability to experiment;

- An identification of those instrumentalists who are talented, gifted and capable of fruitful research work;

- Instrumentalists' skills improvement in organizing and conducting a pedagogical experiment in the field of instrumental performances and musical pedagogy;

- The formation of skills which help to represent results of research activities.

Visiting concerts of leading performer-instrumentalists and instrumental ensembles as well as symphonic, chamber and brass orchestras, orchestras of folk instruments plays an essential role in stimulating and motivating educational activities of instrumentalists.

The motivation of the educational process of instrumentalists includes three groups of motives:

- External motives (encouragement and disapproval of teachers, parents, friends, etc.). Public opinion in one way or another affects the motivation of the responsibility and duty of instrumentalists. However, everything depends on the level

of a student's self-esteem. If an instrumentalist has a lower self-esteem, the method of encouragement will add to him his own beliefs, and the method of disapproval will further reduce his self-esteem. If the instrumentalist has an overestimating self-esteem, then the method of encouragement can push him to a superficial work with a musical piece that is not permissible for an instrumentalist-soloist, and the method of disapproval may add to his hard work. However, external motives should be applied carefully;

- Competitive motives (success in a concert and competition performances or festivals of instrumental music). The preparation of instrumentalists for a concert performance of musical works takes a lot of time, efforts, endurance, concentration, psychological readiness, etc. If the given fruitful work is rewarded with success, the level of motivation is growing at a rapid pace;

- Internal motives (personal convictions and aspirations), which are the basis for a high-quality fruitful performance and provide the most stable interest in learning. Therefore, a successful use of innovative methods, means and technologies of teaching by the faculty of professional disciplines, the attraction of instrumentalists to experimental research in the field of instrumental performance will promote the activation and development of educational and cognitive interests.

In higher educational institutions, the methods of control and self-control of instrumentalists' educational activities productivity include:

- The methods of practical control: modular control (instructional material which include: the scale and chords performance (pianists, bayan-players, accordionists), arpeggios, etudes); credits and exams (concerto performance of polyphonic works (pianists, bayan-players, accordionists, guitarists, bandura-players); a performance of various plays of different styles (cantilenas, virtuoso plays, etc.); a performance of great form works (suites, sonatas, concerts) ;

- The methods of self-control: self-determination of defects; the ability to assess knowledge and skills levels independently; the ability to outline the priorities

of a personal development program in the educational process; self-examination.

## **2. Organizational forms of work in professional disciplines in the process of preparation of instrumentalists in higher educational institutions**

The form of study is the way in which a learning process is organized. All organizational forms of training have their own structure and principles, which are structured according to the structural components. Organizational forms of training instrumentalists in professional disciplines in higher educational institutions are classified according to:

- The number of students (individual (professional) and collective (an instrumental ensemble, a piano ensemble, a chamber ensemble, an orchestra));
- The place of study: within an educational institution (individual lessons, team work, a pedagogical practice, concert and performance practices) and outside an educational institution (concert and performing practices, attending concerts, a participation in competitions and festivals);
- The time of study (full-time, full-time but according to an individual plan, part-time);
- The duration of training sessions: classroom (individual classes, collective classes), extra-curricular (consultations, credits, examinations, conferences, scientific clubs).

The basic compulsory forms of training instrumentalists in higher educational institutions are individual practical classes, connected with the specialty and are for the development of musical thinking, the formation and improvement of performance skills, and they play a major role in the preparation of solo instrumentalist artists. One of the most important manifestations of a teacher-instrumentalist's pedagogical skills is the ability to prepare and conduct individual practical classes connected with the specialty. How to achieve a maximum benefit and maximum efficiency in a limited time during a practical session?

N. Korykhalova believes that there is no single recipe and it cannot be. The content of individual practical classes depends on many factors. Filling the class, its shape and flow are determined by the manner of a teacher. Methods of work and the means of didactic influence do not remain unchanged in a classroom with the same student-instrumentalist. The age of a student-instrumentalist, his personal qualities (either he is talented or poorly crafted, diligent or a lazy one) and the level of his training really matter.<sup>5</sup>

Of course, an organization of individual practical classes depends on many aspects, such as: a repertoire, the term of a study – at the beginning of a semester or before the session (or before a concert performance or competition), and with whom it is conducted – with a well-known student or a novice.

According to N. Korykhalova, a teacher should always be self-controlled. Fatigue, worry, feeling unwell – all this needs to be left behind a lecture-room. Like a good actor who, in all circumstances, plays his role brilliantly, a teacher must be able to realize his own role too. A teacher acts as a source of energy, charges a student, and it requires one's most energy costs. But according to O. Skavronsky, a famous Moscow pianist and a professor, the results of this “costly pedagogy” are very high.<sup>6</sup>

A planned lesson is adjusted on the move and then it acquires a certain time form where there are climaxes and recessions, where there are alternating moments of hard work and short rest, where the problem situations are created and successfully solved, and an enthusiasm of a teacher corresponds to a student's initiative and interest.<sup>7</sup> However, every individual practical session contains stable components, techniques which work well and are checked by time in practices of many generations of leading teacher-instrumentalists.

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<sup>5</sup> Н. П. Корыхалова. За вторым роялем. Работа над музыкальным произведением в фортепианном классе. – СПб. : Композитор • Санкт-Петербург, 2006. – 552 с., с нот. – с. 509.

<sup>6</sup> Н. П. Корыхалова. За вторым роялем. Работа над музыкальным произведением в фортепианном классе. – СПб. : Композитор • Санкт-Петербург, 2006. – 552 с., с нот. – с. 513.

<sup>7</sup> Н. П. Корыхалова. За вторым роялем. Работа над музыкальным произведением в фортепианном классе. – СПб. : Композитор • Санкт-Петербург, 2006. – 552 с., с нот. – с. 513.

With all the diversity of possible types and forms of individual practical classes higher educational institutions, they contain three mandatory components:

- 1) Verification of independent activities of a student-instrumentalist;
- 2) A joint work of a teacher and a student-instrumentalist on a musical repertoire;
- 3) A formulation of a new task for independent activities of a student-instrumentalist.

The best way to test independent activities of a student-instrumentalist is to listen to musical works in general, to give a student the opportunity to “speak” without stopping him and not distracting him with cursory notes. If the beginning of a performance was unsuccessful and a student stopped – it is necessary to cheer him up and suggest starting his performance again. According to N. Korykhalova, a performance of a play as a whole and aiming at continuity transform a performance into an artistic act; a young musician feels a sense of responsibility for his work and his artistic result; such qualities as endurance and the ability to concentrate and appeal to the listener all that was achieved as a home assignment as well as the ability to “live” the life of the work from the beginning to the end, are cultivated.<sup>8</sup>

Listening to musical works in general is very important for a teacher, since this process allows a teacher to assess the level of a student’s growth as an instrumentalist-performer: the ability to convey the architectonics of a music work, the ability to cope with technical difficulties, etc. Every instrumentalist-performer knows that the complex fragments of a musical work, taken individually, can be perfectly performed, however, in the context of a holistic performance cannot be performed perfectly. Listening to the music repertoire should not be formal, and be done only if a performer is ready to perform the musical work as a whole.

If a student-instrumentalist during the performance of a musical work makes a

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<sup>8</sup> Н. П. Коряхалова. За вторым роялем. Работа над музыкальным произведением в фортепианном классе. – СПб. : Композитор • Санкт-Петербург, 2006. – 552 с., с нот. – с. 514.



lot of mistakes, then a performance in such a “raw form” will contribute to the mistakes fixing, and this is unacceptable. In this case, a teacher, with help of control questions, finds out how exactly a student-instrumentalist performed his independent work on the study of a musical composition and checks practical tasks which were done by a student (especially difficult points in the work, a certain piece of a play at a slow pace, etc.).

When evaluating a student-instrumentalist's play, it's unacceptable to pay attention only to shortcomings and mistakes. It is important to note the advantages of his performance, indicating well-performed fragments and finding some approval words even if the performance was weak. To develop self-control of a student-instrumentalist, it is useful to give him the opportunity to self-assess his own performance.

After examining and evaluating a student-instrumentalist's independent work, a teacher “poses a diagnosis”, based on which he outlines a student's direction of work with a musical composition. This collaborative work of a teacher and a student-instrumentalist on a musical repertoire is the second component of the individual practical training that is given the most time.

A teacher identifies the most important moments that require attention and without which further study of a musical composition will slow down; a teacher outlines one's own remarks, grouping them around two or three pivotal problems. Such an approach will promote mastery of the elements of performing skills, the recognition of general patterns of a performance on a musical instrument, and the development of the ability to apply the knowledge gained in similar circumstances.

In this part of an individual practical lesson, a teacher uses different methods of work and methods of influence on a student-instrumentalist.

A very fruitful method is the demonstration (showing an instrument), during which a teacher shows in concrete examples the techniques of the performance, which enrich a performance arsenal of expressiveness. Such a demonstration is ahead of the

teacher or is accompanied by appropriate explanations. It is sometimes possible to use copying of the manner of the instrumentalist in an exaggerated, caressed form. However, it should be used with caution, taking into account psychological features of a student's character.

A demonstration is quite effective when one wants to compare different types of musical fiber interpretations, which make a student instrumentalist convinced that melodic turns can have different intonations, that the means of expressiveness work within a certain zone, that even a small change in the pace of a performance changes the nature of music, etc.

Apart from showing music in accordance with an instrument, a teacher has other means and ways of influence on an instrumentalist in the process of work with an artistic repertoire: “an expressive gesture, facial expressions, it is possible without any extra words to move the pace, lengthen the pause, predict the emphasis, make a more vivid crescendo, that is, to control a student's performance during the performance”.<sup>9</sup>

Another powerful means of influencing an instrumentalist is the word. The language of a teacher should be literate, concise, understandable, emotional and vivid. The best possible word is to express the essence of technical reception, and to convey the nature of the movement, and help in mastering the necessary muscle sensations.

The third mandatory component of individual practical classes is a formulation of a new task for independent activities of a student-instrumentalist. Ensuring an independent work of a student-instrumentalist is an important task of a teacher and it incorporates two components:

- 1) Clear formulation of tasks for independent activities;
- 2) Competent and understandable justification of methods which help to perform independent work.

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<sup>9</sup> Н. П. Корыхалова. За вторым роялем. Работа над музыкальным произведением в фортепианном классе. – СПб. : Композитор • Санкт-Петербург, 2006. – 552 с., с нот. – с. 523.

The tasks for independent activities of student-instrumentalists must be concrete, feasible, understandable and interesting. After all, the leading goal of professional disciplines is to teach the ability to work with the artistic repertoire.

Independent activities review, a joint work of a teacher and a student-instrumentalist on a musical repertoire and the formulation of a new task for independent activities of a student-instrumentalist are the main stable components of individual practical classes, but the structure (the sequence of components, their methodological and practical content and time) can vary in the widest possible range. The sequence of classes cannot be determined once and for all, because the course depends on many circumstances. For example, these circumstances may be: psychological and physical conditions of a student-instrumentalist and whether he had a chance to pre-play; the nature and extent of the training material as well as the deadline (the first lesson with a new repertoire or the last one – before a credit or an exam), etc.

You should also not forget about such forms of work as reading from a letter, transposition, selection of hearing, the development of accompaniment skills (for pianists, bayan-players, accordionists, guitarists, bandura-players). In the process of communicating with a student-instrumentalist, a teacher can variably influence the formation of his personality, the development of aesthetic tastes, the upbringing of his character, etc.

Individual practical classes in higher educational establishments help to expand and refine theoretical knowledge, and to develop the performing skills (musical thinking and performing techniques), professional skills and competencies, and scientific thinking. In the preparation process for individual practical classes, instrumentalists study musical, encyclopedic, educational, methodological and scientific literature and learn to put the obtained theoretical knowledge in practice.

An important compulsory component of the process of teaching instrumentalists in high school is collective exercises on an instrumental ensemble, a

piano ensemble, a chamber ensemble, an orchestral class, which are intended for the formation and improvement of skills of collective music playing and play the main role in the preparation of artists (an orchestra, an ensemble). Collective classes on the orchestral class are also fundamental for the preparation of conductors, directors (an orchestra, an ensemble), and collective classes on the chamber ensemble occupy a leading place in the preparation of pianist-concertmasters.

According to O. Rudnytska, the educational work with musical groups is a specific form of collective artistic education. “The education of an artistic collective is a task, the solution of which includes, in addition to purely creative and pedagogical problems, a number of psychological problems connected with the laws of communication and interpersonal relations, the formation of the professional uniformity of the group, the principles of cooperation and competition, authoritarian and democratic management styles, etc.”<sup>10</sup>

The participation of instrumentalists in an orchestra (an ensemble) has some difficulties: it is not easy to learn how to feel part of the whole. According to M. Rizol, an ensemble performance brings to the performers a number of valuable qualities: it disciplines in relation to the rhythm, gives a sense of a desired pace, promotes the development of melodic, polyphonic, harmonic and timbral hearing, fosters confidence, helps achieve stability in the performance. During the classes of the orchestra (ensemble), student-instrumentalists exchange knowledge and experience, help each other; weak students pull up to the level of stronger ones and an artistic taste of the participants of the orchestra (ensemble) more actively develops under the influence of each other.

An orchestra (an ensemble) is a collective form of creativity, so it can only exist if each participant learns to control oneself, to control one’s mood and emotions. In addition to this, a long-term communication within an artistic group helps everyone

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<sup>10</sup> Рудницька О. П. Педагогіка: загальна та мистецька : навч. посібник. – Тернопіль : Навчальна книга-Богдан, 2005. – 360 с. – с. 140.

in this group become better and more focused because the qualities like mutual understanding, mutual respect and responsibility, are cultivated.

The work of an artistic director of folk instruments orchestra primarily is in fostering in each student the need for collective work, teaching the rules of collectivism and discipline, and developing a sense of responsibility. Each student-instrumentalist has his own character, his habits, his range of interests and each student treats life and people in different ways, but a common goal and a common idea can unite them all, that is, the affairs of a collective and its interests should become personal interests of each member of an orchestra (an ensemble). Another important aspect of a successful work of a collective is each participant's ability to treat oneself and colleagues critically because the feeling of dissatisfaction with oneself fosters self-improvement, and even a good result soon may seem insignificant.

## **CONCLUSIONS**

Consequently, the educational activity of instrumentalists in the context of higher artistic and pedagogical education is a complex multicomponent process that is carried out for educational and professional programs "Musical art. Instrumental Performance", "Musical art. Piano" and allows for profound theoretical knowledge, perfection of performing skills, formation of the competencies necessary for future professional activity, awareness of the general provisions of the methodology of artistic and artistic and pedagogical activity, the execution of their own creative artistic projects, the solution of theoretical and practical issues in the creative arts field.

The methodology of teaching specialty disciplines in higher educational institutions is an important component of the mentioned educational professional programs of the educational degree of the Master and promotes the qualitative preparation of future instrumentalists for carrying out professional activity, life-long self-education, research in the field of musical art. This is necessary to master the

principles and methods of teaching instrumentalists in higher education establishments and to master forms of organization of educational work of teachers-instrumentalists as the employees of higher educational institutions.

Consideration of the problem of preparing future instrumentalists is currently relevant since the main types of their professional activities include: independent definition of repertoire, program, content and form of concert activity, concert performance and popularization of works of musical art, organization of recreation and leisure of citizens, carrying out of scientific researches in the field of culture, which enables preservation of cultural heritage, development of culture, creation of conditions for creative development of personality and aesthetic education of citizens and contributes to the creation of a united cultural space of Ukraine and the enrichment of the national culture of Ukrainians.

## **SUMMARY**

This article explores the problem of training specialists of high school, systematized scientific and methodical material for filling teaching methods course of professional disciplines in the university education professional program “Musical art. Instrumental Performance” and “Musical Art. Piano” for the educational degree of the Master. The main aspects of preparation of instrumentalists for future professional activity are highlighted. The principles of teaching instrumentalists in the conditions of higher artistic and pedagogical education are determined. Methods are described and substantiated: arrangement and conducting of educational activity, stimulation, and motivation of educational activity, stimulation of responsibility and responsibility, control and self-control of productivity of educational activity of instrumentalists in higher education institutions. The organizational forms of work on professional disciplines in the process of preparation of instrumentalists in the conditions of higher artistic and pedagogical education are defined and characterized,

the essence of individual practical classes on the specialty and collective lessons from the ensemble and orchestral class is revealed.

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