

**TECHNOLOGY OF STEP-BY-STEP ORGANIZATION OF
INDEPENDENT WORK OF PROSPECTIVE MUSIC TEACHERS IN
INSTRUMENTAL CLASS**

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Abstract. *The article is devoted to investigating the peculiarities of independent work of students in the sphere of music pedagogy, the technology of step-by-step organization of independent work of prospective music teachers in the process of musical and instrumental training is described, methods that stimulated the efficiency of prospective music teachers' independent work at each of the forementioned steps are determined.*

Keywords: *independent work, independence, musical and instrumental training, prospective music teachers.*

The current stage of development of higher education in Ukraine needs substantial improvement and training of high quality, competitive specialists capable of professional activity in today's controversial circumstances. General aspects of modernization of higher education is highlit in the "National Strategy for the Development of Education in Ukraine for the period till 2021" [4], Law of Ukraine "On Higher Education" [10], which mentions the necessity of organizing a new quality of the educational process and incorporating contemporary approaches to the organization of independent work of students in course of their training. Independent work is a form of training according to which the student acquires the necessary knowledge, obtains professional competence, learns to work systematically and by plan, forms a personal activity style, acquires the ability to take responsibility, to solve a problem, to find constructive solutions and ways out of the problem situations and so on. Particularly strong pressure is for the above-mentioned issues in the training of prospective music teachers, whose mission is to attract children to the best examples of musical art and requires the student's ability to creatively interpret a musical work, to show the audience (students) its artistic and imaginative content that requires free operating with the acquired knowledge and skills. And the importance of independent work in this process is invaluable.

The article aims to define the main stages and methods of work on the piece of music in the process of students independent activity.

The first attempts to address the issue of independent acquiring of knowledge is found in the works of Socrates, Democritus, Ya. Komenskyi, and J.Rousseau. Later this problem was considered by pedagogues – A. Makarenko, K.Ushynskyi, V. Sukhomlinskyi, psychologists – L. Vyhotskyi, N. Zhyhnykin and

others. The essence of independent work, technology and methods of its organization were investigated by S. Arkhanhelskyi, Yu. Babanskyi, V. Buriak, M. Dairi, M. Danylov, V. Yevdokimov, B. Yesypov, V. Kozakov, O. Nilson, P. Pidkasystyi, I. Prokopenko, B. Sus, O. Usov and other scientists.

Independent work contributes to deepening and expansion of knowledge, awakening an interest in cognitive activity, mastering the techniques of cognition process, development of cognitive abilities. P. Pidkasystyi distinguishes independent work and independent activity of students and determines the independent work “as didactic teaching tool, an artificial pedagogical structure” with whose help the pedagogue organizes activity of teaching subjects both in the classroom and when doing homework. In addition, the teaching subjects are involved in the multi-level educational processes of scientific cognition when doing a certain type of independent work. Independent work is considered by the author as “a deliberate process that is organized and implemented in the structure of training to expand specific learning and cognitive objectives” [7, p. 45]. B. Yesypov believes that independent work, which is part of the learning process – is a work, which is performed without direct pedagogue’s participation, but with doing his tasks in a specially reserved for this time. Moreover, the teaching subjects “are deliberately seeking to achieve the objectives set in the task, showing their efforts and expressing in some form the results of their mental or physical (or both) actions” [9, p. 15].

It is noteworthy that independent work in studying theoretical subjects will differ from independent work on musical and instrumental training. Thus, for theoretical disciplines independent work of students is “an important form of learning process under the guidance and supervision of a teacher, during which a creative activity on the acquisition and consolidation of scientific knowledge takes place, new cognitions skills are acquired, scientific outlook and personal beliefs applying the obtained in practice knowledge and skills are formed” [1, p.87-88].

According to N. Belaya “independent work – is a target-oriented individual quality aimed at transforming activity. Formation of independent work skills involves holistic formation of qualities, a high level of general culture, active performance activity and methodological training” [3, p. 53]. I. Babakova understands an independent work of the prospective music teachers in the sphere of performance activity as a complex of psychological and educational actions aimed at inferring the content of the artistic image, which is implemented by a student without teacher’s participation and is thus one of the most important preconditions for acquiring professional skills of a teacher [2, p. 87].

Student’s independent work in instrumental classroom has to naturally combine performance, pedagogical experience of a teacher, the level of student’s musical talent with the theoretical analysis of the works, artistic and imaginative

interpretation explaining the nature of the performed works interpretation, decoding the author's instructions in musical scores and so on. This concerns both student's independent work at home learning at home, when preparing for the lesson, and while working with the module on independent work. The program on "Fundamental musical instrument" of the department of musical and instrumental training of South Ukrainian National Pedagogical University named after K.D. Ushynskiy includes two modules on independent work on a piece of music. The technology of this module conducting is as it follows: students get sheet music of an unknown piece of music that they have to learn on their own (within a set period of time) and present the work on the scene. The main criterion in determining the tasks for students independent work is the use of the method of differentiated selection of musical material that takes into account the level of each student's musical and performance preparation. The experience proves that consideration of individual aspects of pieces of music (forms, thematic and image system, mode, tonality, rhythmicity, harmony, etc.) is perceived by students only as a certain set of tools that gives an idea of just some of the characteristics of artistic material. Meanwhile, it is important for the prospective music teachers, whose main purpose of activity is providing a contact of their students, to have a comprehensive understanding of the art, a holistic analysis of a particular piece of music.

That is why the content base of students' independent work is the tasks including the following skills: to well read a proposed music sheet, to make a complete analysis of the piece of music (to determine the form, describe the means of musical expression, the nature of the work), talk about the creative activity of the composer whose work is performed, to determine performance difficulties, give methodical instructions on how to overcome them, to complete the task within the set time.

In this process, of paramount importance for a student is the skills of reading music. It is advisable to take into account the skills of reading the music in the professional training of students, because they are the main component of instrumental teaching in educational establishments. To fluently read the music is, first of all, to have an idea of musical and art work, its figurative and poetic character, emotional content. Students' quick orientation in pieces of music and their proper performing are based on the musical and theoretical knowledge and ability to apply theoretical knowledge in performance activity. The criteria for a perfect reading the music is meaningful and emotional transfer of the contents of a musical work (thinking with small structures – phrases, finished melodic structures; tempo, which emphasizes the nature of the music, precise rhythm, phrasing, dynamics. Undeveloped skills of reading music is the lack of emotional attitude to musical text, building tunes not with structural groups, uneven pace, rhythm, wrong tune phrasing. The main drawbacks of reading music are inability to realize of the piano texture types:

classic, traditional applicature principles and formulas. This can be corrected by improving the ear and motion connection, developing skills of acquiring musical text, perception and understanding of musical notation.

The repertoire, which a student has to master in the process of independent work should be chosen on the basis of availability, vividness, brightness, artistic level. It is important to attract student's attention to the artistic nature of the musical work, forcing him to analyze the artistic means by which this artistry is achieved. To improve the perception of a new piece of music especially help: conscious grouping of a new musical text, clear formulation of its motives, connections and other techniques. Taking into account student's possibilities, teachers should set new demands, even when he seems not to be able to meet them or he does not see the real ways to achieve a certain performance level.

A necessary step during independent work on the piece of music is the development of student's internal hearing which could be improved if using such means of work on the piece of music: previous theoretical analysis of the piece of music, further reading literature about the work, the composer, the genre; work without an instrument: performing with eyes, hearing with inner ear, texture, author remarks analysis; test performance of the work as a whole; artistic performance of the work at a slow pace, consistent, holistic analysis of the work, where a combined theoretical and performing analyses are carried out, the content, the form of the work and artistic methods of their implementation are described, the most difficult episodes and operational techniques are determined.

It is clear that positive results in the work on the piece of music will appear when the student learns to listen to himself, to analyze his work, competently evaluate his activity, that is to learn to work independently. At the first stage it is advisable to provide general introduction of the piece of music, general coverage of its content, character, logic of musical thought development. A holistic method of holistic musical composition analysis, which helps enrich students' knowledge should be used. Theoreticians and musicians (A.Sierov, V. Tsukkerman, L. Mazel et al.) strongly recommended to use this method to reveal the content of music through its semantic side, and this inevitably entails the need to acquire new knowledge. Similarly, at the first stage it is good to use the method of comparative characteristics of the styles of composers of both friendly and opposite creative directions. This method will provide an opportunity to acquire new knowledge and successfully implement it in one's professional activity. In order to maximize the involvement of students to work independently it is advisable in practice to apply the method of synthesis, which involves identifying the most characteristic features of the composer's style in one or more of his works.

At the second stage of work on the piece of music prospective music

teachers are to independently obtain information about the features of form and means of musical expressivity of the musical work. Conscious performance of a musical work has always provided a detailed analysis. An important role of detailed study of works was emphasized by advanced pedagogues and musicians. Thus, A. Goldenveiser demanded a general analysis of the work and the challenges posed by the author, and H. Neihaus always pointed to the importance of an integrated method of teaching. Teachers should show the students not only the so-called content of the work, “but provide him with a detailed analysis of the shape, the structure as a whole and in detail, harmony, melody, polyphony, piano texture” [5, p. 34]. Given the objectives of the second phase of work on the piece of music the method of differentiated analysis of music should be recommended. Particular attention should be paid to the harmonious language of music, because harmony contributes to understanding of the logic of developing and realizing the content of the repertoire being studied. It is an effective method of harmonic analysis, which in the process of learning to play a musical instrument can be viewed from two sides: first, as the expansion and deepening of information from relevant fields of theoretical knowledge; second, as a way to better hearing of instrumental textures. This method helps not only the usage of the knowledge of harmony in practice, but meaningful and bright sound implementation of the work content.

On the third stage of work on the piece of music for more advanced expression of artistic image in the students proper performance it is recommended to regularly replenish their knowledge in related arts. During the “penetration into the musical art – said H. Neihaus – of extremely great importance becomes the general culture of the artist, his erudition in the history of human society, his knowledge of literature, poetry, painting” [5, p. 37]. Given the above said, it is appropriate to recommend to the third stage the method of complex analysis of historical epoch. The more erudition a student has in matters of the art of the given era, the deeper his diverse knowledge concerning the composer is, the more fluently he understands the methods of holistic and differentiated analysis, the more various associations studying of the work arises. It is well-known that in teaching practice it is impossible to do a thing without verbal explanations and definitions. For a better understanding of the content of the musical work the use of the method of verbal interpretation of the musical image is appropriate. This method is effective for the development of creative thinking, the ability of orally, clearly and convincingly, express one’s thoughts based on knowledge. The method of artistic comparison requires a student’s constant creative search, variety of knowledge in all areas of art, and of the teacher – the ability to express the thoughts in a literary way. In practice of outstanding pedagogues and musicians, in theoretical justification of their pedagogical principles particular importance was given to the use of colorful comparisons and generalizations. Thus, throughout all the work with

prospective music teachers in instrumental music class at different stages of mastering an independence there is an increase of the skills of projective activity, into which students are systematically involved: projecting the results of the activity, selection of tools and designing the model of performance, conversion of the artist's conception into a personal plan.

Conclusions. Independent work is a special, higher level of learning activity. Independent work of the prospective music teachers in instrumental class has to Student's independent work in instrumental classroom has to naturally combine performance, pedagogical experience of a teacher, the level of student's musical talent with the theoretical analysis of the works, artistic and imaginative interpretation explaining the nature of the performed works interpretation, decoding the author's instructions in musical scores and so on. Stage-by-stage work on the piece of music which consists of the proposed methods of work is the basis for the systematic acquisition of knowledge, actively influences the development of professional and intellectual qualities of students and helps to successfully carry out an independent study of musical material.

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POSITIVE CHARACTERISTICS INTERRELATION OF PROSPECTIVE TEACHER'S I-CONCEPT

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Abstract. *The article is devoted to positive characteristics interrelation of I-concept. Different aspects of prospective teachers' positive I-concept are analyzed. The author's point of view upon "prospective teachers' positive I-concept" phenomenon is given. The essence of the positive characteristics of I-concept is defined and mathematically proved the existing positive characteristics interrelation of I-concept.*

Keywords: *self-determination, positive I-concept, motivation to success achievement, self-assessment, reflexion.*

Relevance of the research is due to the change in the educational paradigm towards humanization, democratization, integration and Ukraine's entry into the European educational space, which increases the demand for competitive professionals. Despite the fact that the complexity of understanding the phenomenon "I-concept" is considered by philosophers, psychologists, educators, while the question about its semantic content in accordance with modern requirements remains open, so the problem of positive characteristics interrelation of I-concept for future teacher's personality formation is not questioned primarily from scientific and practical aspect.

Analysis of recent research. Increased interest in knowledge of person's essential peculiarities and its subjective world, strengthen the integrative processes in teaching and educational process of higher institutes of learning, stipulate the emergence of complex researches of modern teacher's I-concept. Psycho-pedagogical aspects of teacher's training and professional activity were