

DOI: 10.7596/taksad.v9i1.2434

Citation: Nikolai, H., Lynenko, A., Koehn, N., & Boichenko, M. (2020). Interdisciplinary Coordination in Historical-Theoretical and Music-Performing Training of Future Musical Art Teachers. *Journal of History Culture and Art Research*, 9(1), 225-235. doi:<http://dx.doi.org/10.7596/taksad.v9i1.2434>

Interdisciplinary Coordination in Historical-Theoretical and Music-Performing Training of Future Musical Art Teachers

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Abstract

The article investigates the basic blocks of future musical art teachers' training, which include historical-music, theoretical-music, and music-performing disciplines. In this regard, the didactic potential of their interdisciplinary coordination is revealed, and ways of its realization are suggested. The methodological basis of the study includes the phenomenological approach in which music is positioned as a distinctive phenomenon, an ideal substance that comprehends the immense and creates a sensual picture of the world. It is shown that, in contrast to the competence approach, which directs the efforts of researchers to the formation of professional and personal qualities of the teacher, the interdisciplinary approach primarily involves optimization of the curriculum. Interdisciplinary coordination is considered as flexible and consistent use of all its components in a real learning process. Interdisciplinary coordination, based on the allocation of related elements in the content of subjects of historical-theoretical and music-performing blocks, provides formation of common knowledge and skills in future musical art teachers, ability to use their various activities (educational, performing and didactic) independently, flexibly and creatively. Essential characteristics of future musical art teacher's music-performing training are presented, which consist of voice training, choral conducting and music-instrumental training, aimed at interpreting composers' works. The latter requires harmonization of cognitive and emotional components of the experience. For all types of music-performing training (piano, violin, accordion, vocal, choral conducting, etc.), it is important to analyze the performance means of expressiveness, technical difficulties, differences between ideal auditory-figurative representations and real sound.

Keywords: Interdisciplinary coordination, Music-performing training, Piano, Violin, Vocal and choral-conducting training, Musical art teachers, Methodological approaches.

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Introduction

The globalization process urges updating of educational curricula and implementing interdisciplinary approaches, in particular in the field of music pedagogy. The need to increase future musical art teachers' professional competence necessitates the search for a methodological basis for relevant research, in particular revealing the didactic potential of an interdisciplinary approach.

The actualization of multidisciplinary studies in the global scientific space is reflected by the issues of international conferences and seminars, in particular, such conferences as "Interdisciplinary and Transdisciplinary: Challenges in the XXI Century" in Argentina (2015) and "21st International interdisciplinary conference on the environment" in the USA (2015), and a seminar "Interdisciplinary approach in teaching and learning to promote learners creativity and entrepreneurship skills" in Latvia (2014) and many others, as well as Oxford University studies on typologies of interdisciplinarity; epistemic challenges of interdisciplinary research; interdisciplinary arts; the role of interdisciplinary humanities in the information age; interdisciplinarity in research evaluation, etc. (Frodeman et al., 2017).

Faculties of humanities and social sciences at the US universities are deconstructing disciplinary knowledge and its boundaries on interdisciplinary grounds, and transdisciplinarity has come to the forefront. In the post-Soviet space of higher education, research is mainly focused on cross-curricular integration and the possibility of creating innovative interdisciplinary courses.

Social requirements to higher school concerning new-type professionals training, able to operate in a constantly changing environment, actualize active use in research of a competency-based approach. Its actualization is observed in numerous studies concerning various aspects of future musical art teachers training, in particular: performing competence formation in master's students of musical art in the course of their training from the standpoint of acmeological approach (Kozyr, 2018); professional competence as an important component of the pedagogical self-efficacy of future music teachers (Kremeshna, 2006); the process of forming future music teachers' professional competence (Mykhaskova, 2007); peculiarities of future music teachers' professional competence formation in the pedagogical college (Poluboiaryna, 2008), methodological foundations of music competences formation in students of pedagogical universities (Pushkar, 2009); the specificity of future music teachers' professional competence formation in the process of independent educational activity (Happin, 2012) and their interpretative culture (M. Demir, 2016).

In the context of future music teachers training, attention is drawn to music talent. The statement about its psychomotor and spatial-temporal nature is supported by Ukrainian music psychologist S. Naumenko (2015). The features of music talent in the framework of genesis of gifted education in Ukraine are revealed by M. Boichenko (2017).

The issues of historical-theoretical and music-performing training of future musical art teachers are explored in Ukraine from different angles. In particular, U. B. Demir investigates students' musical-theoretical preparedness, under which understands the holistic-integrative property of future music teachers (U. Demir, 2016).

S. Shyp and J. Chen (2017) look for ways to solve the problem of formation of a future music teacher's ability to comprehend independently the form and content of the musical work and interpret it according to the author's intention. Problems of music-performing training are actualized in the works of O. Oleksiuk and O. Rebrova (2017). In particular, the technological aspects of piano works interpretation are examined in their study through the prism of narrative pedagogy (Oleksiuk & Rebrova, 2017).

At the same time, the issues of a methodologically substantiated holistic understanding of future musical art teachers training, especially the optimization of its historical-theoretical and music-performing blocks, need close attention of the scientists. It should be noted that future musical art teachers training in Ukrainian pedagogical universities is carried out within the specialty 014 Secondary education (Musical art). In its curriculum dominate two blocks of professional disciplines – historical-theoretical and music-performing. Since competence and professional success of future musical art teachers depend first and foremost on mastering of these basic blocks of professional disciplines, attention should be focused on their optimization by realizing the didactic potential of the interdisciplinary coordination.

Therefore, the purpose of the article was to substantiate the didactic potential of the interdisciplinary coordination concerning historical-theoretical and music-performing training of future musical art teachers for its optimization.

Methodology

The methodology of research is based on the interdisciplinary, phenomenological, and hermeneutic approaches, which will be considered in more detail below.

The methodological basis for optimization of future musical art teachers' historical-theoretical and music-performing training is the interdisciplinary approach. According to the definition given by the International Bureau of Education, "Interdisciplinary approach is an approach to curriculum integration that generates an understanding of themes and ideas that cut across disciplines and of the connections between different disciplines and their relationship to the real world (International Bureau of Education).

The use of the interdisciplinary approach in music-pedagogical research should be combined, in our view, with hermeneutic one, which had been actively developing in the bosom of philosophy in the last century and is organically consistent with the nature of art education. It should be noted that, by its nature, hermeneutics is immanently interdisciplinary and constitutes a methodological basis for understanding art, culture, and history.

Hermeneutics as a theory of understanding seeks to interpret the ambiguity of the text (in our case, musical), to solve the ontological problem of the relation between text and being, the composer's conception of the work and its reading, interpretation and finding meaning in musical-figurative dramaturgy.

One more constituent of the methodological basis of our study is the phenomenological approach. Within its framework music is positioned as an original phenomenon, an ideal substance that grasps the immense and creates a sensual picture of the world. In a phenomenological vein, music is the "unrevealed essence of the world, its eternal pursuit of the Logos and – the torment of the Concept birth" (Losev, 1995, p. 426). However, "real music does not consist of sounds, but of the elements of spirit" (Losev, 1995, p. 320) and on this basis, its strict logical description is not valid. Music is especially distinguished from other forms of art by its phenomenological orientation towards the essence (as it has been already mentioned, in music we encounter meaning, not phenomenon), it becomes the focus of the worldview, the feeling of being an integral part of the world, the feeling of the inner world of the artist that creates music.

Discussion

In contrast to the competence approach that directs the efforts of researchers to the formation of professional and personal qualities of the teacher, the interdisciplinary approach

primarily involves optimization of the curriculum of historical-theoretical and music-performing training of future musical art teachers. It should be noted that the term “interdisciplinarity” is used in a broad and narrow sense in scientific discourse. In the broad sense, we refer to multidisciplinary and transdisciplinarity; in the narrow one – actually about interdisciplinarity. In the educational process of higher school, the latter involves interpenetration, synergy of different disciplines, their mutual enrichment.

Cross-disciplinary research also distinguishes between instrumental and critical methodology. The instrumental methodology is aimed at solving problems of a particular discipline. Critical interdisciplinarity is focused on dominant structures of knowledge and education in order to transform them. Relying on critical interdisciplinary methodology in humanities and cultural studies, scholars use such terms as “post-”, “anti-”, “de-disciplinarity”.

A. Kolot believes that a comprehensive consideration of the category of interdisciplinarity involves at least nine positions. In this context deserves attention figurative definition of interdisciplinarity, which “draws bridges between different sciences, informally unites them without violating their individuality, uniqueness, originality” (Kolot, 2014, p. 19).

Interdisciplinarity in the humanities is manifested nowadays in the following trends: critical attitude towards mono-disciplines; blurring the boundaries between humanities and social sciences; transition from uniqueness, indivisibility of knowledge and culture to generalizing, integrating strategies within different contexts, etc. At the same time, we argue that the basic components of music-theoretical and performing training of future musical art teachers require a traditional division into separate disciplines.

In a general view, we interpret interdisciplinarity in higher education as interpenetration, mutual enrichment of approaches and methods of different disciplines. Although in the post-Soviet space, scientists (Grigoryan & Boldyrevskii, 2016; Sirenko, 2015; Voloshchuk & Ivanytsia, 2016) focus mainly on interdisciplinary integration, we think that didactic potential of multidisciplinary coordination in future musical art teachers professional training (in its traditions, both historical-theoretical and performing disciplines with their practical focus on forming the skills of playing musical instruments, singing, choral conducting, etc. do not lose their significance) is rarely used.

By interdisciplinary coordination, unlike interdisciplinary communication, we understand flexible adjustment in the real educational process of all its components. Interdisciplinary coordination involves constant updating of the information space, active position of its participants at the level of both organization of the educational process (development of curricula, programs, teaching aids) and its direct implementation (activities of teachers and students). Interdisciplinary coordination of the structural components of a holistic educational process is based on the unity of the meta-goal of training, methodological approaches and strategies of its achievement, reflected in specific tasks in the forms and methods of solving them in each of the blocks of disciplines and within each discipline.

In future musical art teachers' training at pedagogical universities of Ukraine at the bachelor level, disciplines of historical-theoretical and music-performing blocks play a decisive role. The first block combines music-theoretical (fundamentals of music theory and solfeggio, harmony with the basics of polyphony, analysis of musical works) and music-historical (history of foreign music and history of Ukrainian music) disciplines, and the second block – music-performing (disciplines of vocal, choral conducting and music-instrumental training).

Music-theoretical training of future musical art teachers involves mastering of a set of knowledge and skills of music-theoretical direction, conscious perception of musical phenomena,

mastering of various forms of music, ability to arbitrarily and creatively operate internal auditory representations. The result is the students' music-theoretical readiness, under which U. B. Demir understands holistic-integrative property of future music teachers, "which enables competent fulfillment of their professional tasks and is based on the principles of unity of reasoned and responsible attitude to music-theoretical education, mastering of a complex of music-theoretical knowledge, concepts and generalized ways of their independent and flexible application in music-educational and professional-oriented activity, in the process of self-improvement" (U. Demir, 2016, p. 16).

Music-performing training of future musical art teachers is a compulsory component of a range of professional disciplines. In particular, at the bachelor level, the curriculum of music-performing disciplines (basic musical instrument, voice training, choral conducting) is mastered. The educational process unfolds in the course of learning and interpreting musical works, which, taking into account students' individual abilities, are carefully selected from the world musical art treasury, from the best examples of composer creativity and folklore.

In this context, the orientation of teachers of music-theoretical and music-historical disciplines towards practical needs of the music-performing block of academic subjects, towards achieving consensus in solving tasks of interpretative-hermeneutic character, should be in "resonance" with orientation of teachers of music-performing disciplines towards music-historical awareness, analytic-stylistic thinking, internal auditory representations that must anticipate music-performing activities, etc.

We believe that S. Shyp and J. Chen's proposal concerning the preparation of future musical art teachers for independent comprehension of the form and content of the musical work and its interpretation in accordance with the author's intention with the help of original pedagogical stratagems may be fruitful. Among them, the most effective the scientist considers the stratagems of "frame construction" and "organic cultivation" (Shyp & Chen 2018, p. 260).

The first stratagem ("frame construction") has a more rational character, based on the analytical actions characteristic of the music-theoretical block of future musical art teachers training, as well as consistent mastering of the "nodes" of the composition. It should be emphasized that original performing interpretation of a musical work is impossible without a holistic representation of its form and content, i.e. its concept. Therefore, we should give preference to the stratagem of "organic cultivation", which provides a holistic approach to form and figurative content, focuses on the main thematism, "requires work on details of form and nuances of meaning only in the context of the general creative plan, in particular, intonational model and interpretative concept of the musical work" (ibid., p. 260) and presupposes, in our opinion, the parity of historical-theoretical and music-performing disciplines.

We believe that the process of understanding and interpreting musical artifacts by future musical art teachers should be organized using the procedure of breaking the hermeneutic circle. It consists in the fact that the process of understanding begins with comprehension of the whole, based on which, the person passes to investigation of its parts, and then on the basis of knowledge on these parts gets a more complete understanding of the whole. In our view, this procedure organically "fits" into the preparation of future musical art teachers, and the use of its full didactic potential together with implementation of interdisciplinary coordination allows to train competent specialists.

Thus, implementation of hermeneutic tools in the educational process will facilitate development in students of an adequate understanding of musical works, revealing their meaning and content according to the composer's plan, his ideas and ability to interpret these works in this

context, taking into account style, genre, traditions, in which the specified products of creativity are identified (Linenko, 2018, p. 57).

Concerning mastery of music-performing disciplines, it is questionable to claim that in instrumental performance three aspects should be studied: artistic, aesthetic and technical. They are characterized as follows: the artistic aspect is distinguished by insight, content, artistry, and emotionality, as well as nobility and expressiveness of intonation; aesthetic – by timbre and dynamic richness of sound; technical – by a high degree of mastery and virtuosity of performance (Zavalko, 2008, p. 104). The reduction of the aesthetic, which focuses on the multicolored sensory sphere, to timbral and dynamic characteristics, seems wrongful.

It should be emphasized that music-performing training of future musical art teachers should be based on harmonization of the cognitive and emotional experience of interpreting musical artifacts. The latter allows you to adequately feel, comprehend the image-emotion, mood-meaning and to reproduce them qualitatively in the performing process. In this regard, it should be noted that updating of the hermeneutic approach is particularly important in music-instrumental training. If in vocal training harmonization of the cognitive and emotional covers verbal and musical layers of the artistic fabric of the work, then in the music-instrumental training the process of harmonization is complicated by absence in the works of verbal component, which is a traditional basis of the cognitive one.

In the context of our article, attention attracts A. Kozyr's studies on performing competence of masters of musical art, which, according to the scientist, accumulates the problem of "applying to future teachers of art disciplines of the technological arsenal of the operation of acquired knowledge and skills in the process of practical activity, defining appropriate methods, style of performing activity" (Kozyr, 2018, p. 5).

At the same time, we think that "content of instrumental and vocal training of masters 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" (Ovcharenko et al., 2019, p.174-175).

Based on the provisions of our research, we consider that the essence of future musical art teachers' performing training is determined by musical and verbal interpretation of the composer's works (Nikolai, 1992, p. 8). Mastering of the art of music-performing and verbal interpretation of the composer's works and methods of organizing their auditions (listening and discussing) involves mastering structural elements of the curriculum of future musical art teachers performing training at all its hierarchical levels (elementary, technological, artistic-figurative, conceptual and integrative).

It should be emphasized that the analytical skills of future musical art teachers are formed at all levels of the hierarchical structure of music-performing training, differing in the degree of generalization. Significantly, for all kinds of music-performing training (piano, violin, accordion, vocal, choral-conducting, etc.), it is important to analyze performance means of expressiveness, technical difficulties, differences between the ideal auditory-figurative representations and real sound, that is, proper intonational analysis. In vocal and choral-conducting training a verbal text is exposed to separate analysis – both from the standpoint of phonetics and semantics, and in the context of verbalization of the results of analysis of performing tasks.

The effectiveness of the combination of individual and group form of organization of future musical art teachers performing training in the conditions of various music-performing disciplines (piano, violin, accordion, vocal training, choral conducting) has been proved. Introduction of a group form of educational activities organization in future musical art teachers' training is recommended in the form of interrelated thematic classes, coordinated with a block of historical-theoretical disciplines.

It should be emphasized that in creating a verbal interpretation of musical artifacts one should not forget about phenomenological analysis. On its basis verbal interpretation can be created in a poetic manner, finding a number of verbal images parallel to music, which resonate with sound by their moods.

As an example, we provide two quotes by A. Losev. Full of feelings, intoxicated by his own depths, with invisible eyes and dull feelings, the musician is immersed in a wonderful realm of sounds; and, being among the irrational commencements of any world and human imagery, among sensations of space, eternally born of the inmost abyss, the musician is carefree and is cheerfully rushing around the sea of mysteries, with a smile watching constant catastrophes around, collapsing worlds and crash of the living universe (Losev, 1993, p. 169-170). "Music is not subjective, but – inside – is divinely subjective, and music – is not an effigy of feelings, but the creation of the world, to the core tangible in feeling. And music is not the art of time, but play of the Absolute with itself, felt from the inside by a human subject, where the sources and ends of all possible times are given, in their capricious and bizarre dance and interchange, in their irrationality, genius, and beauty" (Losev, 1993, p. 171).

In this article, we point to the importance of orienting all professional disciplines towards mastering generalized ways of action. They include: ability to perceive adequately and interpret verbally musical phenomena; independence in acquaintance and learning of musical works, in their preparation for an inspired musical-performing interpretation; ability to creative music-playing, in particular – means of orientation in harmonic and metro-rhythmic structure of the work, ability to operate internal auditory images.

In the studies on realization of the didactic potential of the interdisciplinary coordination, we take into account those functions of future musical art teachers, preparation to which is ensured in the course of implementation of historical-theoretical and music-performing blocks of disciplines. To such functions we refer:

- educational, which is realized through a skillful presentation of musical-illustrative material and ability to verbal lecture-informational and artistic-interpretative accompaniment of musical artifacts;
- performing (singing as a performance and as a way of work during teaching students singing, playing as a performance and playing as an accompaniment, conducting in the course of work on a song repertoire and in the process of directing a student choir);
- didactic, which consists of teaching students singing, playing elementary musical instruments, instilling the skills of creative music-playing.

Each of these activities can be carried out at several disciplines. Thus, in educational activities, the teacher should rely on knowledge of style, criteria of artistic value of artistic phenomena, acquired at such disciplines as history of music and world art culture; understand and characterize impression of musical works perception and express personal attitude to their artistic-figurative content; identify the main speech and performance-expressive features of the work, based on music-theoretical knowledge gained at the lessons of musical works analysis, harmony, solfeggio,

as well as on experience gained while preparing repertoire for performance in the process of instrumental, vocal, conductor training. Therefore, a common feature of different blocks of disciplines is deepening in students of perception of the musical phenomena's artistic-figurative content, ability to characterize them, distinguishing the most important, system-forming elements in realizing artistic idea of the work, important for its adequate perception by students.

In the framework of performing competence, the tasks of the interdisciplinary coordination are based on the formed artistic ideals, awareness of the principle laws of artistic expressiveness achievement and dynamic unfolding of work in singing, playing a musical instrument, conducting, as well as common principles of formation of motor (performing) skills and ability to perform musical works taking into account musical-educational opportunities for different categories of students. The leading activities of the performing (vocal and instrumental) direction are interpretation of the musical work, its learning, mastering performing techniques of singing, playing and accompaniment, improvisation.

Performing competence, in particular – ability to prepare independently musical work for performance, is built on the principles of unity of experience of musical phenomena perception, a conscious attitude to genre-style and intonational-speech features of musical phenomena, development of artistic-figurative and phonation representations, ability to operate on internal musical-auditory representations, due to acquired music-theoretical knowledge and its awareness, which are formed at music-historical and music-theoretical disciplines.

In addition, it is worth paying attention to the formation of students' representations about the fundamental unity between intra-disciplinary relations, in particular – in the formation of music-performing skills of instrumental, vocal and conducting types, which are often learned at different classes and perceived by students as specific, autonomous. This is, for example, formation of the ability to auditory (and muscular) self-control, i.e. conscious, attentive attitude to the quality of timbre, sound, phrasing, etc. For this purpose, it is advisable to use "cross" tasks in which students perform vocal melody on the instrument and instrumental phrases in singing. Such actions allow students to feel a fundamental similarity not only in the expressiveness of musical structures, but also in the uniform nature of the muscle tension, which is required to perform the melody by various means.

In the sphere of didactic competence, interdisciplinary knowledge covers the scope of understanding of the specificity of active and passive music perception; peculiarities of special musical abilities development; the fundamental unity of the laws of forming practical and performing skills (singing, rhythm reproduction, playing the instrument), etc. Achieving autonomy in the field of methodological training is ensured under the conditions of mastering the whole complex of knowledge and skills acquired in professional disciplines, forming ability to transfer and apply them variatively and creatively in the process of teaching practice.

Thus, interdisciplinary coordination ensures formation of generalized knowledge and skills, ability to use them independently, flexibly and creatively in a variety of pedagogical situations. Training based on selection of related elements in the content of different subjects and forming on this basis of generalized music-intellectual skills and practical ways of action allows to carry out their variation, transfer, and application at different types of disciplines of the music-performing block. Approbation and variational application of the content of historical-theoretical training in the process of performing activities promote consolidation and generalization of the acquired knowledge and skills and enable their independent, variational and creative use.

Research results

Originality of the theoretical provisions of the study is ensured by the comprehensive application of interdisciplinary, hermeneutic and phenomenological approaches to solving problems of future musical art teachers training. The scientific novelty of the obtained results lies in substantiation of the didactic potential of interdisciplinary coordination in optimizing curriculum of the disciplines of historical-theoretical and music-performing blocks of future musical art teachers training.

Among the theoretical innovations of the study there are provisions on the orientation of all professional disciplines towards mastering by future musical art teachers of generalized ways of actions and formation of corresponding competences (ability to adequate perception and verbal interpretation of musical phenomena, independent mastering of musical works, their music-performing interpretation in public, as well as ability to creative music-playing, in particular – possession of the means of orientation in the harmonic and metro-rhythmic structure of the work, ability to operate internal auditory representations).

Conclusions

Concretization of the principle of interdisciplinarity in pedagogical-music research allows combining interdisciplinary and hermeneutic approaches, which organically corresponds to the nature of art education. In the framework of phenomenological approach, music is positioned as a distinctive phenomenon that comprehends the immense and creates a sensual picture of the world. It is shown that, in contrast to the competence approach, which directs the efforts of researchers to the formation of professional and personal qualities of the teacher, the interdisciplinary approach primarily involves optimization of the curriculum.

Interdisciplinary coordination is considered as flexible and consistent use of all its components in a real learning process that primarily involves optimization of the curriculum. Interdisciplinary coordination, based on the allocation of related elements in the content of subjects of historical-theoretical and music-performing blocks, provides formation of conditions of generalized ways of actions and their use in various activities (educational, performing and didactic) independently, flexibly, and creatively.

The features of interdisciplinary coordination of subjects of the historical-theoretical block of future musical art teachers' training are presented. Its musical-theoretical constituent provides acquisition of a set of knowledge and skills that allow conscious perception by students of musical phenomena, mastering of various forms of music-playing, ability to operate internal auditory representations creatively.

Music-performing training is aimed at interpreting composers' works. Harmonization of cognitive and emotional components of the experience allows you to adequately feel and comprehend the image-emotion, mood-meaning and to reproduce them qualitatively in the performing process. In piano, violin, vocal, choral conducting music-performing training it is important to analyze the performance means of expressiveness, technical difficulties, differences between ideal auditory-figurative representations and real sound.

Large-scale conscious implementation of the interdisciplinary toolkit creates real conditions for optimizing future musical art teachers training, an opportunity to re-interpret old ways of solving tasks, helps identify unused resources of the disciplines of historical-theoretical and music-performing blocks of the curriculum.

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