

UDC 378:7.08:78

DOI <https://doi.org/10.24919/2308-4863/81-2-19>

Yang HANRI,

orcid.org/0000-0002-4739-0187

*PhD Student at the Department of Musical Art and Choreography
South Ukrainian National Pedagogical University named after K.D. Ushynsky
(Odesa, Ukraine) yhr5830889@gmail.com*

ARTISTIC-POLYLOGICAL KNOWING-HOW IN ENSEMBLE MUSICKING: PEDAGOGICAL CONDITIONS OF FORMATION

The article is devoted to the research of the problem of formation of artistic-polylogical knowing-how of future Masters of Musical Art. It is substantiated that such knowing-how provide the ability to effectively participate in ensemble musicking. The aim of the article is defined, which consists in the development of pedagogical conditions contributing to the formation of such knowing-how in the music-educational process of training future Masters of Musical Art in the conditions of university education. By the method of theoretical analysis of music-pedagogical and music-psychological interdisciplinary research it is determined that to prepare music students for effective communication in the ensemble, pedagogical conditions are created that stimulate joint creative interaction by creating a collaborative learning environment, encouraging cooperation and communication based on empathy and reflection, as well as, integration of technologies. Taking into account the results of the theoretical analysis of the literature and relying on axiological, hermeneutic and integral approaches, we developed pedagogical conditions aimed at the formation of components of artistic-polylogical knowing-how of future Masters of Musical Art. As such conditions were defined: stimulating the value attitude to musical art and musical ensemble musicking; inducing to analyse and understand the signs of artistic and intersubjective poly-communication in joint artistic-interpretative work; inducing to understand and apply the signs of artistic and intersubjective communication to solve interpretative-performance tasks in the process of ensemble musicking. Empirical verification of the effectiveness of the developed pedagogical conditions for the formation of artistic-polylogical knowing-how of future Masters of Musical Art in the process of ensemble musicking has been defined as a direction for further research.

Key words: polylogue, artistic communication, ensemble musicking, pedagogical conditions, future Masters of Musical Art.

Ян ХАНЬЖИ,

orcid.org/0000-0002-4739-0187

*аспірант кафедри музичного мистецтва і хореографії
Південноукраїнського національного педагогічного університету імені К.Д. Ушинського
(Одеса, Україна) yhr5830889@gmail.com*

ХУДОЖНЬО-ПОЛІЛОГІЧНІ УМІННЯ В АНСАМБЛЕВОМУ МУЗИКУВАННІ: ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ

Стаття присвячена дослідженню проблеми формування художньо-полілогічних умінь майбутніх магістрів музичного мистецтва. Обґрунтовано, що такі вміння забезпечують здатність ефективно брати участь в ансамблевому музичуванні. Визначено мету статті, яка полягає в розробці педагогічних умов, що сприятимуть формуванню таких умінь у музично-освітньому процесі підготовки майбутніх магістрів музичного мистецтва в умовах університетського навчання. Методом теоретичного аналізу музично-педагогічних та музично-психологічних міждисциплінарних досліджень визначено, що для підготовки студентів-музикантів до ефективної комунікації в ансамблі створюються педагогічні умови, які стимулюють до спільної творчої взаємодії через створення колаборативного середовища навчання, заохочення до співробітництва та комунікації, що ґрунтуються на емпатії й рефлексії, а також, інтеграції технологій. З урахуванням результатів теоретичного аналізу літератури та з опорою на аксіологічний, герменевтичний та інтегральний підходи було розроблено педагогічні умови, спрямовані на формування полікомунікативно-мотиваційного, семіотико-епістемологічного, дескриптивно-рефлексивного, дискурсивно-партисипативного компонентів художньо-полілогічних умінь майбутніх магістрів музичного мистецтва. Такими умовами було визначено: стимулювання ціннісного ставлення до музичного мистецтва та музичного ансамблевого музичування; спонування до аналізу та розуміння знаків художньої та інтерсуб'єктивної полікомунікації у спільній художньо-інтерпретаційній роботі; спонування до розуміння та застосування знаків художньої та інтерсуб'єктивної комунікації для розв'язання інтерпретаційно-виконавських завдань у процесі ансамблевого музичування. Як напрям подальших досліджень визначено емпіричну перевірку ефективності розроблених педагогічних умов формування художньо-полілогічних умінь майбутніх магістрів музичного мистецтва в процесі ансамблевого музичування.

Ключові слова: полілог, художня комунікація, ансамблеве музичування, педагогічні умови, майбутні магістри музичного мистецтва.

Problem statement. Ensemble musicking is one of the most common and preferred activities of music graduates for a number of reasons. In particular, participation in an ensemble fosters a sense of belonging and community among music students, increasing self-esteem and intrinsic motivation for professional growth (Nielsen et al., 2018; Forbes, 2020). Research shows that music students perceive collaborative musicking as an activity that has a beneficial effect on their integration into the music-performing field of activity, and also, increases their emotional and psychological resilience to the stressors of concert performance (Nielsen et al., 2018). In addition, ensemble musicking is perceived by future musicians as a joint activity that unites people interested in musical art and musical performance in a joint creative process. This feature causes a high level of emotional involvement of music students in the creative process and the desire to realise themselves in the sphere of ensemble performance (Cohen, 2012; Gaunt, 2020).

Thus, an important aspect of collaborative ensemble musicking is communication. In doing so, collaborative ensemble musicking is based on the concept of communication, which can be characterised as poly-communication. This term encapsulates the multifaceted interactions that take place between the participants, facilitating a collective dialogue aimed at solving various performance and artistic-interpretative tasks. The nature of this communication unfolds on several levels, primarily intersubjective interaction and artistic communication, each of which contributes to the complexity of ensemble dynamics.

At the level of intersubjective interaction, ensemble members engage in an ongoing exchange of interpretive and creative ideas that is essential to effective collaborative work. This exchange is not merely verbal; it includes a range of non-verbal cues and shared understandings that enhance the musicians' mutual awareness. As defined by A. Schiavio and S. Høffding (2015), collaborative musical performance is characterised by pre-reflexive awareness, which is primarily based on intersubjective communication, as a consequence of which cohesion and mutual understanding between the participants plays a qualitative influence on the artistic outcome of joint creative activity in ensemble musicking. This is consistent with the findings of E. Stolp et al. (2022), who emphasise that interpersonal communication and shared enthusiasm for musical activity play an important role in collaborative musicking, and therefore intersubjective activity becomes important as it promotes a sense of belonging and social interaction. Thus the intersubjective dynamics of poly-communication are important for the

development of a shared interpretive concept, as they allow musicians to navigate the complexities of ensemble performance together.

At the level of artistic communication, ensemble members enter into a dialogue with the musical work itself, interpreting its emotional content and contextual meaning. This process involves an understanding of the musical language and stylistic features that influence the interpretive concept of the piece being performed (Laroche et al., 2022). Artistic polylogue thus becomes a complex process that requires participants to reflect on their subjective understanding of the musical language and its emotional connotations while simultaneously seeking common understandings and joint interpretive solutions.

As A. Cooper (2022), reflexive awareness of each other's intentions and emotions significantly affects social experience within the ensemble, emphasising the intersubjective nature of musical interactions. This complexity is further reinforced by the fact that ensemble performance is not simply a joint reading of a musical score, but primarily the creation of a coherent artistic product that reflects the collective contribution of all participants (Davidson & King, 2004).

The poly-communication inherent in ensemble musicking requires the development of specialised artistic-polylogical knowing-how in the participants. Since a multi-level polycommunicative process plays an important role in ensemble musicking, it seems to be an important task to develop future music majors' artistic-polylogical knowing-how that enable them to participate effectively in ensemble musicking. In this regard, the actual problem is the development of special pedagogical conditions, the creation of which in the process of university training of future Masters of Musical Art will ensure the formation of their artistic-polylogical knowing-how.

Research Analysis. The purposeful creation of special pedagogical conditions in the process of university education of future musicians to prepare them for participation in musical ensembles is a common strategy used to solve a variety of educational tasks, such as: the development of teamwork skills and improved communication (Zhang, 2024), the development of abilities for artistic expression (Korchagina, 2013). Researchers agree that such training orientation not only contributes to the acquisition of specific competences by music students, but also forms an environment favourable for joint creativity and communication in the ensemble.

As pedagogical conditions aimed at effectively preparing future musicians for communication in the ensemble, we propose, in particular, the creation of a collaborative learning environment based on encour-

aging co-operation between students. Among the tools on which this condition relies is the organisation of group projects promoting joint creative interaction, as well as, stimulation of students' creative activity in the artistic-communicative ensemble process. The last mentioned condition is related to the introduction of various forms of student self-management – for example, having students conduct ensemble rehearsals and encouraging students to make joint interpretive decisions and share collective responsibility for the outcome of the activity (Kokotsaki & Hallam, 2011; Scherer, 2023). Such an environment has been argued to foster leadership skills and enhance a sense of community amongst music students (Sutherland & Cartwright, 2022), as well as, enrich their experience of active creative artistic communication (Kokotsaki & Hallam, 2011; Scherer, 2023).

It is argued that it is appropriate, in the context of preparing music students for ensemble performance, to incorporate components of curricula that explicitly address interpersonal communication skills such as active listening, empathy and non-verbal communication. These skills are crucial for effective collaboration in an ensemble as they allow musicians to respond to each other's cues and intentions (Lim, 2014).

An important aspect of empathy-based communication is reflection. Therefore, it is proposed that pedagogical conditions are created to encourage student musicians to engage in reflective practice to enhance their understanding of the dynamics of ensemble interaction and their role in the ensemble. These conditions can be implemented by methods related to self-assessment and peer-assessment, which helps students to recognise their values and priorities, as well as, their thoughts and feelings about the collaborative process (Gaunt & Treacy, 2020).

To date, most of the methodologies contain pedagogical conditions involving the integration of technologies, which is relevant in the context of the formation of music students' ability to poly-communicate in an ensemble. In particular, it is pointed out that technologies (e.g. special digital platforms) can provide remote rehearsals and organise students' project-creative work. It is emphasised that the introduction of such environments creates additional opportunities for communication, and also, helps student musicians to gain valuable experience for contemporary music practice, allowing them to adapt to different music performance contexts (Cayari, 2021).

Also, as Lee Cheng (2019) rightly points out, preparation for collaborative interpretation in ensemble performance includes not only, directly, the process of interaction in the ensemble, but also the process of self-preparation, in particular, working with infor-

mation of art history and music-theoretical direction, which is facilitated by the use of digital technologies.

Thus, the creation of special pedagogical conditions in the training of future Masters of Musical Art is an effective strategy for the formation of artistic and polylogical knowing-how necessary for effective participation in joint ensemble musicking.

The aim of the article is to develop a set of pedagogical conditions that contribute to the formation of artistic and polylogical knowing-how of future Masters of Musical Art, ensuring their readiness to participate in ensemble musicking.

Presentation of the main material. In order to achieve the purpose of the study, it is necessary to clarify that pedagogical conditions in the research literature are considered as specific educational frameworks, strategies and environments that guide the entire learning process. They include various elements, including teaching methods and forms, organisational frameworks for collaborative work, integration of technologies – everything that can be aimed at increasing the effectiveness of solving the tasks of the educational process (Hill et al., 2023; Smorodskyi et al., 2023; Scherer, 2023).

In order to ensure the process of formation of artistic-polylogical knowing-how of future Masters of Musical Art, it is proposed to create pedagogical conditions that take into account the structure of this construct. In previous studies it was found that the artistic-polylogical knowing-how necessary for effective participation in ensemble musicking for future Masters of Musical Art include the following components:

1) a polycommunicative-motivational component, which is responsible for the intention to meaningfully participate in the creative process, striving to make their unique contribution and simultaneously working towards the common goal of musical interpretation;

2) semiotic-epistemological component, which was determined based on the understanding that future Masters of Musical Art should have knowledge of signs and symbols used in both intersubjective and artistic polylogue, which is essential for effective communication during ensemble work;

3) descriptive-reflexive component, which includes the ability to decipher and understand the signs of artistic and intersubjective polycommunication, including non-verbal signals that convey the performance intentions of ensemble colleagues;

4) discursive-participative component, which is responsible for the process of realising knowledge and reflexive skills in the ensemble's polylogic communication, facilitating strategic artistic planning and co-creation.

When developing pedagogical conditions that contribute to the formation of the polycommunicative-motivational component, its content was taken into account, such as the intention to participate in a joint creative process and the desire to make a unique interpretive contribution, while showing empathy for the vision of other participants. In order to develop an appropriate pedagogical condition, it was taken into account that intension is related to the value orientations of the individual, i.e., intension is directly dependent on the realisation of the value of the object to which it is directed.

In the context of developing the pedagogical condition that ensures the formation of the polycommunicative-motivational component, it is important to understand what can provide the motivation of future Masters of Musical Art students to actively participate in artistic polylogue and polylogic intersubjective communication of ensemble musicking. Intentionality in this context refers to the desire and aspiration to participate in collaborative musical activities, while value orientations refer to the perceived significance and value of the musical-interpretative experience. The formation of such value orientations is provided by the reliance on the axiological approach, which focuses on the concept of value attitude.

So, the intension of future masters of music art students to participate in ensemble musicking is based on their perception of the value of music as an art form and as a collaborative process. S. Hill et al. (2023) emphasise that the ensemble experience is deeply rooted in the cultural history of music education and is seen as an important component of musician training. This cultural relevance fosters a sense of value in students, motivating them to actively participate in ensemble musicking.

Inculcating values related to collaboration and teamwork is important in developing positive attitudes toward ensemble participation. A. Bilozerska et al. (2021) argue that creating a supportive environment that encourages collaboration and mutual respect between ensemble members can significantly increase students' intentions to contribute creatively. When students feel valued and respected in an ensemble, they are more likely to be invested in the collective interpretive process.

An important value basis for the intension to achieve the shared artistic and interpretive goal of collaborative ensemble musicking is also an understanding of the cultural and emotional significance of the musical arts (Kivy, 1995). When students understand the value of musical art as a cultural phenomenon that embodies the worldview, aesthetic aspirations and spiritual experience of humanity, they

perceive ensemble musicking as an opportunity to be involved in global cultural contexts and will be more willing to make meaningful contributions to the interpretive-creative process.

Thus, for the formation of the polycommunicative-motivational component of artistic-polylogical knowing-how of future Masters of Musical Art it is advisable, based on the axiological approach, to create pedagogical conditions that *stimulate the value attitude to musical art and musical ensemble musicking*. The creation of such conditions implies encouraging students to positive and engaged thinking, as well as to experience a sense of ownership and responsibility for their contribution to ensemble musicking. The methods of implementing this condition should provide an environment that emphasises the cultural significance of music, and should be based on the introduction of effective and innovative forms of collaborative learning.

The development of pedagogical conditions for the formation of semiotic-epistemological and descriptive-reflexive components was based on the understanding of the complementary role of these two components, due to the fact that the music-performing process is based on the knowledge and understanding of the signs and symbols of the musical text, as well as knowledge of the signs of interpersonal communication, requires understanding based on reflection. Thus, pedagogical conditions should integrally ensure both the formation of the content of each component and the formation of the ability to integrate such content in ensemble-interpretation work. The methodological basis of this process is provided by the hermeneutic approach, which is responsible for the processes of analysing, understanding and interpreting signs.

The hermeneutic approach in music education is widespread as a methodological basis for understanding and interpreting the signs of musical texts (Kinsella, 2006). However, this approach is also applicable to the development of the ability to understand the signs of human communication, in particular the non-verbal cues exchanged between ensemble members during performance. Collective musicking requires a complex network of reciprocal and non-linear communicative processes involving different dimensions, including bodily, affective and sociocultural (Schiavio et al., 2019).

The aforementioned complexity of understanding and poly-communication during ensemble musicking requires the creation of pedagogical conditions that can prepare future music majors to interpret both the musical text and the non-verbal interactions taking place in real time. Such conditions are *the inducement to analyse and understand the signs of artis-*

tic and intersubjective poly-communication in joint artistic-interpretative work. This condition is implemented by methods aimed at forming an epistemological basis containing information about the signs of artistic and intersubjective polycommunication, as well as the ability to discuss their meanings in the polydiscourse of ensemble interaction.

The methods of forming an epistemological base containing knowledge about the signs used for artistic polycommunication with musical text should be aimed at actualising music-theoretical knowledge, including the analysis of musical forms, structures and stylistic elements (Cheng, 2019). Such theoretical grounding will allow students to form their own repository of musical signs and their possible descriptions needed for interpretation.

In turn, understanding of non-verbal cues in ensemble musicking should be supported by targeted interventions, such as non-verbal communication training, which will focus on building the ability to recognise body language signs, facial expressions and other non-verbal cues (Dobson & Gaunt, 2015; Laroche et al., 2022).

Encouraging students to engage in reflective practice will, in turn, help them deepen their understanding of both musical and non-verbal communication. By analysing their performances and interactions, students can develop an awareness of the signs they encounter and may themselves use in ensemble musicking contexts. In this way, reflective methods ensure the development of awareness of poly-communicative behaviours that enhance the quality of non-verbal communication between ensemble members (Biasutti et al., 2016).

To ensure the development of specific interpretive abilities required for collaborative ensemble work, it is advisable to provide hermeneutic workshops focused on hermeneutic analysis, which can help students develop the skills needed to interpret musical texts and non-verbal signs. These workshops could include case studies of ensemble performances where students analyse both the score and the interaction between musicians, aiming for a holistic understanding of the polylogical interpretive-creative process.

Pedagogical conditions promoting the formation of the discursive-participative component of future Masters of Musical Arts' artistic-polylogical knowing-how were developed taking into account the fact that this component includes the ability to instantiate in the process of ensemble musicking the knowledge about the symbols of musical texts and signs of non-verbal interaction in a musical ensemble, as well as the skills of reflexive analysis of such symbols and signs in order to understand them and develop a joint

interpretative concept. Taking into account that this process is associated with a complex poly-communicative interaction aimed at integrating a multitude of communicative projections into a single artistic and communicative whole, it seems appropriate to apply an integral approach.

What is valuable in the context of the research is the potential of the integral approach to organise the process of combining the unique contributions of each ensemble member into a unified whole, resulting in an artistic outcome that is more than a simple summation of constituents (Wilber, 2005). This holistic perspective allows student musicians to realise the interconnectedness of their individual contribution and collective artistic vision.

Based on the integral approach, it is necessary to create special pedagogical conditions that *encourage future Masters of Musical Arts students to understand and apply the signs of artistic and intersubjective communication to solve interpretive and performance tasks in the process of ensemble musicking.* The implementation of this pedagogical condition requires the use of methods based on the creation of a special environment for collaborative learning, stimulating their creative attitude to poly-communication in ensemble musicking. Such an environment could be a rehearsal process organised in such a way as to foster polylogue and interaction between student musicians, allowing them to collectively negotiate meaning and artistic means of interpretation (Hill et al., 2023). Such an environment fosters a sense of community and collective responsibility for the musical outcome.

Furthermore, an important aspect is the actualisation of the value of each participant's individual contribution. This focus requires the integration of polylogic forms of interaction and facilitative pedagogical support. In particular, various forms of student self-governance in the rehearsal process are applicable in this process, when students organise and support the polylogue by their own efforts. In doing so, educators should emphasise the importance of each student's unique contribution to ensemble musicking. By recognising and valuing individual strengths, future music majors can feel empowered to express their ideas and interpretations in an effort to construct a shared artistic vision for the ensemble.

The integration of technology can also be beneficial in the context of implementing this pedagogical condition. For example, using technology to record performances and applying reflective skills to analyse performances in a polylogue format can improve descriptive skills and the application of communicative signs directly in the ensemble musicking process (Cheng, 2019). The use of digital platforms to conduct

rehearsals remotely can contribute to music students' particular experience in organising poly-communication in a complex environment, but using modern means of information exchange.

Conclusions. Summing up we can state that the process of formation of artistic-polylogical knowing-how of future Masters of Musical Art should be organised on the basis of axiological, hermeneutic and integral approaches, creating special pedagogical conditions in the musical-educational process of preparation for ensemble musicking. In particular, on the basis of the axiological approach it is advisable to direct efforts to the formation of the polycommunicative-motivational component, which includes the intention to participate in joint ensemble musicking and to make their own contribution to the interpretive work, while maintaining an empathic attitude to the artistic vision of other participants. To form this component, it is necessary to create pedagogical conditions that stimulate a value attitude to musical art and musical ensemble musicking. The introduction of such conditions is aimed at encouraging students to positive thinking, stimulating their interest in musical art as a significant cultural phenomenon, as well as, a sense of ownership and responsibility for the joint creative process.

The hermeneutic approach is defined as an approach, the application of which contributes to the formation of semiotic-epistemological and descriptive-reflexive components, which, in complex interaction, are responsible for the ability of future musicians to analyse, describe, understand and interpret the signs of the musical text, as well as signs of non-verbal communication during ensemble musicking. To achieve this goal, based on the hermeneutic approach, it is necessary to create pedagogical conditions,

inducing future Masters of Musical Art to analyse and understand the signs of artistic and intersubjective polycommunication in joint artistic-interpretative work. Among the methods of implementation of this condition is the actualisation of music-theoretical knowledge in artistic poly-communication with musical texts, encouragement to reflective practice, as well as, it is recommended to conduct trainings of non-verbal communication and hermeneutic seminars to discuss the joint interpretive concept of performance.

The integral approach is chosen to provide a process for the formation of the discursive-participative component, which is responsible for the ability to instantiate knowledge about the signs of artistic and intersubjective polycommunication directly in the process of ensemble musicking. In this process, the integral approach directs efforts to the creation of a holistic joint creative product – a joint interpretation that takes into account the artistic vision of each of the participants, integrating them into a unique holistic musical performance. Thus, the pedagogical conditions that ensure this process are aimed at encouraging future Masters of Musical Art to understand and apply the signs of artistic and intersubjective communication to solve interpretation and performance tasks in the process of ensemble musicking. The application of this condition should be based on methods that provide an environment favourable to creativity and facilitation support for students.

The direction of further research is the experimental verification of the effectiveness of the developed pedagogical conditions on the basis of reasonable approaches, in order to form artistic-polylogical knowing-how of future Masters of Musical Art in the process of ensemble musicking.

BIBLIOGRAPHY

1. Biasutti M., Concina E., Wasley D., Williamson A. Music regulators in two string quartets: a comparison of communicative behaviors between low- and high-stress performance conditions. *Frontiers in Psychology*, Vol. 7, 2016. P. 1229.
2. Bilozerska A., Kushnir K., Belinska T., Rastruba T., Sizova N. Formation of a Developmental Environment of Professional Training of Future Music Teachers in the Ukrainian Educational Space. *Revista Romaneasca Pentru Educatie Multidimensionala*, Vol. 13, No. 2, 2021. pp. 90–109.
3. Cayari C. Creating Virtual Ensembles: Common Approaches from Research and Practice. *Music Educators Journal*, Vol. 107, No. 3, 2021. pp. 38–46.
4. Cheng L. Musical competency development in a laptop ensemble. *Research Studies in Music Education*, Vol. 41, No. 1, 2019. pp. 117–131.
5. Cohen M.L. Writing between Rehearsals: A Tool for Assessment and Building Camaraderie. *Music Educators Journal*, Vol. 98, No. 3, 2012. pp. 43–48.
6. Cooper A. 'When we connect there is only music': A phenomenological account of musical connectivity in sitar and tabla performance. *Music Performance Research*, Vol. 11, 2022. pp. 36–57.
7. Davidson J.W., King E.C. Strategies for ensemble practice. In: *Musical excellence: Strategies and techniques to enhance performance*. OUP Oxford., 2004. pp. 105–122.
8. Dobson M.C., Gaunt H.F. Musical and social communication in expert orchestral performance. *Psychology of Music*, Vol. 43, No. 1, 2015. pp. 24–42.
9. Forbes M. The value of collaborative learning for music practice in higher education. *British Journal of Music Education*, Vol. 37, No. 3, 2020. pp. 207–220.

10. Gaunt H., Treacy D.S. Ensemble practices in the arts: A reflective matrix to enhance team work and collaborative learning in higher education. *Arts and Humanities in Higher Education*, Vol. 19, No. 4, 2020. pp. 419–444.
11. Hill S.C., Haning M., Giotta D.P., Nannen B., Prendergast J.S., Spears A., Tracy E., Wilson J. Examining Ensemble Requirements for Music Education Majors. *Journal of Research in Music Education*, Vol. 71, No. 2, 2023. pp. 174–187.
12. Kinsella E.A. Hermeneutics and critical hermeneutics: Exploring possibilities within the art of interpretation. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*. 2006. Vol. 7 (3).
13. Kivy P. Authenticities: Philosophical reflections on musical performance. Cornell University Press, 1995.
14. Kokotsaki D., Hallam S. The perceived benefits of participative music making for non-music university students: a comparison with music students. *Music Education Research*, Vol. 13, No. 2, 2011. pp. 149–172.
15. Korchagina G.S. Pedagogical conditions for forming intellectual and creative skills of the future musical art teachers. *Science and Education a New Dimension. Pedagogy and Psychology*, Vol. 1, No. 7(14), 2013. pp. 36–38.
16. Laroche J., Tomassini A., Volpe G., Camurri A., Fadiga L., D'Ausilio A. Interpersonal sensorimotor communication shapes intrapersonal coordination in a musical ensemble. *Frontiers in human neuroscience*, Vol. 16, 2022. P. 899676.
17. Lim M.C. In pursuit of harmony: The social and organisational factors in a professional vocal ensemble. *Psychology of Music*, Vol. 42, No. 3, 2014. pp. 307–324.
18. Nielsen S.G., Johansen G.G., Jørgensen H. Peer learning in instrumental practicing. *Frontiers in psychology*, Vol. 9, 2018. P. 339.
19. Scherer A.D. Collegiate musicians' experiences with democratic rehearsal procedures. *International Journal of Music Education*, Vol. 41, No. 3, 2023. pp. 371–382.
20. Schiavio A., Høffding S. Playing together without communicating? A pre-reflective and enactive account of joint musical performance. *Musicae Scientiae*, Vol. 19, No. 4, 2015. pp. 366–388.
21. Schiavio A., van der Schyff D., Gande A., Kruse-Weber S. Negotiating individuality and collectivity in community music. *A qualitative case study. Psychology of Music*, Vol. 47, No. 5, 2019. pp. 706–721.
22. Smorodskiy V., Tsuranova O., Smorodska M., Zimohliad N., Stepanova O. Pedagogical conditions as an applied problem of personal creative self-realization in music education. *Synesis*, Vol. 15, No. 1, 2023. pp. 382–391.
23. Stolp E., Moate J., Saarikallio S., Pakarinen E., Lerkkanen M.K. Exploring agency and entrainment in joint music-making through the reported experiences of students and teachers. *Frontiers in psychology*, Vol. 13, 2022. P. 964286.
24. Sutherland A., Cartwright P.A. Working together: Implications of leadership style for the music ensemble. *International Journal of Music Education*, Vol. 40, No. 4, 2022. pp. 613–627.
25. Wilber K. Introduction to integral theory and practice. *AQAL: Journal of Integral Theory and Practice*, Vol. 1, No. 1, 2005. pp. 2–38.
26. Zhang G. Ways of future music teachers' communicative competence forming. *Humanitarian Studies: History and Pedagogy*, No. 2, 2024. pp. 126–133.

REFERENCES

1. Biasutti, M., C. E., Wasley, D., & Williamon, A. (2016). Music regulators in two string quartets: a comparison of communicative behaviors between low-and high-stress performance conditions. *Frontiers in Psychology*, 7, 1229. <https://doi.org/10.3389/fpsyg.2016.01229>
2. Bilozerska, A., Kushnir, K., Belinska, T., Rastruba, T., & Sizova, N. (2021). Formation of a Developmental Environment of Professional Training of Future Music Teachers in the Ukrainian Educational Space. *Revista Romaneasca Pentru Educatie Multidimensionala*, 13(2), 90–109. <https://doi.org/10.18662/rrem/13.2/412>
3. Cayari, C. (2021). Creating Virtual Ensembles: Common Approaches from Research and Practice. *Music Educators Journal*, 107(3), 38–46. <https://doi.org/10.1177/0027432121995147>
4. Cheng, L. (2019). Musical competency development in a laptop ensemble. *Research Studies in Music Education*, 41(1), 117–131. <https://doi.org/10.1177/1321103X18773804>
5. Cohen, M. L. (2012). Writing between Rehearsals: A Tool for Assessment and Building Camaraderie. *Music Educators Journal*, 98(3), 43–48. <https://doi.org/10.1177/0027432111434743>
6. Cooper, A. (2022). 'When we connect there is only music': A phenomenological account of musical connectivity in sitar and tabla performance. *Music Performance Research*, 11, 36–57. <https://doi.org/10.14439/mpr.11.2>
7. Davidson, J. W., & King, E. C. (2004). Strategies for ensemble practice. In A. Williamon (Ed.), *Musical excellence: Strategies and techniques to enhance performance* (pp. 105–122). OUP Oxford. Google Scholar
8. Dobson, M. C., & Gaunt, H. F. (2015). Musical and social communication in expert orchestral performance. *Psychology of Music*, 43(1), 24–42. <https://doi.org/10.1177/0305735613491998>
9. Forbes, M. (2020). The value of collaborative learning for music practice in higher education. *British Journal of Music Education*. 37(3), 207–220. <https://doi.org/10.1017/S0265051720000200>
10. Gaunt, H., & Treacy, D. S. (2020). Ensemble practices in the arts: A reflective matrix to enhance team work and collaborative learning in higher education. *Arts and Humanities in Higher Education*, 19(4), 419–444. <https://doi.org/10.1177/1474022219885791>
11. Hill, S. C., Haning, M., Giotta, D. P., Nannen, B., Prendergast, J. S., Spears, A., . . . Wilson, J. (2023). Examining Ensemble Requirements for Music Education Majors. *Journal of Research in Music Education*, 71(2), 174–187. <https://doi.org/10.1177/00224294221144254>
12. Kinsella, E. A. (2006). Hermeneutics and critical hermeneutics: Exploring possibilities within the art of interpretation. *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 7 (3). <https://doi.org/10.17169/fqs-7.3.145>

13. Kivy, P. (1995). *Authenticities: Philosophical reflections on musical performance*. Cornell University Press. Google Scholar
14. Kokotsaki, D., & Hallam, S. (2011). The perceived benefits of participative music making for non-music university students: a comparison with music students. *Music Education Research*, 13(2), 149–172. <https://doi.org/10.1080/14613808.2011.577768>
15. Korchagina, G. S. (2013). Pedagogical conditions for forming intellectual and creative skills of the future musical art teachers. *Science and Education a New Dimension. Pedagogy and Psychology*, 1(7(14)), 36-38. Google Scholar
16. Laroche, J., Tomassini, A., Volpe, G., Camurri, A., Fadiga, L., & D'Ausilio, A. (2022). Interpersonal sensorimotor communication shapes intrapersonal coordination in a musical ensemble. *Frontiers in human neuroscience*, 16, 899676. <https://doi.org/10.3389/fnhum.2022.899676>
17. Lim, M. C. (2014). In pursuit of harmony: The social and organisational factors in a professional vocal ensemble. *Psychology of Music*, 42(3), 307–324. <https://doi.org/10.1177/0305735612469674>
18. Nielsen, S. G., Johansen, G. G., & Jørgensen, H. (2018). Peer learning in instrumental practicing. *Frontiers in psychology*, 9, 339. <https://doi.org/10.3389/fpsyg.2018.00339>
19. Scherer, A. D. (2023). Collegiate musicians' experiences with democratic rehearsal procedures. *International Journal of Music Education*, 41(3), 371–382. <https://doi.org/10.1177/02557614221108472>
20. Schiavio, A., & Høffding, S. (2015). Playing together without communicating? A pre-reflective and enactive account of joint musical performance. *Musicae Scientiae*, 19(4), 366–388. <https://doi.org/10.1177/1029864915593333>
21. Schiavio, A., van der Schyff, D., Gande, A., & Kruse-Weber, S. (2019). Negotiating individuality and collectivity in community music. *A qualitative case study. Psychology of Music*, 47(5), 706–721. <https://doi.org/10.1177/0305735618775806>
22. Smorodskiy, V., Tsuranova, O., Smorodska, M., Zimohliad, N., & Stepanova, O. (2023). Pedagogical conditions as an applied problem of personal creative self-realization in music education. *Synesis*, 15(1), 382–391. Retrieved from <https://seer.ucp.br/seer/index.php/synesis/article/view/2670>
23. Stolp, E., Moate, J., Saarikallio, S., Pakarinen, E., & Lerkkanen, M. K. (2022). Exploring agency and entrainment in joint music-making through the reported experiences of students and teachers. *Frontiers in psychology*, 13, 964286. <https://doi.org/10.3389/fpsyg.2022.964286>
24. Sutherland, A., & Cartwright, P. A. (2022). Working together: Implications of leadership style for the music ensemble. *International Journal of Music Education*, 40(4), 613–627. <https://doi.org/10.1177/02557614221084310>
25. Wilber, K. (2005). Introduction to integral theory and practice. *AQAL: Journal of Integral Theory and Practice*, 1(1), 2–38. Google Scholar
26. Zhang, G. (2024). Ways of future music teachers' communicative competence forming. *Humanitarian Studies: History and Pedagogy* (2), 126–133. <https://doi.org/10.35774/gsip2024.02.126>