

MODELING THE PROCESS OF FORMING THE SKILLS AND PEDAGOGICAL ANALYSIS OF MUSICAL WORKS OF FUTURE MUSIC TEACHERS

Nataliia Mozgalova

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Anna Novosadova

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Yaroslav Novosadov

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Serhii Seleznov

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Yurii Kshyvak

Vinnitsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Abstract. *The article highlights the importance of the skills of artistic and pedagogical analysis of musical works for the success of piano training of music teachers. The purpose of the article is to analyze the process of modeling the skills of artistic and pedagogical analysis of musical works of future music teachers. The research used a set of methods: theoretical (analysis of scientific literature, theoretical modeling, comparison, generalization), empirical (observation, questionnaires, testing), methods of processing experimental data for the purpose of quantitative and qualitative analysis of diagnostic results. The content of the concepts: «skill», «skill of artistic-pedagogical analysis of musical works» is clarified, the purpose, task, essence, features and functions of artistic-pedagogical analysis are defined. A model of the formation of the skills of artistic and pedagogical analysis of musical works in the process of piano training has been developed, pedagogical conditions, principles and stages (cognitive-informational, value-orientational, independent-creative) of its implementation have been substantiated. The results of the empirical study showed that in the process of piano training of music teachers, the artistic and pedagogical analysis is not sufficiently updated. At individual lessons in the piano class, only its individual elements are used: biographical information, stylistic features and analogies, analysis of means of expression. Innovative technologies and methods (motivational, cognitive, interactive) of forming skills of artistic and pedagogical analysis are proposed. It has been proven that artistic and pedagogical analysis is a powerful and effective means of developing social skills (soft skills), as it allows students to be involved in various types of musical activities: artistic-cognitive, artistic-analytical, artistic-performing. The conducted research confirmed the relevance of artistic and pedagogical analysis in the process of piano training of music teachers.*

Keywords: *music teacher, model, musical activity, cognition, skill, artistic and pedagogical analysis, piano training.*

Introduction

The relevance of the problem of modeling the process of forming the skills of artistic and pedagogical analysis of musical works of future music teachers is determined by the significant qualitative changes that are being carried out in the system of higher art education of Ukraine, the improvement of the content of educational and training programs, the creation of the latest teaching methods that take into account modern scientific developments in art pedagogy, musicology and performance experience. in accordance with the Law «On Higher Education» (Ministry of Education and Science of Ukraine, 2014), the quality of training of future music teachers must meet the high level of approved Standards and be carried out in accordance with the approved Strategy for the Development of Higher Education of Ukraine for 2022-2032 (Ministry of Education and Science of Ukraine, 2022). That is why, in the training of music teachers, it is necessary to pay attention to the analysis of theoretical and practical artistic problems, to the definition and creative application of pedagogical conditions that increase the effectiveness of the educational process in pedagogical universities. As practice shows, piano training is one of the main things in the professional development of a future music teacher. To increase its effectiveness, it is necessary to include an artistic and pedagogical analysis of musical works in the process of students' piano training. This will contribute to a more complete disclosure of the content aspects of the artistic imagery of new musical structures, their semantics, sound-timbral characteristics, etc.

The analysis of scientific literature proved that the problem of forming the skills of artistic and pedagogical analysis of musical works as one of the components of the professional training of future music teachers has not yet been comprehensively studied. Moreover, the generalization of these studies showed that a significant number of graduates of music majors of pedagogical universities are not sufficiently prepared for the implementation of artistic and pedagogical analysis of musical works. In connection with this, modeling the process of forming the skills of artistic and pedagogical analysis of musical works becomes of primary importance.

Literature review

It should be noted that certain aspects of modeling the piano training of future music teachers have already been studied by one of the authors of this article. Thus, N. Mozgalova analyzed in detail the views of Ukrainian scientists on the problem of modeling in the field of music teacher training and came to the conclusion that the model is "a kind of analogue of a real object" and reflects "its most essential characteristics: purpose, tasks, content, forms and methods of organization". When creating it and determining the ways of implementation, it is

necessary not only to focus on the internal realities of higher educational institutions, but also to monitor global trends in the methods of teaching (training) music teachers. At the same time, the model provides for «variability of application, update of content, generation of new knowledge and creative elaboration of the experience of training music teachers» (Mozgalova, 2011).

The logic of the research required clarifying the content of the concepts of «skill», «skill of artistic and pedagogical analysis of musical works», definition of the essence, purpose, tasks, features and functions of artistic and pedagogical analysis. Thus, scientists consider skills from the standpoint of pedagogy, psychology (M. Vary, education theory (I. Beh), and the choice of teaching methods. According to their interpretations, skill is the readiness to solve a certain activity based on knowledge and skills (Vary 2007); the ability to perform actions according to the goals and conditions proposed by the teacher (Bondar, 1987); the ability to properly perform certain actions is based on the appropriate use of knowledge and skills acquired by a person (Goncharenko, 1997). The acquisition of skills occurs through a gradual transition from work under the supervision of a teacher to independent work, with «a significant part of mental activity aimed at finding and using the optimal way of solving tasks» (Maksimenko, 2004). As a complex integral formation that arises in the process of analytical and synthetic activity for cognition and awareness of a wide range of musical information, it involves the analysis, comparison, classification and systematization of artistic information (Zhang Jie, 2014); are manifested in various types of musical and performing activities and provide artistic knowledge of musical works, the depth of penetration into their emotional and figurative content, determine the performing and analytical potential of a music teacher (Mozgalova, 2011); ensure the success of artistic and pedagogical analysis of musical works, the purpose of which is to reveal the content of a musical work, taking into account age characteristics, musical development and the task of musical education of schoolchildren (Rostovsky, 1997); is an effective means of developing soft skills, as it contributes to the involvement of students in various types of artistic creativity: choreographic, musical, etc. (Mozgalova et al., 2021, p.318); a stylistic approach to the study of music-theoretical disciplines in the process of professional training of future teachers of musical art and choreography (Novosadova et al., 2022).

«People are considered capable of creating new worlds and inspiring reality» (Moskvichova et al., 2019, p.300). According to the concept of Zhang Jie, the structure of skills of artistic and pedagogical analysis includes communicative, cognitive, performing and analytical skills that allow you to operate with basic artistic concepts and distinguish the signs of these concepts, orient yourself in the main historical and theoretical problems, interpret the essence of musical phenomena and scientifically evaluate them (Zhang, 2014).

The concept of artistic-aesthetic training of music teachers by O. Shchokolova reveals the mechanism of artistic-pedagogical analysis of musical works, which obeys general cognitive laws, functions on the basis of the unity of sensory and rational disclosure of reality. The leading idea of the concept is that artistic and pedagogical analysis facilitates the process of learning music by schoolchildren who do not have sufficient musical education, creating a basis for comprehensive musical perception and understanding (Shchokolova, 1996). «In the pedagogical activity of a teacher, artistic communication is considered not only as the main means of artistic teaching, education and development of students, but also as a model that is consciously or unconsciously assimilated, copied and disseminated» (Mozgalova et al., 2022, p.195).

The theories of V. Ostromensky and O. Rostovsky, which emphasize the emotional side of artistic and pedagogical analysis, were fundamental to our research, as this contributes to emotional immersion in a musical piece and the concentration of mental forces on it. These theories substantiate the specifics and features of the artistic and pedagogical analysis of musical works. Thus, the theory of V. Ostromensky defines the peculiarity of artistic and pedagogical analysis in its verbal interpretation, which implies the presence of some subjectivity in revealing the artistic and figurative content of the work (Ostromensky, 1989).

According to the theory of O. Rostovsky, the specificity of artistic and pedagogical analysis is a high level of understanding of music based on the identification of its genre origins, characteristic means of embodiment, history of writing, role and place in modern culture. Widely used in musical and educational practice, such an analysis arouses interest in musical and performing arts, increases the validity of aesthetic judgments, and ensures an active and thoughtful perception of a musical text (Rostovsky, 1997). At the same time, the experience of analyzing one musical work is transferred to other, more complex works. In this way, the systematic and consistent involvement of schoolchildren in music, in understanding its beauty and features is ensured, while maintaining the triad «teacher-music», «student-musical piece"», «teacher-student» (Padalka, 2008).

Therefore, the artistic and pedagogical analysis is an important practice-oriented mechanism for the formation of the personality of the future music teacher. The object of artistic and pedagogical analysis is a musical work, the subject is the teacher and students, the carriers of knowledge are musical texts, reference books, musicological literature, the Internet, computer, technical and other teaching aids play an auxiliary role. The generalization of scientific works made it possible to determine the functions of artistic and pedagogical analysis - informational and cognitive, cultural, mobilizing, developmental, orientational, research, hedonistic.

The success of forming the skills of artistic and pedagogical analysis depends on objective (level of musical culture, quality of musical information, style of pedagogical communication of the teacher, learned repertoire) and subjective

(level of musical and analytical abilities, independence, musical experience) factors. List research on this issue can be significantly expanded, taking into account the analytical work carried out by the authors of the article, but let's take into account the requirements for publications. The analysis of scientific works made it possible to state the importance of further research in this direction.

We focused this study on the formation of the skills of artistic and pedagogical analysis of musical works of future music teachers. This will give them the opportunity in their future professional activities to qualitatively interpret artistic information and, on this basis, to develop students' musical interests, tastes and aesthetic orientations.

Methodology

The methodological basis of the research is: philosophical ideas regarding the essence of musical art as a specific form of consciousness and knowledge of the world, the position of musicology in relation to artistic-analytical activity, concepts and methods of musical education, which are correlated with the tasks of forming the skills of artistic-pedagogical analysis, the theory of personality, according to which the formation of the skills of artistic and pedagogical analysis of musical works directs the artistic and aesthetic perception of the individual, which in the methodological projection of art education is determined by the provisions of cultural, axiological, personality-oriented, systemic, genre-style approaches.

The cultural idea determines the socio-cultural aspects of pedagogical activities, focuses on the systematic and consistent expansion of artistic erudition, acquiring the skills of analysis, comparison and systematization of cultural phenomena etc. In the axiological dimension of the formation of future teachers of musical art, the skill of artistic and pedagogical analysis of musical works must be directed to the creation of a set of value orientations based on the awareness of the valuable content of musical works, their artistic and analytical potential, which motivates their harmonious entry into the professional and socio-cultural environment. In the context of a systemic approach, the formation of the skills of artistic and pedagogical analysis requires the reconstruction of the content of music-theoretical and performance disciplines with the aim of consistent use of artistic and pedagogical analysis, which will allow revealing structural, functional and genetic connections between styles and genres, musical, poetic and artistic works. The genre-style approach allows you to trace the evolution of the development of the musical language, analyze and compare the features of musical works of different genre-style directions with the aim of deeper perception, understanding and performance.

The mentioned approaches in the process of professional training of music teachers direct the scientific and methodical search for the definition and

purposeful application of the artistic and analytical potential of piano music for the formation of the skills of artistic and pedagogical analysis of musical works.

The author's interpretation of this problem is based on the principles, the orientation of which ensures the success of the formation of artistic and pedagogical analysis skills. These are the principles of: integrity (presupposes the consistency of the content of theoretical and performing disciplines, the focus of forms, methods and means of education on the formation of the skills of artistic and pedagogical analysis of musical works), analytical and substantive understanding of musical works (lays the foundation for a balanced, thoughtful attitude of students to musical art), the creative interaction of the teacher and the student (creates the basis for the qualitative implementation of artistic-pedagogical analysis with the aim of developing aesthetic ideals, tastes and preferences), the ratio of rational-logical and emotional in artistic-pedagogical analysis (directs to the activation of intellectual and sensory aspects of cognition, helps to understand artistic and figurative content of the work through logical inferences and emotional experiences), contextuality (requires establishing the semantic unity of the internal content of the music with its external interpretations, the nature of the context depends on the musical text, the figurative vision of the music by the teacher and the general level of development of the students). In the course of the theoretical research, methods of analysis, systematization, and generalization of scientific literature were used to compare and contrast different views on the investigated problem. Methods of concretization, systematization, and scientific abstraction were also used. The considered scientific approaches, principles and methods were taken as a basis for modeling the process of forming the skills of artistic and pedagogical analysis of musical works.

Organization of empirical research and its results

In order to test the model of formation of skills of artistic and pedagogical analysis of musical works of future teachers of musical art, research and experimental work was carried out in three stages - ascertaining, forming and controlling. Teachers and students of Mykhailo Kotsyubynsky State University of Technology and M.P. Ukrainian State University took part in the experiment. Drahomanov, who study under the educational program 025 musical art (48 teachers and 150 students in total). The purpose of the ascertainment stage was to determine the level of formation of students' artistic and pedagogical analysis skills, to study teachers' views on the expediency of using artistic and pedagogical analysis in the practice of training future music teachers, the need to develop and introduce innovative models of artistic and analytical direction into the educational process. The diagnosis was carried out in two directions. The first concerned the survey of teachers, among whom only 45% confirmed the use of artistic and pedagogical analysis of musical works in classes. Others noted that

they use it sporadically, do not attach due importance, focusing on practicing performance skills. 53% of respondents note gaps in the musical theoretical knowledge and analytical skills of students, which affects the quality of artistic analysis of musical works, the ability to determine their essential characteristics, stylistic and genre features. According to teachers, the weak development of analysis skills affects the quality and pace of studying musical works, and their independent processing. Teachers' answers (61%) showed that future teachers' ability to analyze musical works is at a low level; most of them do not understand the essence of the techniques of comparison and generalization, do not know how to use the existing knowledge to analyze musical works, phenomena and events. Therefore, the processing of the results of the teachers' survey made it possible to single out the shortcomings that cause the low level of formation of the skills of artistic and pedagogical analysis: the lesson plan is not rationally drawn up, the low level of musical and theoretical training of students, the lack of individual guidance on the development of their analytical skills. The fact that only 28% of respondents use different types of analysis in classes, which is also a shortcoming of piano training in institutions of higher education, turned out to be negative.

The second direction of diagnosis was aimed at determining the level of development of students' skills in artistic and pedagogical analysis of musical works. For this, the following methods were used: pedagogical observation, survey, questionnaire, testing; a complex of adapted methods: K. Zamfir in A. Rean's modification - to find out the level of internal motivation of students to master the skills of artistic and pedagogical analysis with their further application in professional activity (Zamfir, 2021); M. Rokeach (1988) - to identify the most important values for music teachers of students; I. Yusupova - to determine the level of development of empathic abilities of students, which will allow creating an atmosphere of emotional communication in the process of artistic and pedagogical analysis; V. Sinyavskiy-B. Fedoryshyn (KOS) - to assess the ability to conduct meaningful, dialogic communication using the language of art (Uspenskiy et al., 2003); diagnostic tasks were used to find out the emotional attitude of students to artistic and pedagogical analysis, problem-creative tasks were used to identify the level of artistic knowledge. When discussing the question, the students. The results of diagnosing students using these methods showed their insufficient awareness of the content and tasks of artistic and pedagogical analysis (46%), a small amount of musical and theoretical knowledge for its implementation (57%), a low level of skills to compare, generalize and systematize musical facts and knowledge (58%); the desire to use Internet technologies to acquire knowledge and conduct artistic and pedagogical analysis (78%); the ability to obtain information (69%).

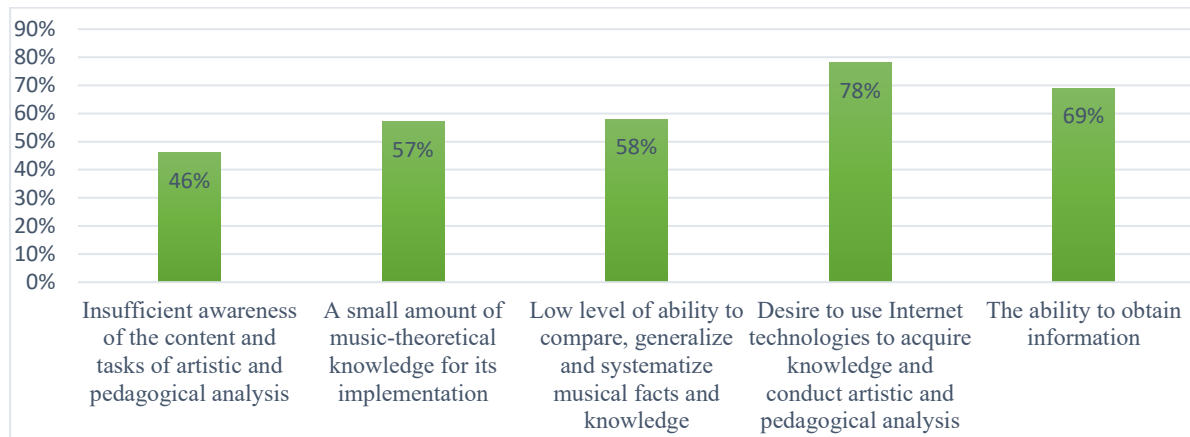


Figure 1 *The results of diagnosing the formation of artistic and pedagogical analysis skills (made by Authors)*

So, the obtained data showed that while paying considerable attention to the acquisition of psychological and pedagogical knowledge, the development of performance skills and abilities, future teachers do not pay due attention to the ability to analyze and compare musical works, to acquire musical information and to use it appropriately. The author's model of the formation of skills of artistic and pedagogical analysis of musical works is designed to solve the following tasks: increasing the motivation of students for artistic and analytical activities, developing an attitude towards the analysis of musical texts in the process of studying musical works, mastering the mental operations of synthesis, generalization, comparison, systematization; enrichment of artistic and analytical skills by mastering educational and additional literature; stimulating interest in various types of art in order to analyze and understand them; updating the content of piano training of music teachers with new forms and methods of work using information and communication technologies and social networks.

The model was implemented in three stages with the observance of the following pedagogical conditions: the concentration of teachers' attention on the artistic and analytical side of piano classes, the achievement of artistic and creative interaction between the teacher and the student in the process of artistic and analytical activity; relying on the artistic and performance experience of students; development of students' independence in the process of studying and analyzing musical works. The goal of the first (informational and establishing) stage was to interest students in artistic and pedagogical analysis as one of the methods of musical cognition. It used motivational methods (approval, encouragement, persuasion, overestimation, recognition, stimulating evaluation, symbolic reward for actions, situations of mutual help and success) and forms of work (group and individual classes, consultations on the content and stages of artistic and pedagogical analysis). The dominance of the second (analytical and valuable) stage became students' mastery of the algorithm of artistic and

pedagogical analysis with the corresponding enrichment of knowledge and skills. Cognitive methods were relevant: comparison, juxtaposition, artistic analogies, analysis of musical compositions, thematic «chain», study of scientific literature, creation of problem situations, creation of music collections, sketch familiarization with musical works. At this stage, the project «Artistic and Analytical Development of a Teacher» was implemented, in which student scientific circles were involved, scientific and practical seminars were planned (seminar-discussion «Analysis in music», seminar-dialogue «Successful teacher and artistic and pedagogical analysis»), «round tables», «Brain-rings», where problematic situations were created with the aim of activating students' analytical abilities and encouraging independent analytical searches.

The goal of the third (creative and final) stage was for students to acquire artistic and analytical experience, master the methods of independent activity, improve evaluation, communication and performance skills, and direct them to the practical level. In accordance with the goal, motivational, cognitive and interactive methods were used, including discussion, commenting, explanation, analytical observation, verbalization of artistic and figurative content, analytical reading of musical works, logical conjecture, discussion, «round table», analytical commenting on video and audio material, analytical debates, artistic-analytical dialogue.

In the process of implementing the model, multimedia platforms (Zoom, Moodle, Uber Conference Google Meet) and programs (Viber, Skype, Microsoft Word, Sony Vegas Pro, Power Point, Prezi, Corel Draw, Adode Photoshop) were used. Comparison of the results obtained after each stage showed positive changes (increase of high level from 17.3% to 51.1%, medium - from 31.1% to 42.6%, reduction of low level from 51.6% to 6.3%) from the implementation of the model of formation of artistic and pedagogical analysis skills. This was reflected in the activation of students' analytical-cognitive and performance-creative activities, in their emotional attitude to the artistic-pedagogical analysis of musical works.

Conclusions

Experimental verification of the effectiveness of the model of formation of skills of artistic and pedagogical analysis of musical works proved its innovativeness, effectiveness and efficiency in the university practice of piano training of future music teachers. The implementation of the model opens up wide opportunities for identifying the analytical and artistic abilities of students, provides constant filling of the artistic thesaurus, expansion and enrichment of their cognitive and emotional experience. The model provides wide opportunities for the realization of the artistic and analytical potential of piano music in the professional training of music teachers, promotes the activation of educational and performing activities based on the proposed principles, pedagogical

conditions, forms and methods of teaching, provides for the acquisition of artistic and analytical experience as the basis of successful professional activity.

This problem requires further study in the direction of ensuring continuity in the formation of the skills of artistic and pedagogical analysis of musical works, updating the content of musical and theoretical ones, improving the methodology of piano teaching based on an artistic and analytical approach, comparing the experience of forming the skills of artistic and pedagogical analysis of musical works in different countries.

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