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## **METHODS OF DEVELOPING THE INTERPRETIVE COMPETENCY OF FUTURE MUSICAL ART TEACHERS IN THE PROCESS OF PIANO PLAY TEACHING**

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**Abstract.** *The article deals with the problems of developing interpretive competency of future musical art teachers in the present conditions. The key aspects of the step-by-step methods of developing the interpretive competency of future music teachers in the process of piano play teaching are presented.*

**Keywords:** *interpretation, interpretive competency, methods, future musical art teachers.*

Today, Ukrainian society is undergoing the process of modernization in all spheres of public life. Reform of pedagogical education, in particular, the problem of future teachers professional training is of paramount importance, since the law of Ukraine “On Education” (2017) sets new requirements for training highly qualified teachers of a New Ukrainian school. The leading role of the teacher is emphasized in the legal state documents: the law of Ukraine “On Education” (2017), “On Higher Education” (2014), Conceptual Framework for Pedagogical Education of Ukraine and its integration into the European educational space (2004). The problems of higher education development at the present stage are reflected in the UNESCO program “Education for the 21st Century” [6], which states that life-long education is a multiside dialectical process built on everyday experiences and marked by intense efforts to understand complex data and facts. It involves repetition or simulation of various actions and operations, as well as it is a process of personal creativity and acquisition of special skills. It combines informal and formal knowledge, the development of innate abilities and the acquisition of new skills. This process involves efforts and, at the same time, the joy associated with the discovery of the new. As an individual experience of everybody, it is also the most complex form of social relations, since it deals simultaneously with culture, labor and citizenship” [5, p. 5]. In this regard, of great urgency becomes the problem of developing the interpretive competency of future teachers of musical art, which is an integral part of their professional competency and which characterizes the degree of training future music teachers for further work at school, becomes a prerequisite for the effectiveness of their pedagogical activity.

*The aim of the paper* was to present methods for developing the interpretive competency of future teachers of musical art in the process of piano play teaching.

The problems of competency development was substantiated in scientific works of various scientific fields: N. Aminova, L. Boholiubova (social competency); L. Antropova, S. Rohozhkina, O. Fadeikina (communicative competency); A. Busyhina, M. Lobanova (pedagogical competency); N. Vytktivska (informational competency); P. Shenderov (research competency), etc. Interpretive competency was studied by S. Krymskyi, N. Zhukova, L. Mykhailova, I. Kuznetsov, V. Ovcharuk, L. Pirozhenko, V. Krytskyi, O. Kotliarevska, Yu. Kochnev, O. Liashenko, L. Masol, O. Rudnytska, V. Cherkasov.

Determining the essence of the concept of “competency” we rely on the statement of V. Vvedensky, who defines this concept as a new psychological formation of the individual, caused by interiorization of theoretical and practical experience, which is a set of different competencies and individual qualities. Competency, in its turn, is a certain area of application of knowledge, skills, capacities and personal qualities which, in a complex, help the specialist to act in unequal situations and under different conditions [1, p. 53].

The term “interpretation” is also used by various sciences and is interpreted primarily as a scientific method of cognition, “the process of logical methods formation: from a simple description, through explanation and interpretation, to a strictly logical operation”, which includes analysis, synthesis, comparison, contrasting, etc. [4, p. 247]. N. Korykhalova defines the notion of “interpretation” as a long process of gradual performing development and the disclosure of the ideological form of the musical work with the result of creative activity – a performing interpretation, which is implemented in separate acts of performance [2, p.160].

Interpretive competency is considered in the context of defining the concept of “interpretation”, since the process of interpretation is always associated with the personal sense of what the person understands, interprets, and explains. Interpretive competency is developed in the course of interpretive activity and is an integral quality of the professional competency of the future teacher, who has to be a connecting link between the student’s personality and the surrounding reality [3; 8]. According to L. Masol, “... instead of the traditional analysis of works of art it is necessary to introduce into the educational practice the concept of “interpretation of the works of art”, because it is the search for the personally meaningful senses, in harmony with individual’s spiritual world, their artistic and aesthetic experience, which gains fundamental importance ...” [7, pp. 84-93].

We consider interpretive competency of future teachers of musical art as an integral property of the person, which includes fundamental knowledge, ability

and capacity of the individual to comprehend, understand and convey the artistic content of the musical work in their own piano performance and which contains motivational and creative, content and activity-based, productive and reflexive components. According to the components of the investigated phenomenon, the criteria for interpreting future music teachers' skills were determined: motivational and emotional, cognitive and operational, reflexive and interpretive.

The tasks of the experimental study on the development of the interpretive competency of future musical art teachers envisaged the activation of students' motivational attitude towards future pedagogical activity and systematic involvement of students in performing artistic, analytical activity, which contributes to the development of students' interpretive competency in the process of interpreting piano works.

The implementation of these tasks was carried out using the following **methods**: lectures, conversations, demonstration, visual illustration, discussion, creative tasks, analysis and interpretation of works, use of multimedia technologies. Experimental work was conducted on the basis of the Faculty of Music and Choreography Education of the State Establishment "South Ukrainian National Pedagogical University named after K. D. Ushynsky" among the students of the 4th year of study. The total number of students was 28.

The methodology of the forming experiment was carried out in three stages: informational and hermeneutic; artistic and activity-based; reflexive and analytical, which ensured the realization of the purpose and experimental tasks in accordance with the process of developing future music teachers' interpretive competency in the process of piano play teaching.

The informational and hermeneutical stage was aimed at developing students' hermeneutic skills in the process of analytical and theoretical mastering of musical works and included the organization of lectures, discussions, collective discussions with the purpose of discussing various sense interpretations of musical texts of different styles, genres, artistic directions. At the informational and hermeneutic stage, students were given lectures on the following themes: "The concept of style and genre in music", "The origin and initial development of clavier art", "Stylistic features of clavier works by Y. S. Bach", "Stylistic peculiarities of piano writing in the works of Viennese classics", "Romanticism in the piano art. F. Schubert, F. Mandelson, R. Schumann". Also, this stage of the experiment included collective discussions aimed at discussing various sense interpretations of musical texts of various styles, genres, artistic directions and conversations in the form of a "round table", where students presented their reports on selected topics. One of the tasks was to write an essay on the topic: "Interpretation as a creative process. Artistic interpretation of musical works".

The artistic and activity-based stage involved the development of students'

creative and performing skills in the process of practical and creative mastering of musical works, organization and conducting of performing and methodical seminars, creative classes to present and discuss various performances of various musical works. At this stage, attention was paid to the stylistic analysis of a musical work, which envisaged students' discovery of common typical invariant features of artistic interpretation of musical works with a consistent awareness of the ways of its original reproduction. Also at the artistic and activity-based stage of the study, we conducted a performing and methodical seminar, where students presented two different types of works that they had been studying for two weeks. At this stage of methodology implementation, each student presented his artistic concept of a musical composition, justifying concrete performing means. Herewith, it was necessary to reveal the figurative dramaturgy of the work, to make a performing analysis of the intonational basis of the themes, to give arguments to the choice of ways and means of performing intonation and the performing methods of the implementation of artistic content (strokes, articulation, dynamics, climax moments). All the above-mentioned aspects were discussed by students together with their classmates and teachers of the department, who directed the student's activity, but did not dominate over them and did not offer their own version of performing interpretation of the work, trying to awaken student's own initiative, creative activity, motivated them to think independently and consciously perceive the musical text. This task employed a comparative stylistic analysis of works, the method of verbal analysis of one's interpretation of the work and the method of comparing one's own interpretation of a musical work with other performing interpretations, including interpretations of the most famous pianists in the world.

Reflexive and analytical stage was aimed at developing students' reflexive skills in the process of analytical comprehension of their own performing actions and the result of artistic interpretation, and implied organization of students' independent performances and concerts followed by performing and artistic self-analysis of the musical work interpretation. At this stage of the methodology realization, increases considerably the role of students' independence in interpreting musical works and their performing interpretation. It is assumed that the student must act as a mature performer, a full-fledged subject of artistic dialogue with the author of the work, presenting his own view of the artistic conception of the work. Within the framework of experimental study, students were offered the task of self-guided mastering of two musical works and their public presentation to the expert commission. This became possible after students in the process of previous work had mastered the algorithm of performing artistic interpretation of a musical work, which involved: studying the historical and biographical context of the work creation; analysis of musical form and expressive means; decoding and deciphering informational senses, coded in a note text; creating options for own reading of

musical content; performing embodiment of a musical content.

Afterwards, students had to demonstrate all this in their independent performing work, to comprehend and critically evaluate the results of their own interpretation of works. To develop students' reflexive skills, to ensure the completeness and objectivity of analytical comprehension of their performances and the result of artistic interpretation, we elaborated a questionnaire for self-examination and self-assessment of the performing interpretation of the work, which was offered to students as a practical guide to self-guided work. At this stage, methods to master the algorithm of detailed analysis of musical works (M. Petrenko) and the method of verbalizing the artistic works contents were introduced.

The results of the experimental study of the development of future music teachers' interpretive competency showed significant changes in all the values in the experimental group: the high level of development of future music teachers' interpretation competency changed from 9.3% to 14.3%, that is, it increased by 5%; the average level at the initial stage of the study was 23.3%, and after the experiment it was 33%, that is, it increased by 9.7%; the low level decreased by 14.7% (67.3% versus 52.6%), which testifies to the effectiveness of the elaborated methodology for developing the interpretive competency of future musical art teachers.

**Conclusions.** The problems of developing the interpretive competency of future musical art teachers are of particular relevance in the process of professional development of a teacher's personality, since the specificity of the teacher's pedagogical activity requires mastering a lot of professional knowledge, skills and abilities. The proposed methodology for developing interpretive competency of future musical art teachers creates conditions for effective training of students in the class of piano play, gives the opportunity to operate with a variety of thinking activities, namely: analysis, synthesis, comparison, generalization, contributes to the formation of the ability to interpret discrete piano pieces, increases students' ability to a full-fledged presentation of musical works to the students audience, which encourages modern youth to be involved in the best achievements of the musical art. The prospect for further work is seen in the study of individual psychological factors in developing interpretive competency of future music teachers in the process of studying at a pedagogical university.

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