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INNOVATIVE TEACHING METHODS OF VIOLIN PLAYING IN UKRAINE

Odessa, Ukraine

Abstract. *The article deals with innovative methods of the violin playing in Ukraine. The special attention is given to the current state of the preschool and school education periods of violin playing by children, as to the methods and technologies developed in Ukraine at the end of the last century. The specific characters of the mentioned methods are described as well as their special aspects allowing to optimize the education process; to achieve the satisfactory results by teaching of young musicians for artistic and technical performance, meaningful violin playing, for skill acquisition in reading music, for development of own capacities for individual exercise and creative interpretation as unified whole.*

There are covered the main phases by the training by learners of performance skills and experience to image the art contents of musical works reasoning from their recognizing of art tasks. There are also introduced the principal stages by achievement of high-level self-dependence and creative activity. The conclusions about the level of efficiency of methods are confirming with findings by the diagnostic study.

Keywords: *violin school, development of Ukrainian violin school, level of efficiency of methods.*

In response of revival of pedagogical paradigm, humanization of education/bringing-up process, closer attention to spirituality and cultural level from wider public the problem of engaging to the world of art of every individual beginning with the childhood is exercising minds of scientists and practice experts.

In Ukraine the engaging of schoolchildren to music in particular to violin playing is quite popular: violin playing is taught in the most children's music schools, art schools; regularly the competitions for young violinists are arranged at the municipal, regional and national level; in cultural centers there are chamber and violin ensembles organized etc. [3]. On the other hand the

efficiency of classes with violinist beginners is largely depended on the extent how there are organized, of which teaching methods the teacher has got command, insofar the teacher manages to support the success in learning of his/her pupils, to form and to hold their interest in acquirement of performance skills. All this explains the actuality of recognition of different methods systems, determination of their similarity and differences, analysis of innovative ideas and stipulated ways for perfecting of modern musical teaching practice, including teaching of violin playing.

The special attention to the matter of violin playing training is given in the numerous works of experts such as in methodological materials of M. Berlyanchik, V. Grigoryev, B. Kotorovich, V. Stetsenko, S. Iadlovskaya, G. Shulpyakov, in teaching guides aimed to task-oriented organization of young musicians training (N. Plakhtsinska, L. Staryuk, O. Stanko, V. Iakubovska). At the same time the analysis of national teaching methods of violin playing in relation to their efficiency has not got due consideration.

This article aims to recognize particularities in traditional training of violin playing given in Ukraine, to describe characteristics of different methodological approaches especially to review the aspects of the methodological system having been developed in Ukraine in 70s and 80s, its implementation in today's education system as well as to determinate the manner in which two below tasks to be joined under its realization: training of violinists who intend to the future professional education and training of other pupils as educated amateur who are ready for own musical activity.

Firstly let us return to genesis of violin playing and development of teaching methods and practice for this musical instrument in Ukraine.

The bowed instruments as foregoers of violin were known in Kievan Rus already in the 9th and 10th centuries as witnessed by frescoes of St. Sophia Cathedral in Kiev depicting musicians, records in documents from the 11th century about an instrument "smyk", traditional "gudok" playing of skomorokhs-wandering actors and minstrels etc. By hypothesis of researches the prototype of modern violin has found the way into Ukraine due to wandering minstrels in the 15th and in the early 16th century. From this time forwards the violin playing has become to develop in our country as a folk musical performance. Let us note that this form of violin playing is common in west Ukrainian regions.

The professional violin playing has been established in Ukraine from the end of 18th / in the early 19th century in the centers of music art – in Lwow, Kiev, Odessa, due to contributing of certain artists as well to foundation of higher and secondary musical education institutions. For example the development of violin tradition in Lwow is associated with the activity of the famous music composer and virtuoso violinist Karol Lipiński, professional violin playing teacher E. Schedrovich-Gankevicheva and their followers: E. Perfezki, O. Moskvichev, Y. Krikha, afterwards in activities of the next

artists' generation – O. Krysa, L. Shutko etc. I. Volodski, O. Shevchik and their disciples – I. Kotek, A. Kolakovski, M. Sikarda, M. Erdenko, Y. Lyasuta, D. Pekarski, taught no less productively in Kiev, in the latter half of the 19th century as well as musicians from the next generations – V. Kosin, I. Andrievski, B. Kotorovich etc. [5].

In Odessa the history of professional musical education dates back to 1886 when the first free music classes for music amateurs were opened. In after years they were transformed into a music school, the successful activities of which allowed the foundation of Odessa Conservatory. The initial period of establishing of violin playing school at Odessa is closely related to work of P. Pustarnakov, G. Friman, E. Mlinarski, A. Fidelman, R. Stupka, J. Perman. A special place in the prerevolutionary Ukrainian violin pedagogy the P. S. Stolyarski School held: he implemented the violin playing teaching for young children. The pedagogical experience of prof. P. Stolyarski had splendid results, his students in particular D. Oistrakh has taken the spotlight in Europe for Odessa violin playing school. The famous violinists and music teachers of the day such as Viktor Pikaisen, Sergey Kravchenko. Zakhar Bron, Dora Schwarzberg, Elena Buchinska and many more belong to the representatives of Odessa violin school [4, 5]. From 30ies of the 20th century onwards the foundation of the wide network of children's music schools, which included violin classes for children from seven, has played an important part in establishing and developing of violin school. This is to remember that the public policy was point to support violin playing learning because the training on this musical instrument (as opposed to piano) cost minimal. The analysis of context and educational methods in children's music schools hold by scientists and practical experts gives grounds to state that the methodology used by teachers was to wide extent a copy of system of secondary and higher professional training age-adjusted to teaching by children having both advantageous and disadvantageous effects. The main learning content was composed of technical exercises and classical repertoire including some children's songs and pieces created for children; and employing teaching methods were marked by reproductive imitative trends; the difficulty level of playing musical material, technical excellence and emotionality of performance by playing of with teacher prepared pieces served as learning criterion similar to the professional education. The typical control forms of education quality were corresponded and namely – academic concerts and exams [2, 4]. In result of such education the most talented children were trained at an adequate quality level and have got a possibility to realize their skills in the future at secondary and higher music schools. At the same time the majority of children trained in that manner often tired of music learning and quitted their music lessons or hardly ever touched a music instrument on completing their musical education.

Today in respect of real interests of children and with the benefit of experience by music education for children in other countries the most music

schools have crossed over to arrange lessons focusing on an amateur level. From this perspective the key targets are to turn the pupil onto music lessons using across the children popular songs and pop music, to level down requirements for skills quality to be possessed by a young musician, to promote attention to collective forms of music playing when the everybody can find enjoyment in own performance regardless of humble input.

The shift in emphasis on amateur principles in musical education of children, on development of team feeling as a part of musical community has got certain favorable consequences: the positive attitude by pupils to music making increases; the children like to take part in collective music playing; they grow in their cultural social and personal contacts, interests and requirements. However the level of insight into musical art comes falls as well as quality of self-playing a musical instrument; the artistry level by playing of violin works goes essentially down. Use of experience in research and practice earned within development of experimental music education system advances the solution to this dilemma. This system was generated at the order of Ministry of Culture of Ukraine in 70th and 80th of the last century under the direction of department of scientific foundation of musical pedagogy of Kiev State Conservatory named after P. I. Tchaikovsky [1].

The main ideas of this experiment were implementation of system approach to organization of educational process in children's music schools intended to development of artistic thinking by pupils and task-oriented education of self-dependence and creative activity of young musicians based on coordination of education contest of full subjects' complex, process development in order to form skills in artistic and technical performance as well as habits of individual and creative interpretation as unified whole. By the experimental methodology development the interests and achievements of top researchers (L. Bochkaryov, A. Gotsdiner, B. Teplov, O. Kostyuk, V. Medushevski) have been respected as well as achievement in research and practice in field of common and musical instrumental education (L. Barenboim, K. Orff, D. Kabalevski, Z. Kodai), best practice of leading methodologist violinists (L. Auer, Y. Iankelevich, O. Iuryev, O. Shulpyakov, S. Miltonyan, M. Berlyanchik), obtained rewarding experience of Japanese violin school for children developed by S. Suzuki.

Let us consider what the key ideas involve and special aspects of above experimental methodology in music pupils' education especially violin playing. One of the main idea is that the center piece by choosing organizational forms, methods, musical contents for violin lessons (as well as for other instruments) is to be real comprehensive musical development of pupil's individuality, his education as an artistic trained amateur musician able to individual and musical creative activity. At that time the quality of formed musical skills has to be superior but the level of repertoire complexity and the rate of advance especially in the technical performance plays a subordinate role. Thus the methodology is based on the relatively traditional for the musical education matter but these

tasks shall be completed on the principles of innovative approach developed on recognizing of definitive stages in forming of artistic thinking by individual and on corresponding planning of the general educational process. Thus for entry level the major task shall be the recognizing of cause-effect relationship between expressivity means, technique of sound making, intoning and artistic results – timbre sound quality, logic nature and dynamism in disclosure of impressionable content of music work, emotional intensity of art results. The main task on the next stage is the expansion of art emotions field, pupil capacity for their detailization and finer expression, what need the acquisition of wider variety in instrumental skills, new means for performance emphasis (tempo, dynamics, strok etc.).

Further the main task is the competence to oppose in nature contrast musical characters, ability to pass from one kind of emotions to another, what requires the development of competences in flexible, variable increasing of skills acquired on previous stages, capability to emotional psychological and motoring performing switchover etc. This is very important that firstly these tasks get common value and are considered as principal for every educational subject – from instrument playing till solfeggio, choral singing, "prima vista" lessons etc. Thereby the pupil's orientation on designated education goal will increase significantly in this phase. Secondly, the motivation for acquisition of specific play/singing techniques is improved: the training aim including training at home becomes clearer; it will be opened through the understanding that without acquisition of these skills it is impossible to live out the character, image of a work and to enjoy himself by music making. Thirdly the pupil acquires performance skills in unity with forming of internal hearing imaging, musical competence, understanding of work structure, its structural components, unfolding as ability to discover them by own instrument playing. Thus getting started to learn a new musical piece, young violinists have to hear this work in its high-quality performance, in other words – to get positive artistic impulse and primary hearing imaging. Before to learn a new play the pupil has firstly to master subjective difficult intonation and rhythmical particularities of this melody. For this purpose new elements shall be familiarized by means of specially developed exercises and only after them the learning of new piece will be started, more easily as usually to learn a text and to prepare its performance. Besides that the facility to use by exercise obtained skills in different musical contexts shall encourage the development of self-thinking and self-acting, increase the efficiency of homework, artistic perfection of work performance.

Let us note that in this aspect it is also important to realize links to the theoretical part of music education. In this case the problem is that the theory (tone systems, intervals, chords, rhythmical elements) will be learned in solfeggio lessons slowly as the practice requests: intonation basis of learned pieces is not identical and must not be identical to logic and tempo of music

theory education. This matter is to be solved owing to reform the learning process on solfeggio and to give up on inductive kind of presentation of training material in favor of deductive kind meaning acquirement of teaching material based on descent, from general concept to its implementation into concrete knowledge and skills. For example the familiarization with the concept of tonality by first class pupils takes place as learning to pick out on piano gamut and gamut-like melodies from different tones (pushbutton), to orient themselves on hearing imaging and theoretical knowledge about arrangement of half-tones, especially distance between seventh and first levels, acquirement of competence to find out a key-note for the following intoning using circle of fourth and fifth etc. Thereafter the pupils get knowledge of concrete tonalities and practical skills to make music in it. As a result the pupil getting at the individual instrumental lesson a piece in unknown tonality shall obtain relatively easy a hearing, visual-motor, cognitive vision about a new tonality fixed in such exercises like playing of tone series (gamut) on piano and on violin, their main elements (three sounds of main stages etc.) aimed to preparation for reading music and piece learning. Equally the pupils shall work on difficult intoning turns and rhythmical elements, what makes significantly easier and forces piece preparation for performance.

Special focus is on forming of skills of reading music and self-directed work on unknown text gained due to securing of well-known “triad” – principle of reading music: I see (note text) – I image its sound (recognize the character of sounds’ relations and image it with internal hearing) – I play meaning that in practice add sound to the introduced image with concrete performance actions. Initial conditions have to be training organization on principles of scientifically substantiated reasoning of skills forming for instrument playing, reading music, repertoire training at home. Understandably that determination of fixed sequence in these skills doesn’t mean a new discovery: every teacher plans anyway his activity with a pupil taking into consideration his/her ability, next tasks etc. But the more inexperienced the teacher is (especially in case than in own musical and pedagogical knowledge there are gaps), the more possible mistakes can be that the young teacher multiplies by improvisation, certain occasion by repertoire selecting. As a result of training on such conditions the most children are able already in primary classes to play the trained with teacher repertoire with high quality and understanding as well as to learn by oneself new melodies, to set in note text phrase glides, dynamics, even finger notation, to interpret the structure and logic of music character development.

It is to add that these capacities of young violinists have been demonstrated repeatedly in conferences and pedagogical readings notable not only in Ukraine, in particular in Kiev, Lvov, Uzhgorod, but also abroad. The top conviction in efficiency of this methodology was the task: one of teachers, conference members had to compose a melody (the teacher experimenter reviewed it for compliance of difficulty level with child abilities) then the pupil got the musical

text without editorial instructions like dynamic, bowing, strings, finger notation. The young violinist went to a room without instrument, he got a half of hour to learn by heart melody based on analysis, internal hearing images and visual playing. Thereafter the violinist returned to the conference hall, took the violin and played the learned melody emphatically and deliberately, in most cases – from memory.

The form of an article doesn't let go into the methodology in details how to form comprehensively, diligently and task-oriented the qualitative performance skills, we state only that this system is indicated by reasoning and correlation of whole details – from muscle preparing till child focusing on hearing imaging of desired sound quality, formation of performance skills based on self-evaluation, independent estimations, creative initiative of pupil.

After test data the bringing the children to violin playing on above principles encourages not only successful training, but also mental and emotional enrichment, stimulates intellectual and creative activity, ability to personal fulfillment in art. The interest to violin learning increases, as well as competence to deal by oneself with new repertoire forms, without which the amateur music playing is impossible. Side by side with this the pupil having a propensity for special studying for professional violin playing get more qualitative training, their performance skills become more difficult and capacity to lively performance of artistic imaging content of playing pieces, their individual interpretation got a new quality [3].

It all point to efficiency of this methodological system of violinist training, its significance in mental and cultural development of wide range of pupil and their education as well prepared music amateurs and the most talented – as violinists ready to obtain professional education in violin art.

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TEACHER PROFESSIONAL ACTIVITY IN EDUCATIONAL PROCESS OF HIGHER EDUCATIONAL INSTITUTION

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Abstract. *The theoretical analysis and empirical research relating to peculiarities of teacher professional activity in educational process of higher educational institution depending on work experience and age are conducted in the article.*

It is substantiated that in modern psychology issues of personality's subject activity, its creative role in life transformation remain relevant.

The article specifies that the activity of pedagogical interaction subjects is linked to teaching process and interaction. Entire subject activity in pedagogical interaction integrates various manifestations of activity, the most important for this action, which is the potential of their activity.

The aim of the study was to investigate the characteristics of professional activity of higher educational institution teachers depending on work experience and age. The study involved the teachers of Ukrainian universities: Rivne State Humanities University, Vasyl Stefanyk Carpathian National University, Lesia Ukrainka Eastern European National University. Total sample – 124 persons.

According to the "professional activity of teachers" method (TAQ) we have established the relationship between educational activity components, such as teacher professional activity motivation, self-evaluation of abilities to self-realization in this life sphere, emotion control in professional sphere, professional activity dynamics, rigid reproduction-modification activity, effective component of teacher pedagogical activity in educational process of higher education institution.

The differences in professional activity manifestation of university teachers with different experience are revealed. Different type of professional orientation is discovered. University teachers with seniority from 1 to 5 years demonstrate effective component of teacher professional activity, teachers with experience of 5 to 10 years – self abilities at self-realization in this life sphere, teachers with experience of over 10 years – teacher professional activity motivation.

Keywords: *teacher, institution of higher education, professional activity, educational process.*

In modern psychology issues of personality's subject activity, its creative role in life transformation remain relevant. Today, the statement of subject activity received the new treatment in specific psychological studies (A. A. Asmolov [3], A. V. Brushlinsky [4], A. O. Mitkin [8], V. A. Peterovskyy [9], etc.).