

**DOI: 10.7596/taksad.v8i4.2285**

**Citation:** Ovcharenko, N., Matveieva, O., Chebotarenko, O., & Koehn, N. (2019). Methodological Readiness of Musical Art Master's Degree Students: A Theoretical Research. *Journal of History Culture and Art Research*, 8(4), 166-176. doi:<http://dx.doi.org/10.7596/taksad.v8i4.2285>

## **Methodological Readiness of Musical Art Master's Degree Students: A Theoretical Research**

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### **Abstract**

Modern trends of social development, processes of science modernization along with information and technologies integrations in education, make the search of ways to improve the scientific training of musical art masters timely relevant, which involves a thorough mastery of the scientific basics of musical art and more to the point – methods of their knowledge in the institution of higher music-pedagogical education. The scientific training of master's degree students of musical art includes methodological training, which is based not only on knowledge of the theory and methodology of musical art but also on scientific methods of their study. Master's degree students should know the scientific innovations of music performance and music pedagogics, to analyze, synthesize, generalize, systematize, structure, classify, conduct experimental research, interpret, evaluate, use them in their work with students, etc. The methodological readiness of master's degree students of musical art should be regarded from the standpoint of personally-oriented, activity and competence approaches, i.e., it is a professional-personal entity based on the motivation to such a kind of activity, a complex of methodological knowledge, skills, and psychological capacities to be applied into practice. In order to carry out the process effectively, we have defined the structure of methodological readiness of master's degree students of musical art which includes: motivation-and-need, informational-cognitive, science-and-activity, reflexive-evaluative and self-improving components; certain criteria, factors and levels of methodological readiness formation of musical art masters have been considered. For the sake of master's degree students' methodological training improvement, there were developed and theoretically substantiated the content, forms and methods of such training in the process of instrumental and vocal training during the Master's degree course.

**Keywords:** Master's degree students of musical art, methodological readiness, methodological competence, methodological culture, music art teachers.

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## **Introduction**

In today's conditions of globalization and the expansion of the educational space worldwide, society demands for reforming the artistic education. Contemporary higher artistic education is increasingly involved in the process of implementing the conceptions of lifelong learning (Oleksiuk, Rebrova, & Mikulinska, 2019). The innovative changes concern the methodological readiness formation of the music art teacher for their information-analytical, creative-search, research, and experimental activities. Therefore, the problem of substantiation and introduction into practice of higher educational institutions of such the content, forms, and methods of methodological readiness formation master's degree students of musical art that will ensure the efficiency of students' mastering of a wide spectrum of scientific work in the field of musical pedagogy: from the search and processing of the necessary information up to the writing of the Master's theses, as well as preparation for the next qualification level - doctor of philosophy degree, Ph.D. (Musical art).

## **Literature Review**

Since the 2000s, in the pedagogical theory, there is a considerable interest of scholars in terms of their research to the essence of the methodological readiness of the music art teacher, which is associated with their methodological competence and methodological culture. Thus, the methodological competence of a teacher is determined by the scientists as: formation of readiness and ability to carry out research (Nikonova, 2010); general training and the ability of a person to perform tasks and duties in relation to the acquisition of a significant level of education (Smirnova, 2008); the formation of a system of methodological knowledge, theoretical and practical skills in the process of their training, which determine the students' ability to conduct research and perform practical pedagogical activities (Wegner, 2007). In contemporary scientific works on art education, the methodological training of a music art teacher, based on the mastery of the methodology of music and pedagogical education, is also being studied today in the context of a competent approach (Oleksiuk, 2014).

The solution to the problem of teacher's methodological readiness formation cannot be realized without solving the question on the formation of their methodological culture, which researchers consider as: a complex multileveled structure including special-subject, general scientific and philosophical knowledge, special skills and abilities, which consist in the ability to define, create universal strategic forms of activity (Kabanov, 1997); the culture of thinking that is specific to the sphere of education based on methodological knowledge, skills, ability to reflect, scientific substantiation, critical reflection and creative application of certain concepts, forms and methods of knowledge, management and designing of pedagogical theory and practice (Lavrentieva, 2016); a holistic formation that helps transform the methodological experience into the achievement of a future specialist, the development factor of their personality, creative thinking, the formation of a scientific outlook and value-and-estimation position (Wegner, 2007). In the scientific works of the scholars of artistic education sphere, the methodological culture of the teacher-musician is the integrative quality of the individual, which includes an interest in the methodology of musical

education pedagogy, the understanding of its value; mastering of professional-oriented methodological knowledge; mastering of means, methods of conducting research scientific and pedagogical activity (Abdullin, 2006); the ability to think systematically, independently compare and contrast different points of view, to identify their own position, scientifically substantiate and professionally defend it in the field of pedagogy of musical education (Rastrigina, 2016).

Analytical review of scientific works on the problem of forming the methodological readiness of master's degree students of musical art teachers for their professional activity has revealed the scientific relevance of the issue and the need for its holistic research. The purpose of the article is substantiation of theoretical aspects of methodological readiness of master's degree students of musical art for professional activity.

### **Discussion**

Methodological training of the music art teacher occupies a prominent place among the priorities of modern professional training since it provides new opportunities for future specialists not only to navigate the information and scientific space but also apply innovative experience of art studies, music pedagogy, and other sciences, related to the specified sphere into practice. Therefore, it is a matter of high importance to realize the essence of the concept of "methodology", because there can be observed a certain pluralism in the interpretation of this notion in the scientific thought. In our study, we adhere to a philosophical understanding of a methodology that is a doctrine of scientific methods of cognition or a set of methods used in any human activity (Alekseiev, 2008). The methodological training of the teacher reflects the methodological and theoretical foundations of the professional training (Kushnir, 2012) and, on the other hand, is the preparation of students for further research activities through mastering scientific research methods (Kurbonova, 2011).

In the scientific works of certain researchers it is outlined that as a result of methodological preparation of a teacher, their methodological readiness is formed, which presents a system of ideas about the strategy, purpose, content, function, tendencies of modern education, as well as a set of skills of management of these education components (Troitskaya & Fokshek, 2015). Exploring the methodological readiness of the music teacher, E. Abdullin (1991) believes that its main purpose is the formation of their methodological culture.

At the same time, the features of the methodological readiness formation of a modern master's degree student of musical art are not sufficiently highlighted in the scientific works in the field of arts education. In our opinion, the methodological readiness of the master's degree students of musical art should be regarded from the standpoint of personally oriented, activity and competence approaches, i.e., it is a professional-personal entity based on the motivation to such a kind of activity, a complex of methodological knowledge, skills, and psychological capacities to apply them.

The methodological readiness of master's degree students of musical art is understood by us as a result of their purposeful professional methodological preparation, which is determined by the level of students' mastery according to the system of methodological competences.

In the process of studying the methodological functions of the music art teacher, which should not only focus on scientific innovations in musical pedagogy and contemporary musical art but also being able analyze, synthesize, generalize, systematize, structure, classify, conduct experimental research, interpret, evaluate, use them in work with students, etc. We have defined the structure of methodological readiness of master's degree students of musical art, which includes: motivation-and-need, informational-cognitive, science-and-activity, reflexive-evaluative and self-improving components. All the components of the methodological readiness structure are based on the amount of knowledge, skills, abilities that form the system corresponding to the components of the methodological readiness of competencies: motivational, information-cognitive, research, evaluating and self-improving.

Thus, we could determine the levels of methodological readiness formation of master's degree students of musical art through the criteria and factors that we identified, namely: *motivational*, which makes it possible to identify the personal goal in methodological training; level of interest, demand for professional methodological activity; value estimating attitude of master's degree students of musical art to the necessity of forming their own methodological readiness; *cognitive*, which makes it possible to find out the level of development of personal cognitive abilities of master's degree students of musical art in the specialty field and musical pedagogy; to determine the extent of practical knowledge and skills to be oriented in the scientific artistic sphere, to find information in accordance with professional goals; to discover the value relation to the cognitive process as necessary in the methodological training of the master's degree students of musical art; *scientific research*, which provides an opportunity to determine the degree of formation of personal research abilities of master's degree students of musical art; to find out the existence of systematized search-analytical, comparative, generalizable, experimental-operational interpretive, and other professional knowledge and skills in the field of musical art and musical pedagogy; to discover the value attitude towards the research activity of the music art teacher; *an estimation* that enables to determine the personal ability of master's degree students of musical art to evaluate scientific experience in the field of musical art and musical pedagogy; to determine the extent of the formation of scientific professional knowledge and skills to diagnose the level of formation of the phenomenon under study, to assess the effectiveness of the educational process in artistic and pedagogical education and the results of scientific and pedagogical research, to identify the value relation to the evaluation activities in the process of scientific research; *self-improvement*, which makes it possible to find out the level of personal ability to master scientific development in the field of musical art and musical pedagogy; determine the degree of formation of professional knowledge and skills in research and development in artistic and pedagogical education; to discover the valuable attitude of master's degree students of musical art to self-development and self-improvement in the methodology of musical art pedagogy.

The determined criteria and their factors allow one to reveal the level of formation in the competence system of the methodological readiness of master's degree students of musical art, as: low, medium, and high. Thus, the initial level of methodological readiness of future music art teachers is characterized by the absence of the formation in the system of competencies of methodological readiness; reproductive - insufficient degree of formation of all or some competencies of methodological readiness of master's degree students of musical art; scientific-creative - formation of all competencies of methodological readiness of master's degree students of musical art and creative approach in their application.

So, to improve the effectiveness of the methodological readiness formation of master's degree students of musical art, we have developed the content, forms and methods for the formation of the mentioned above phenomenon, which envisaged the improvement of the content, forms, and methods of methodological training of master's degree students of musical art in the process of doing the Master's degree course for two academic years:

- during the first year of study at the Master's course, certain content modules are included in the curriculum of certain major disciplines, and students are to perform various types of methodological activities in specialized disciplines;
- in the second year of study, the content of the practice in the institution of higher education and general secondary education has been supplemented with innovative requirements, which involve the use of the master's scientific methods of cognition while preparing for lectures and individual practical exercises with musical instrument, the vocal class and the methods of teaching them; preparation for the lessons of musical art in a secondary school, as well as - writing scientific and methodological works: reports, essays, abstracts, reviews, articles, qualification study projects, etc.

The formation of methodologically oriented content of the defined disciplines is based on the following principles: scientific, systematic, interdisciplinary, polyphony, innovative, professional orientation. The principle of scientific approach lies in the fact that the content of methodological training should involve the knowledge of universal methods of cognition, such as: deduction and induction, determination, abstraction and concretization, dialectical negation, logical and historical, analysis and synthesis, etc.; general scientific methods - abstraction, classification, systematization, generalization, analogy, modeling, formalization, humanitarian dialogue, etc., as well as specific scientific methods of vocal science and science in the field of instrumental performance and pedagogy. The principle of systemic approach involves the formation of the content of the methodological training of master's degree students of musical art on a regular basis. The principle of interdisciplinary is a requirement to take into account the scientific experience of different disciplines in the content of the methodological training of master's degree students of musical art. The principle of the poly-artistic approach consists of the analysis, synthesis, systematization, classification, typology, comparative generalization of the characteristic features of different types of arts. The principle of innovation involves the use of new scientific information, methods, and

means of research. The principle of a professional orientation is based on the requirement for the content of the methodological training of master's degree students of musical art and the need to direct their consciousness to understand the practical use of methodological knowledge and skills in the professional activities of the music art teacher.

Hence, in comprising the content of the mentioned modules, we were guided by the fact that one of the main tasks of modern musical pedagogy is the need to master methodological knowledge, skills, ability to independently study the musical composition (in addition to the correct reading of the musical text, going deep enough to plunge into the composer poetics, ability to reproduce genre-style and stylistic features, symbolism and semantics of a work - to create own interpretation) for the future music art teachers. Given the rather limited time allocated for mastering the methodology of teaching instrumental-performing disciplines and performing skills in individual lessons with a musical instrument, there was a need to create conditions for more productive independent work of the student, based on their ability to conduct information search; its selection, analysis and synthesis, systematization and classification, generalization; the ability to find technological means for their application.

It should be underlined that the group work in classes on the methodology of teaching instrumental-performing disciplines and the individual one in the musical instrument does not only comprise practical but also theoretical and methodological orientation. On the one hand, the teacher creates a creative atmosphere at the lesson (verbal explanations, own performance of playing a musical instrument, the use of modern computer technologies, recordings of outstanding performers, etc.); on the other - inspires an independent scientific-theoretical and practical work of the student.

Apart from that, sheet music or score reading, which is complex symbolic writing, requires significant research work for true understanding and creation of the interpretation of the piece of work. Some masters already have a performance experience; some ideas about the work of the composer, whose work is being performed and they are able to reflect and accumulate skills on the basis of the acquired knowledge, but more often - most of them become acquainted with the composition of the composer, with a style that needs to replenish knowledge for the first time (for example, works of ancient composers, or modern, in which the text has a significant number of specific performing features).

Evidently, the support for masters in such a scientific and creative study serves the analysis of performing interpretations in which they learn to critically interpret, understand their positive and negative sides, as well as the possibility of using them or not as a model. Therefore, the teacher should direct the efforts of Master's degree students to search for the necessary information, carrying out its analysis, generalization or systematization.

There is no need to say that a significant amount of literature in the field of cultural studies, musical psychology and pedagogy, art studies, which is provided to future music art teachers, helps to solve the actual issues of their research. Master's degree students have to analyze the sources of

instrumental performances and pedagogy, generalize their main points and classify them. As an example, we give a classification of literature, which is divided into a thematic directory (themes of the module):

- monographic research (the most popular and accessible literature) devoted to the life and work of the composer provides general information on the peculiarities of the historical period, culture, atmosphere surrounding the composer, life and creative artistic path;
- works devoted to the study of genre and stylistic peculiarities of specific musical pieces help to create a basis for their own interpretation - an understanding of the text of the work, the features of work on performing stylistics (phrasing, articulation, intonation, etc.), in its artistic way;
- research relating specifically to performance problems - intonation, articulation, pedaling in the context of musical or composite style;
- works that reveal more complex performance problems - intonations and artistic time that already require a student's knowledge and practical experience;
- works that reveal the work of the musician-performer over the sound and tune symbols;
- methodical literature, which reveals the foundations of piano performance, which has been developing for more than three centuries (from the first treatises devoted to clavier art).

The same was the filling of the content module of the vocal class:

- fundamental works, which reveal the general foundations of history, the theory of vocal art and vocal pedagogy, in particular: the history and stages of the formation of the Ukrainian vocal-performing and vocal-pedagogical school, higher nervous activity and anatomy and physiology of the process of singing, acoustics and sound formation in the production process voice, technical development of voice, vocal and performing arts, theoretical and practical aspects of vocal pedagogy, protection and hygiene of the singing voice;
- researches that highlight contemporary educational paradigms, concepts, methodological approaches for the training of future music art teachers to vocal and pedagogical activities;
- works, which reflect the modern ways of convergence of the theory of vocal performance and musicology;
- works, which consider the role and significance of vocal-pedagogical activity in the context of the professional training of the future music art teacher;
- researches devoted to the problem of the professional training of future music art teachers to separate components of vocal-pedagogical activity: theoretical-analytical, performing, pedagogical (in particular, methodical), interpretive;
- works aimed at forming vocal and pedagogical competence of future music art teachers;
- works aimed at forming vocal-pedagogical culture and vocal-pedagogical values and values orientations of future music art teachers;

- researches that address the issue of developing the professional and personal qualities of the future music art teacher in the process of vocal-pedagogical activity and its improvement throughout life.

For the master's degree students of musical art to master theoretical and technological basics of vocal performance and vocal pedagogics along with the development of their independent critical thinking, it is advisable to apply methods of using the ideas and principles of scientific approaches, comparing vocal art with other types of art, synthesis of music and word, concretization of the concepts of the problem under study. Such concepts, for example, can be presented as the following categories: musical culture, musical art, instrumental art, vocal art, sense, interpretation, artistic image, etc. Moreover, the scientific growth of students is crucially determined by: the analytical study of the formation of vocal art in the context of the historical approach presented in the work of A. Stakhevich, which identified three periods of formation of the European vocal tradition: early period up to 1723 (the appearance of the first vocal-methodical treatise by Pier Tosi), the period of the classical bel canto 17<sup>th</sup> century to the first third of the 19<sup>th</sup> and the period from the beginning of the 19<sup>th</sup> century to the present time (Stakhevich, 2012). Studying the Ukrainian vocal school, V. Antoniuk (2001) outlines the three stages of its development: pre-classical - from the old Russian singing art (to the 16<sup>th</sup> century), classical - the formation of a professional school of choral art and its formation in the conditions of the foundations laying of solo singing (17-19<sup>th</sup> centuries), post-classical - the experience of professional high school fundamentals of teaching solo singing and the modern climax of national schools of solo singing.

The methodological analysis and knowledge of voice-forming theories intensify the performing, pedagogical and scientific level of master's degree students of musical art. For example, the creation of voice-forming theories by scientists reflects the path of development of vocal science from empirical knowledge to scientific. In the middle of the 18<sup>th</sup> century, certain attempts were made to explain the voice formation technology from the position of myoelastic theory, as a process of convergence of the vocal cords under the influence of air suspender pressure. And at the end of the 19<sup>th</sup> century, theories of voice formation, which were not widely used in vocal practice, arose: aerodynamic, in accordance with which an assumption was made about the essence of voice formation as a result of the vortex movements of air in the ventricles of the larynx; myotatic, justifying the divergence and convergence of the vocal folds in the horizontal plane as a reflexive motion. In the mid-twentieth century, neurochronaxic theory, which focuses on the leading role of the central nervous system in vocalization and is based on the scientific method of measuring the excitability of nerve endings and muscle tissues, became widely popular. The study of the dependence of phonation on the state of the mucosa of the vocal apparatus, is presented in the mucocondral theory of voice formation, according to which the oscillatory movements of the vocal folds are considered as wavy glides of the mucous membrane covering them. Among the contemporary vocal studies, a special place is occupied by the resonance theory of singing, in which the methods of acoustics, psychophysiology, and computer technologies are used for the scientific study of the role of resonators. A critical analysis of the theory and practice of vocal activity shows



that modern research in the field of vocalization is based on myoelastic, neurochronaxic, mucocondral, resonance theories.

An example of a special method of learning the art of singing may be the method of “diagnosing vocal talent”, authored by V. Morozov (2008). Based on modern computer research, a new complex method has been developed, including both acoustic criteria (features of high singing formant, vibrato) and physiological, psychophysiological, purely psychological, on which the singer's ability to master the resonant technique of singing, his musical and artistic expression and the ability to transform in the process of creating images of a musical work are involved.

In the process of assimilation of scientific and methodological literature on instrumental and vocal performance and pedagogy, Master's degree students of musical art are to be able to learn to analyze the material, distinguish the most important one, generalize, adapt for practical activity, and reflect their research in the report, essay, theses, articles, qualification papers, etc.

Thus, in order to integrate the content, the following classroom forms are appropriate to use: lectures and practical classes on the methodology of teaching instrumental-performing disciplines, vocal teaching techniques; individual lessons on musical instrument and vocal class; as well as - non-academic - scientific-practical conference, meeting of the scientific circle, problem group, during which the actual problems of instrumental and vocal performing arts and pedagogy and ways of their solution were studied.

Admittedly, the following complex of methods is provided to introduce the content of methodological training: methodological analysis of research in the field of instrumental performances or instrumental pedagogy, analysis and synthesis to identify current musical-performing or musical-pedagogical issues, analysis of scientific literature on the research, synthesis for the determination of the scientific apparatus of the study, retrospective analysis and specification for the formation of scientific research thesaurus, the application of scientific and creative works such as: essay, project, theses, article, Master's theses, etc.

## **Results**

On the basis of the analysis of the scientists' opinion concerning the existence of the phenomenon of methodological competence and methodological culture of the teacher, the phenomenon of methodological readiness of master's degree students of musical art is considered. It is advisable to formulate this phenomenon on the basis of the scientifically directed content, effective forms, and teaching methods. According to the results of the research, it was substantiated that the content of instrumental and vocal training of master students should include educational material that reflects the different scientific directions of instrumental and vocal performance and pedagogics. Such material should include: fundamental works that reveal general basics of history; theory of instrumental and vocal art; scientific works of monographic direction; research of genre-stylistic features of specific musical compositions of research; works related to the specifically performance issues in the context of music or composer style; works that reveal performance issues – intonation and artistic time; writings that highlight the work of the musician-performer on the

sound and motive symbolics; methodological literature that reveals the basics of instrumental or vocal pedagogics.

The implementation of the scientifically directed content of methodological training should be used in class and out-of-class forms of music-pedagogical training. A thorough mastery by master's degree students of musical art by scientific methods of cognition, such as: analysis of scientific and methodological literature on instrumental and vocal performance and pedagogics; methodological analysis of researches on musical art, synthesis of art of music and word, concretization of concepts of the subject matter, systematization, classification, generalization, to distinguish the most important, to generalize, to adapt it for practical activity; to reflect his research in the report and scientific works – creates a reliable theoretical and methodological basis for further successful professional artistic and pedagogical activity.

### **Conclusions**

Considering all the above mentioned, we are to claim that the results of the research have determined the scientific relevance of the problem, namely, the formation of methodological readiness of master's degree students of musical art, which involves the increase of the efficiency of scientific activity of the musical art teacher and students' training, if necessary, to obtain the third qualification level - Ph.D. (Musical art). The methodological readiness of master's degree students of musical art in the research was considered from the point of view of person-centered, activity and competency-based approaches, such as: professional-personal formation based on motivation for such activity, a complex of methodological knowledge, skills and psychological ability to be applied. In the process of its formation, the methodological competence of the master of musical art and their psychological capacity for scientific activity has increased.

On the basis of theoretical analysis and generalization, the structure of methodological readiness of master's degree students of musical art was determined, which includes: motivation-and-need, informational-cognitive, science-and-activity, reflexive-evaluative and self-improving components; criteria, factors and levels of its formation; there was substantiated the content, forms and methods of instrumental, and vocal training that will contribute to the effective formation of methodological readiness of future teachers of musical art.

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