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FORMATION OF THE SCENICALLY-SHAPED CULTURE OF FUTURE TEACHERS OF MUSICAL ART: METHODOLOGICAL BENCHMARKS

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Abstract. *It is proved in the article that at the current stage of development of artistic and pedagogical education its traditional principles of development that are oriented at acquiring of knowledge, formation of experiences and skills, range of competences are established. It is defined that the new requirements are imposed on a teacher in the context of innovational approaches as follows: the modern society needs professionals who can perform professional functions and will be ready from the beginning of professional activity to manifest professionalism, competences in formation of the generation with a high level of aesthetic culture, values and ethical orientations.*

Methodological aspects of formation of scenically-shaped culture of future teachers of the musical art are highlighted. The concepts of methodological approaches in the context of problem formation of scenically-shaped culture of future teachers of the musical art are disclosed. It is defined that among the leading methodological approaches that determine the essence of scenically-shaped culture of a teacher of the musical art are cultural, axiological, competence-based and hermeneutic ones that enables definition of the corresponding professionally- meaningful quality, professional competence that allow a specialist to master the content of a musical composition as a particular cultural phenomenon, to consider it as synthesis of spiritual, emotional and aesthetic experience of humankind on the basis of interpretation of its artistic and sense dimension to build its scenic image and to relay it to the pedagogical, performing and vocal activities. This quality manifests itself in orientation on artistic image interpretation through a scenic image on the basis of universal and national culture experience, personal life and professional experience, value orientation in command of interpretative skills, vocal and acting techniques, pedagogical talent in decoding of shaped system of a musical composition through the mediation of a stage image, manifold quality, structural components of which are motivational and empathetic, cognitive and educational together with creative and active.

Keywords: *future teachers of the musical art; methodological foundations; scenically-shaped culture; cultural approach; axiological approach; hermeneutical approach; competency-based approach; image.*

Problem definition. *Traditional foundation of the development of artistic pedagogical education that are oriented at acquiring of knowledge, formation of experiences and skills, range of competences are approved at the current stage*

of its development. New requirements are imposed on a teacher in the context of innovational approaches at the same time: the modern society needs professionals who can perform professional functions and will be ready from the beginning of professional activity to manifest professionalism, competences in formation of the generation with a high level of aesthetic culture, values and ethical orientations. With this purpose a teacher of art, first of all a teacher of the musical art should possess the spectrum of necessary qualities, among which of great importance is scenically-shaped culture.

Profession of a teacher of music is complicated and multidimensional that demands availability of range of personal qualities that are necessary for a pedagogue, a musician, a performer as well as for a vocalist. After all a teacher of the music is a creative, emotional and artistic person that should possess professional and pedagogical thinking, self-identity, general cultural and professional knowledge, skills, experiences, competences, to show personal and professional position.

Scenically-shaped culture is one of the sufficient professional competences that should possess a future teacher of the musical art. It allows a specialist to master the essence of a musical composition as a special phenomenon of culture, to consider it as a synthesis of spiritual, emotional, aesthetic experience of humanity, based on the interpretation of its artistically-semantic dimension to build stage image and to relay it into the pedagogical, performing and vocal activities.

Analysis of research and publications. Work on the particular theme of the article has led to the need of exploration and analysis of the scientific literature that has constituted theoretical background of the research. There is a spectrum of investigations in the pedagogical discourse of Ukrainian and foreign science that allows to analyze holistically the essence of the concept “scenically-shaped culture of a future teacher of the musical art”, to determine methodological frameworks and peculiarities of formation of the definite quality in the process of vocal training.

Among the studies we will distinguish the works of scientists, pedagogues in which: the essence of culture has been disclosed as of the historically entrenched phenomenon of humanity: Y. Boryev [2], M. Kagan [3] and others; theoretical and methodological foundations of the artistic education have been substantiated (O. Oleksiuk [7; 8; 9], O. Rudnytska [12; 13], O. Rostovskyi [11] and others); the essence of formation of professional competence of a teacher has been determined, in particular of a teacher of the musical art (A. Kozyr [5], L. Kozyryeva [4], A. Plishka [10], Ya. Semehen [10], V. Fedoryshyn [5] etc); peculiarities of professional training of a future teacher of the musical disciplines have been analyzed (N. Ovcharenko [6], Yu. Setdykova [14] etc); the specificity of formation of various types of professional culture of a future teacher of the music has been investigated (O. Bondarevska [1] and others).

The purpose of the article lies in justification of methodological aspects of formation of scenically-shaped culture of future teachers of the musical art in the process of vocal training, the disclosure of important provisions of methodological approaches from the position of the formation of scenically-shaped culture of a teacher of music.

Statement of basic materials. The analysis of the works of scholars gave the opportunity to distinguish leading methodological approaches that show methodological guidelines of formation of scenically-shaped culture of future teachers of the musical art.

First of all, it is necessary to find out main provisions of the cultural approach in the context of the problem of scenically-shaped culture formation of a future teacher of the musical art. Multidimensional nature of art enables a human to experience all the diversity of social practice types in the process of artistic presentation of the world. The reason of emergence of various types of art (literature, theatre, fine arts, music, choreography etc.) is hidden here, artistic culture of the society manifests in the harmonious system of artistic values of different art forms [3, p. 264]. Art as a cultural phenomenon is a social phenomenon. The socialness of art and its cultural meaning is not only a reflection of the social aspects of reality, but also the nature of social mechanisms of its existence in society, the character of its functioning in art.

Accordingly, a teacher of the musical art as a vocalist, an interpreter and a retranslator of the cultural values should possess stable worldview attitudes related to cultural experience of humanity and nation. After all, according to O. Oleksiuk “it is rightly to consider the essence of this mechanism based on contextual relations “music – culture” on the basis of understanding of worldview attitudes as an important psychological level of realization of regulatory functions of the image of the world” [9, p. 67]. The worldview attitudes of a teacher of the music should be realized in the personal, value-based, musical judgment that makes provision for holistic comprehension of a musical composition, its interpretation and presentation to the audience of students, because musical judgment manifests itself “in an expression of a composer, interpretative transformation of a musical composition, feedbacks of listeners or musically-pedagogical model of the musical composition, is closely related to the artistic attitude to the word of personality [9, p. 68].

The process of transfer of cultural experience and its decoding through the perception of various art forms composes integrity of the single process of collective thinking. First of all, a performer, a vocalist, a teacher of the musical art through the mediation of the musical art, through the prism of the vocal language, performance, pedagogical excellence, various types of professional culture, uses pedagogical resources of music that above all are accumulated in the artistic images, artistic language, imagery of an artistic work. As a result, the musical art obtains conceptual expression and Yu. Setdykova thinks that it is

related to the fact that artistic language possesses possibilities of suggestive activity and a piece of music acquires real and not potential artistic and aesthetic value accordingly [14, p. 11]. Therefore, a personality enters into the culture, in particular, by the help of the musical art.

The informative and semiotic concept of the culture that was explained by O. Rudnytska is becoming essential in this context. "Each phenomenon of the culture is a bearer of a particular meaning that is saved and transmitted in the shape of signs that create a sort of a "material shall" of the sense in accordance with the outlined conception... Understanding of the culture implies the ability to perceive the exterior side of a subject not only sensually, but also to "decrypt" its inner essence, socially significant information that is expressed with the relevant signs" [13, p. 8].

Sign expression of the culture, its meaningfulness that manifests through the art becomes for a personality, in particular for a teacher-musician, the source of life and professional experience, a mean of cultural norms implementation, values at the level of universal and national culture. O. Rudnytska proves that every ethnosocial community is characterized with a single semiotic field which is a system of well-known for all its representatives of sign vehicles, in particular, means of artistic symbolism that guarantees mutual understanding and interaction between members of the society [13, p. 11]. National achievements of the art accumulate images of artistic picture of the ethnicity that are expressed in artistic, in particular, musical compositions in process of creation and interpretation of which a teacher of the musical art should implement pedagogical skills, performing and stage culture.

The professional activity of a teacher of the musical art should be based on the principle of cultural relevance accordingly that in O. Oleksiuk view "provides focus on establishment of spiritual interconnection between oneself and the nation, experience of the feeling of belonging to the national traditions by ensuring the preservation, transmission and reproduction the same as development of culture by means of education [7, p. 28]. Formation of a future teacher of the musical art with the high level of scenically-shaped culture occurs through realization of the cultural relevance, through the prism of cultural norms of life, culture of human values in the process of decoding of artistic imagery, its translation into a stage image.

Definition of the essence of the *axiological approach* in the context of the problem formation of the scenically-shaped culture of a future teacher of the musical art deserves a specific attention accordingly. The art promotes formation of system of values, aesthetic tastes, determines development of skills and forms needs of a personality concerning beauty in life. Aesthetic functions of art creates possibilities for acquisition of aesthetic knowledge, artistic skills, capacity to creativity and perception of the art. Involvement of a personality into the art environment determines self-knowledge of the personality,

awareness of self-esteem. Since a human focuses on universal human values, understanding their priority that is one of the forms of awareness of accomplishments of the culture of humankind. According to Y. Boryev exactly the art ensures socialization of individuals by forming their social and creative activity [2, p. 479].

A future teacher of the musical art forms values of a culture, human life, upbringing, education and professional activity in the process of axiologically-oriented professional training. Scientists focus their attention on the following values of a teacher: humanistic and pedagogical position, personal responsibility for students, understanding of the meaning of the pedagogical specialization. Value attitude to musical works as a phenomenon of culture should be value of the professional activity of a future teacher of the musical art at the same time. Experience of generations, informed position in the direction of the attitude of a person to the professional activity as a development factor of the musical culture in general and the professional culture in particular have been accumulated in these musical works. These qualities allow a teacher to be developed as a successful personality, to meet the requirements in creative self-realization, to perfect oneself in the profession. Therefore, a personal professional attitude on realization of musical and pedagogical values particularly is formed in the process of professional activity and among them according to O. Oleksiuk [8], O. Bondarevska [1, p. 37] are world of music as a carrier of musical truths and musical values, personality of a student as the supreme value the same as personal meanings, individual abilities, life experience etc.

Most of scientists- pedagogues agree that exteriorization of personal values that is a significant factor in the professional activity of a specialist occurs in the process of interpretation of a musical composition by a teacher of the musical art. Accordingly, ideas of the *hermeneutic approach* are actualized and they promote creative self-realization, development of emotions, will, feelings, intuition, inspiration, empathy etc. O. Oleksiuk believes that “interpretation of a piece of music from the hermeneutic positions is not only an intellectual process, but also strenuous spiritual and cognitive activity of a personality that is based on universal human values and is aimed at both inward and outward”, because “interpretation of the piece of music appears as continuous understanding and the very understanding, permanent improvement and self-improvement” [9, pp. 16-17].

The hermeneutic approach is appropriate in decoding of artistic images by the help of scenic ones in the process of identification of the scenically-shaped culture by teachers of music in the professional activity as they serve as meaningfulness of musical compositions. This, in its turn, allows relaying creatively artistic, universal, national values of culture and art in the educational process. Thus, N. Ovcharenko thinks that “future teachers of the musical art

should learn basics of semiotic and hermeneutic analysis of musical compositions on the way to the highest manifestation of understanding of meanings of art” [6, p. 400].

A teacher of the musical art should realize objectivity of a musical text, going through the all stages of musical compositions perception, to identify the best means of its practical expression in the performing and vocal aspects that facilitates reproduction and retransmission of its semantic potential. Since the essence by definition of N. Ovcharenko is encoded substance in artistic (vocal) works that has worldview influence on formation of personalities of teachers and on increasing of their level of readiness to implement vocal and pedagogical activity [6, p. 34].

Accordingly, it is important for a future teacher of the musical art to develop interpretative skills and ability to perform interpretative analysis of musical compositions. O. Rudnytska believes that this provides “the ability of a subject to analyze the musical language, to compare a composition with different phenomena of artistic culture, to apply data on the social and historical background of development of art and to use the other forms of knowledge of the idea of an author” [12, p. 33]. The statement of O. Rostovskyi is consonant with the given context, and he has noted that expressed meanings that are enshrined in the intonational form of music, their perception is based on the semiotic basis of culture... Deep values... are excited resonantly by the artistic world of the composition, arise when the closer content of music interacts with historical context [11, p. 25]. That is why a teacher should master the musical language and collection of artistic values, apply a set of professional qualities which determine the choice of expressive means, vocal technique, means of dramaturgical action that actually show the level of his scenically-shaped culture in the process of interpretation of a musical composition.

An important aspect of the problem of formation of the scenically-shaped culture of a future teacher of the musical art is an outline of the main provisions of the competency-based approach. According to L. Kozyryeva the professional competence of a teacher of the music is characteristic of the teacher in which leading quality is practical readiness to professional, musical and pedagogical activities on the basis of integration of pedagogical and professional skills, learning of knowledge, formed abilities and experiences [4, p. 9].

Substantiating theoretical and methodological backgrounds of development of professionalism of a teacher of the artistic disciplines, A. Kozyr and V. Fedoryshyn determine that competence generates skills, actions and includes the following aspects: the ability to plan a learning process, the ability to find innovative solutions (reactivity) and to acquire independently new knowledge and skills, to strive to achieve mastery in professional activity [5, p. 24]. A. Plishka and Ya. Semehen think that professional competences of a teacher of the music are classified into two groups: special (professional: general

pedagogical, conductorial, instrumental, vocal, musicological, lecturing, investigative) and general (social, personal, individual) competences [10, p. 149]. Accordingly, based on the analysis of works of the scientists it is possible to draw conclusion that scenically-shaped culture of a future teacher of the musical art should be considered as a form of professional competences in dimensions of competence approach that has a multidimensional structure that is formed by professional and personal qualities. Accordingly, it is possible to conclude, based on the analysis of works of the scientists that in dimensions of competency-based approach scenically-shaped culture of a future teacher of the musical art should be considered as a kind of professional competences that have multi-component structure which is formed by professional and personal qualities.

Conclusion. Thus, outline of the main provisions of methodological approaches (hermeneutic, culturological, axiological, competency-based) to problem of formation of scenically-shaped culture of a teacher of the music allows considering an indicated quality as integrative that manifests itself in the focus on the interpretation of artistic images through a scenic image based on the experience of universal and national culture, own life and professional experience, value orientations, in possession of interpretive skills, vocal and acting techniques, pedagogical talent in decoding of a figurative system of musical composition through the mediation of a stage image, multidimensional quality, with such structural components as motivational and emphatic, cognitive and learning, creative and action related.

Substantiating of structural components of the scenically-shaped culture is the prospect of further scientific researches that enable development of the methodology of its phased formation by a future specialist.

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