

**SCIENTIFIC APPROACHES TO THE STUDY OF PERFORMANCE
TRAINING OF PROSPECTIVE MUSIC AND CHOREOGRAPHY
TEACHERS**

*South Ukrainian National Pedagogical University named after K.D.Ushynsky,
Odesa, Ukraine*

Abstract. *The article deals with the justification of the multiparadigm methodology as a basis for studying various aspects of performance training of prospective music and choreography teachers. It is proved that performance training of specialists in the field of art education is conditioned by many factors that allow to characterize it as a complex, integrated system. The information regarding generalization of existing scientific approaches in the humanitarian field of knowledge, particularly in art and education is provided.*

The article provides some examples of how some approaches are used in the study of various mental processes of music and choreography teachers performance training, including the formation of their tempo and rhythmic abilities, specific aspects of artistic thinking.

Keywords: *scientific approach, performance training, prospective teachers of music and choreography, multiparadigm methodology.*

Introduction. The methodological basis of educational research as a humanitarian field of knowledge are scientific approaches. The scientific approach, by definition of V.V. Matskevich, is "a complex unity of paradigmatic, syntagmatic, pragmatic structures and mechanisms in cognition or practice" [1]. The given complex characterizes strategies and programs in the field of philosophy, science and politics, as well as in the organization of human life and activity. These programs and strategies are competing with each other or historically changing. The scientific picture of the world today is characterized by a tendency towards integration and combination of different approaches to the study of various phenomena. It is multiparadigm methodologies, interdisciplinary studies which become of high topicality.

The choice of scientific approaches is conditioned by general and specific factors. General factors include the patterns of culture and society development as a whole, which led to the elaboration of approaches in the field of humanitarian knowledge, proved their efficiency and research capacity. These approaches include culture-study, historical, system-based, anthropological and others. Specific factors include those that directly affect the dynamic changes in the subject of study, taking into account its specifics. Such scientific research subjects tend to be connected with personality, his development and formation, including professional development. In the latter

case specific factors are associated with professional activity, its features. Therefore, it is individual and differential, cognitive, psycho-physiological, adaptive and other approaches that are the most frequently used in such studies.

Training teacher in the field of arts is rather difficult process, since it integrates the competency component in the area of pedagogy, methods of teaching, humanitarian knowledge base with the performance mastery of the musician, artist, choreographer. Performance training in each of the art kinds is specific, which requires an interdisciplinary research strategy. For example, anatomical factors, individual psychological characteristics of personality, temperament, dominating type of thinking affect the specific individual artistic and performance capabilities of an individual. This is especially true for dynamic, temporal arts, particularly in music and choreography. Static kinds of art, namely, visual, do not require fully anatomical and physiological approach, although the type of thinking, mental personality characteristics may influence the creative process.

Multiparadigm methodology, which orients on a range of scientific approaches and enables interdisciplinary study is urgent in the course of studying the prospective music and choreography teachers performance training. Moreover, it is important to choose the approaches providing the study of both artistic and creative aspects of music and choreography teacher's performance training, as well as technological, psychological and physiological ones.

Short review of related publications. Recently, in the context of multiparadigm methodology of the humanities, there can be found classifications or generalizations of existing relevant scientific approaches.

Thus, for example, A.P. Moiseyeva summarizes the scientific approaches in cultural studies which has a value for pedagogy of art as well, since there the philosophical, anthropological, cultural and sociological approaches presented among them, which constitute a modern humanistic education paradigm. From the perspective of the psychologist G. Ulanova, approaches in the study of culture can and should be used in psychological research, in particular, the following: adaptive, axiological, anthropological, hermeneutic, dialogical, activity-based, personality-based, psychological and others.

The studies in music pedagogy also justify scientific approaches for developing both research, diagnostic techniques, and methods of the actual qualities, abilities, skills, competencies etc. formation. Thus, in the context of integration of the Ukrainian educational space into the European one, it is *competency-based* approach that became urgent. This approach is widely used by scientists in matters of prospective music and choreography teachers professional development and training (O. Oleksyuk, Ye. Rebrova, N. Segeda). Globalization trends have influenced the use of the comparative approach in art

pedagogy, in particular, in the process of prospective music teachers training (G. Nikolai, U. Ifan, Liu Tsyantsyan, Fu Xiaojing et al.). Communicative approach in the conditions of open information space becomes really topical, it is also a methodological basis in research on the method of prospective music and choreography teachers' musical training (Yu. Volkova, O. Rudnitskaya). The problem of the creative personality development actualized the use of acmeological approach to art teacher training, which is reflected in the studies of A. Kozyr, V. Fedorishin and others.

Innovative approach to teacher training as a general scientific approach manifested itself through the use of approaches and technologies from other humanities, such as participative, creative, visualized sciences, technologies of management, creative self-development and self-projecting, synergetic processes (I. Yergiyev, K. Zavalko, Ma Xu, A. Novskaya, O. Rebrova, Zhang Yanfen).

As it can be seen, the range of scientific approaches to music and choreography teachers training is quite large, their choice is caused by the subject of a study. In particular, the study of specific skills, abilities, competences in prospective music and choreography teachers performance training requires a complex of approaches allowing to systematically approach the development and formation of performance abilities of the prospective music and choreography teachers.

Aim of the article: To justify the scientific approaches that optimize the process of improving performance training of prospective music and choreography teachers, taking into account the specifics of these types of work.

Materials and methods. In his study, by the method of abstraction and theoretical modelling, we have distinguished in the prospective music and choreography teachers performance training such a segment that is most closely connected with the nature and individual resources of the students studying choreography and the piano at pedagogical universities. On the one hand, it seems insignificant factor in student learning Pedagogical University for executive training, but on the other hand, there are objective reasons to talk about some specifics, such training related to mental (ethnocultural) and natural (psycho-physiological) factors. We point to the fact that students of pedagogical universities often have a low level of pre-university training, which affects not only the lack of literacy and professional competence, but also on the level of development of special abilities. When it such powers as are necessary for the performance in the choreography, as well as playing a musical instrument, difficult to positive dynamic changes. Thus, for example, in the vocal art of the age will not have a negative impact, as well as in the preparation of the conductor.

On the one hand, the factor of teaching students in pedagogical university for performance training seems insignificant, but on the other hand,

there are objective reasons to talk about some specifics of such training related to mental (ethnocultural) and natural (psycho-physiological) factors. Let us point out to the fact that students of pedagogical universities often have a rather low level of pre-university training, which affects not only the lack of literacy and professional competence, but also the level of special abilities development. Besides, these abilities necessary for the performance in the choreography, as well as in playing a musical instrument, are difficult to undergo positive dynamic changes. But, for instance, in the vocal art the age will not have a negative impact, as well as in the course of the conductor training.

Speaking about the mental component, the phenomenon of performance school should be mentioned (N. Guralnik, L. Nikolayev), which is based on the traditions of teaching, conditioned by the historical course of the development of culture, arts, spiritual sphere in a given society, state. Thus, obtaining a basic piano education in China, students often have manual techniques, "tapping" sound production, imitating the sound of percussion instruments. As part of the *comparative approach* in the dissertations of Wang Bing, Liu Tsyantsyan, Fu Xiaojing, Ba Binh, Lu Zheng et al. classified some differences in acquiring playing the piano between the Ukrainian and Chinese students are classified. This factor also points out to the need to use an *anthropological approach*. For instance, in the course of developing tempo and rhythmic feeling and a sense of musical and choreographic time (the latter is connected with the music), we rely on the anthropological approach, which enables slightly broader use of students' natural opportunities, in particular, plastic movements. Plasticity may be prone to the development more intensively than the tempo and rhythmic feeling out of context with the plastic movements. The proof of this is the rhythmic gymnastics of Jacques-Dalcroze, which was created under the influence of the teaching of Francois Delsarte. He was the founder of the science of expressiveness of the human body. F. Delsarte's system has generated a number of gymnastic schools involved in the harmonious education of a person and thus laid the foundation for a new culture of movement, where naturalness became the basis. According to the system of F.Delsarta, all external movements and position of the human body express his internal states and emerge from the expressivity. In the system of rhythmic upbringing by E. Jacques-Dalcroze movements acquire their meaning from music and become an art due to its rhythm [4].

Ye.Pchelitsina in her study concludes that rhythm teaching can be reduced to the development of interrelations between muscle strength, space and time, where the principal is not a temporary perception of music, but physical action; nevertheless, you can not develop a sense of rhythm, without setting an intonation task. Therefore the main task of the pedagogical process in the work on rhythm is developing the intonation principle of control over the human muscle area [4].

With regard to the choreographic performance, there are also some patterns of plastic intoning as a means of transferring the image in motion, distributed over time. This time should also be perceived and realized, he should to feel its length, but not as a pulsation, but as a choreographic plastics.

What concerns the plastics of the performance process, it should be pointed out to the *psychological and physiological approach*. In the choreography it is associated with human anatomy and with his temperament. These data combine in the training process and contribute to physiological changes in the body. However, it is necessary to take into account the age aspect of education: if pre-university training for choreographers in the sphere of education was not sufficiently productive, then physiological (anatomical) defects will be difficult to correct.

At the same time, it is the method of demonstrating which is important for teachers of choreographic disciplines; it can be partially compensated with a verbal explanation and emphasis on imaginative performance characteristics. Physiological approach to choreographic training in practice is taken into account rather bad. Special disciplines within the gymnastics complex are included. In addition, recently special studies concerning specific physiological abnormalities as a consequence of doing a certain kind of training choreography are carried out. Scholars-pedagogues search the ways to overcome them through special exercises (O. Mikulinskaya).

Psycho-physiological approach has particular importance for the performance technique of pianists by the history of its formation. A large contribution to this trend was made by L. Deppe, Steinhausen. O.Perederyi investigated the influence of this direction on the piano technique of the twentieth century. It was found that they used the techniques related to "an increase in the amplitude of the rotational capabilities of the hand, appliance of the principles of maximum encumbrance, recognition of trill technique as a fundamental one, when the principles of the weight play emerge most clearly, opportunities of expanding the basis of mechanical exercises by means of their rhythmic and textural modifications" [3].

Diversity of performance processes in art led to the actualization of an integrated approach. This approach is well known in pedagogy (K. Bobanskiy, M. Potashnik); in piano performance stands out the study of Yu. Nekrasov [2], specifically devoted to an integrated approach to pianism, in particular, performance skills.

An integrated approach, used in the educational system processes, also becomes relevant in the development of the performance skills of both musicians and choreographers. It is important for the diagnosis and study of special abilities optimization. For instance, Ye. Golubeva [5] uses an integrated approach in accordance with the various possibilities of a person in the art. The author focuses on three levels of ability: psycho-physiological, where they

diagnose typological basics of the nervous system: (unconditioned, reflex), which are genetically determined (strength-weakness, lability - inertia, activation-inactivation), and special human ones related to hemispheric symmetry-asymmetry; *psychological*, where the individual characteristics of cognitive processes manifest themselves, such as: perception, memory, speech, thinking and temperament (emotionality, anxiety), motivation and character; socio-psychological, where the success of the activity with a differentiated analysis of certain period is determined [5].

Taking into account the complexity of abilities, providing interpretive activity, we focus mainly on the combinability and harmony of emotional and rational aspects of the activity. Their combination is especially important in the course of students' independent work, when control of the teacher is absent, and the regulatory role is played by habits or natural tendency to rationality or emotionality. However, in the performance process the emotional and rational is refracted by artistic image and is implemented in the person's thin muscular work.

So we see that range of scientific approaches in the studies of the process of prospective music and choreography teachers performance is quite wide. This proves the relevance of the use of the multiparadigm methodology and appropriate set of approaches in cases of studying certain manifestations of performance peculiarities of the musician or choreographer.

In L. Homich's opinion, paradigm approach has the features of scientific synthesis, integration, which is determined, first of all, by a combination of scientific approaches in the studies: the subject-subject, subject-activity-based, professiographic, acmeological, system-based and others that together make up a complete model of methodological and conceptual framework of pedagogical science, including the field of art [6, pp. 172-173].

Conclusions. The process of performance training of art disciplines teachers, in particular music and choreography, is one of the topical domains of scientific knowledge, especially in the field of teaching methodology. The phenomenon of performance training is rather complicated and can be presented as an interdisciplinary complex. Its scientific research both on diagnostic level and the level of development methods implies orientation on multiparadigm methodology. It determines the diversity of scientific approaches. Taking into consideration the specific characteristics of this training for teachers of music and choreography, in particular, their synthetic nature, the following approaches were justified: anthropological, acmeological, psychological and physiological, comparative, reflective. A generalized approach is an integrated, complex approach, due to which combination of various scientific data in relation to concrete subjects of study in the field of prospective music and choreography teachers performance training becomes possible.

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