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METHODOLOGICAL ASPECTS OF PIANO TRAINING OF FUTURE MUSICAL ART TEACHERS

The article is dedicated to the theoretical foundation of methodological aspects of piano training of future musical art teachers. The expediency of the chosen issues is represented precisely in the aspect of the specifics of training future teachers of music art. Educational technologies, which are related to the pedagogical orientation of training future music teachers in the classroom of the main musical instrument (piano) are being updated.

Emphasis is placed on the variety of methodological tools, both general pedagogical, as well as those whose content is determined by the specifics of the process of learning to play a musical instrument. Attitudes of music teachers on classification of piano training methods are disclosed. On these grounds the assumption is made that all the considered methods are universal and can have a complex emotional and intellectual impact on students, in particular they help in solving the main pedagogical tasks while working on a piece of music.

The authors single out the leading methods of piano training of future musical art teachers: illustrative and explanatory methods; problem-solving and creative methods; methods of stimulation, pedagogical control and evaluation. The meaning and expediency of their usage in educational process of future musical art teachers is justified. The attention is centered on the usage of methods, which stimulate the skills' development of higher education seekers in the process of teaching playing the piano, such as: encouragement, reflective analysis, dialogue and projection method.

It is emphasized that the projection method allows for the analysis and generalization of a significant amount of information about a particular composition, the search of interesting facts, implications, artistic and figurative concepts, the defining of one's own unique vision. The conclusion is made that the leading characteristics of methods of piano training of future musical art teachers are: diversity and variability; adequate attitude to individual and typological features of higher education seekers; balance of methods among themselves; flexibility and mobility in usage.

Key words: *piano, piano training, methods of piano training, future musical art teachers, reflection, projection.*

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МЕТОДИЧНІ АСПЕКТИ ФОРТЕПІАННОЇ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА

Стаття присвячена теоретичному обґрунтуванню методичних аспектів фортепіанної підготовки майбутніх учителів музичного мистецтва. Репрезентовано доцільність вибраної проблематики саме в аспекті специфіки підготовки майбутніх учителів музичного мистецтва. Актуалізуються освітні технології, пов'язані з педагогічною спрямованістю підготовки майбутніх учителів музичного мистецтва в класі основного музичного інструменту (фортепіано).

Акцентовано увагу на різноманітні як загальнопедагогічних методичних засобів, так і тих, зміст яких зумовлений специфікою процесу навчання гри на музичному інструменті. Розкрито позиції педагогів-музикантів щодо класифікації методів фортепіанної підготовки. На цих засадах зроблено припущення, що розглянуті методи мають універсальний характер і можуть чинити комплексну емоційну й інтелектуальну дію на студентів, зокрема слугують вирішенню основних педагогічних завдань у роботі над музичним твором.

Автори виокремлюють провідні методи фортепіанної підготовки майбутніх учителів музичного мистецтва: ілюстративно-пояснювальні методи; проблемно-пошукові і творчі методи; методи стимулювання, педагогічного контролю й оцінки. Обґрунтовано значення та доцільність їх використання в освітньому процесі майбутніх учителів музичного мистецтва. Зосереджено увагу на використанні методів, які сприяють стимулюванню розвитку можливостей здобувачів вищої освіти у процесі навчання гри на фортепіано: заохочення, рефлексивний аналіз, діалог і метод проєктування.

Наголошено, що метод проєктування передбачає аналіз і узагальнення значної кількості інформації про конкретний твір, пошук цікавих фактів, підтекстів, художньо-образних концепцій, визначення власного унікального бачення. Зроблено висновок, що провідними характеристиками комплексу методів фортепіанної підготовки майбутніх учителів музичного мистецтва є різноманітність і варіативність; адекватність індивідуальним і типологічним особливостям здобувачів вищої освіти; збалансованість методів; гнучкість і мобільність у використанні.

***Ключові слова:** фортепіано, фортепіанна підготовка, методи фортепіанної підготовки, майбутні учителі музичного мистецтва, рефлексія, проєктування.*

Formulating the problem. The conceptual modernization provisions of the vocational education system in Ukraine allow for the search of the most optimal and effective ways of training future specialists in the field of music education. It becomes necessary to create conditions for increasing the intellectual, cultural and professional potential of higher education seekers. Progress in pedagogical and information technologies, changes in the interaction style between participants in the educational process and other innovations, on the one hand, have significantly increased the level of requirements for the professional qualities of future professionals, particularly in the field of music education. On the other hand, such processes gave the freedom of expression, opportunities for their creative self-realization.

The need for active teachers who are capable of intensive creative development of their students is especially felt in the field of music education. Music culture of today is experiencing a rethinking of values. It is characterized by such phenomena as the popularization of low-quality music products, the active development of the youth subculture, and the weak development of musical taste, the loss of authority in creative and musical-pedagogical practices. All of it updates the creation of conditions for creative self-realization of future professionals in the field of music education already while studying in higher education institutions. Of particular importance becomes the search of personally and professionally oriented ped-

agogical technologies in order to shape highly developed active subjects of education, who are ready for a creative self-disclosure in the future professional practice.

The article actualizes such educational technologies, which are related to the pedagogical orientation of training future teachers of musical art in the class of the main musical instrument (piano). Piano training should be guided by the requirement to synthesize executive and pedagogical qualities in it. Future professionals should master the ability not only to perform musical works, but also to help students in understanding the artistic and figurative content of musical material. With the help of the teacher, students should learn artistic communication. The music teacher should help students to perceive musical language consciously, taking into account their age and personality features. Beside this, the professional skills mastered by higher education seekers include: the ability to use methods of independent work on musical compositions, various types of creative and ensemble music, the ability to play unfamiliar musical texts "from a sheet" etc.

Research analysis. It should be noted that the specifics of the educational process at the faculties of art of higher education is a combination of different forms of professional activity, and also allows the existence of different levels of basic training in general music, theoretical knowledge, performing skills and abilities (graduates of children's music

schools, music departments of pedagogical schools and colleges, choral and vocal departments of music schools, piano departments of music schools and a special music boarding school named after Professor P. Stolyarsky). Based on this, the teacher faces a contradiction due to the discrepancy between the today's needs of formation of performing skills in graduate students, as a key component of their professional activities and the their basic training level. Such specificity allows the need to use a large number of both traditional and innovative methods in the process of piano training. The combination of different approaches and principles allows covering all possible needs of higher education seekers.

Modern piano pedagogy is characterized by a variety of pedagogical tools, between which both general pedagogical methods and methods, the content of which is conditioned by the specifics of the process of learning to play a musical instrument are used. Traditional methods of piano training are based on the pedagogical experience of such piano virtuosos as O. Alekseev, L. Barenboim, K. Igumnov, G. Kogan, B. Kremenstein, C. Martienssen, H. Neuhaus, S. Savshinsky, S. Feinberg, G. Tsykina and others. Such scientists as L. Archazhnikova, O. Boyko, R. Verkhovaz, O. Rostovsky, O. Rudnytska and others studied various pedagogical aspects of piano training.

Among modern scientific studies on various aspects of piano training, particularly in the context of professional training of future musical art teachers, the works of O. Berezovska, G. Guralnyk, V. Revenchuk, A. Romanova, O. Orlova and others are interesting. I. Boyko, studying the development of domestic piano education, determines that its representatives have significant intellectual and creative potential, which proves the practical significance of researching the Ukrainian piano school as a separate, unique phenomenon (Boyko, 2015). Researching the Ukrainian piano school, N. Guralnyk defines the following dimensions: historical, state-building, scientific and pedagogical, educational, integrational (Guralnik, 2008).

O. Berezovska emphasizes that piano training is "one of the necessary requirements, which ensures effectiveness of music education, assists in increasing the level of professional knowledge, provides efficiency of musical performance. It lies in the ability to master the text of a musical composition, in mastering individual artistic and technical skills and abilities; in the interpretation of the idea of artistic image and penetration into the expressive and meaningful essence of musical language, in the selection of means of expression for the most accurate transmission of the author's meaningful idea, in achieving

the standard of artistic integrity of performance; in understanding the diversity of its types, in the intensification of performing practice, in the creative independence of the performer, in the psychological readiness for practice, in gaining their own professional experience" (Berezovska, 2012).

V. Revenchuk notes that piano training of future music teachers should ensure the development of creative personality. The future specialist should have the professional knowledge necessary for the analysis and interpretation of a musical composition, should be able to technically and artistically perform it, convincingly talk about music. Accordingly, piano training methods should be creative and practice-oriented (Revenchuk, 2017).

The methods of O. Orlova – an outstanding educator of the Ukrainian piano school – were aimed at the development of figurative thinking. Beside this, as the basis for a successful, convincing performance of a musical composition O. Orlova saw empathy, the ability to "get into character" of the musical work (Orlova, 2012). In I. Ryabov's methodology, significant attention is paid to reflexive methods – an outside perspective, forecast and analysis of perception of a musical work, analysis of criticism, etc. The teacher believed that the most important task of piano training is the formation of systematic thinking. It allows you to independently recognize and perform complex tasks (Ryabov, 2013).

As we can see, the theory and practice of piano training is reflected in the numerous works of scientists, teachers and methodologists. However, the specifics of professional training of future music teachers, features of their further professional activity and multilevel training of higher education seekers require some systematization, generalization of methodological aspects of piano training, as well as its adjustment with the socio-cultural realities of today. This determines the purpose of the research.

The purpose of the article – to theoretically justify and generalize the methodological aspects of piano training of future musical art teachers.

Presenting main material. Thus, in the pedagogical system of G. Neuhaus, the following methods can be distinguished:

- illustrative (performing show);
- explanation;
- search (conversations about a wide range of art phenomena; independent search for performing techniques; selection of repertoire according to the degree of complexity, which is focused on the immediate development);
- problematic (establishing associative links between the composition, which is being performed

and a wide range of art phenomena, independent search for methods of embodiment depending on the specific artistic purpose);

- creative (formation of artistic image).

It should be noted that in the pedagogical system of G. Neuhaus the most important were methods aimed at increasing the students' independence of thinking, methods of problem-based learning (Neuhaus, 1999). In turn, an outstanding educator and musician – S. Savshinsky classifies the methods of piano pedagogy a little bit differently and represents the following teaching methods: the method of imitation; method of emotional and strong-willed action; method of intellectual action (Savshinsky, 1964).

The author points out that the method of imitation is mainly used by beginners or when verbal explanations cannot be used. The author calls the method of emotional and strong-willed action a “conductor's” method, meaning gestures, tact, singing, as well as musical illustrations (shows), comparisons, associations. In the context of training future musical art teachers, it can be noted that this method helps students to find the optimal tempo, correct rhythm, expressive phrasing and other characteristics of the musical image of the composition. Nevertheless, as noted by S. Savshinsky, it is necessary to avoid excessive fascination with the method of emotional and strong-willed action, because it can lead to the development of passivity in a student. This method is possible in such cases when the student has a sufficiently developed executive apparatus and intelligence. The third method is intellectual. It is turned to the student's thinking and actively develops their independence. At the same time, S. Savshinsky notes that excessive rationalization in the work can also be harmful. In our opinion, the coincidence of the essence of the methods of imitation and intellectual action with the methods of pedagogical demonstration and explanation is obvious (Savshinsky, 1964).

In turn, O. Alekseev (Alekseev, 1957), analyzing methods of working with students (such as playing compositions, verbal explanations, emotional action through conducting), adds to them the method of evaluation (which belongs to a group of methods of pedagogical control over student performance with its further evaluation). Such basic methods of piano training are quite common in the research of famous music teachers. According to prominent teachers-researchers in the field of music pedagogy, their usage contributes to the optimal student's understanding of the artistic concept of the composition and its adequate expression while performing.

In the context of the study, we note that such methods are universal and can have a complex emotional

and intellectual effect on the student. They serve to solve the main pedagogical tasks while working on the musical image, as they allow to “convey” to the student not only the so-called “meaning” of the composition, but also to give him a detailed analysis of the form, structure as a whole and in detail, harmony, melody, polyphony, texture etc. In terms of the research problem, we take into account the following methods of piano training of future musical art teachers:

- 1) illustrative and explanatory methods (of pedagogical presentation and verbal explanations);
- 2) problem-solving and creative methods;
- 3) methods of stimulation, pedagogical control and evaluation.

Wherein, the first group includes traditional, universal pedagogical methods, which are an integral part of piano pedagogy; the second and third – methods, the use of which, in our opinion, enriches the educational process of learning to play the piano.

The question arises as to the importance of illustrative and explanatory methods in the piano training of musical art teachers. For example, the method of demonstration is often perceived by the teacher as the shortest and most effective way to achieve the desired performance result, because, above all, this method addresses the student's reproductive abilities and allows copying the teacher's performance. However, the method of presentation often draws the student away from independent search, that is, from his or her own attitude to the musical composition.

In this context, the opinion of M. Smirnov is correct: “It is much faster and easier to offer the student an already made performance plan than to analyze the internal logic of the composition for a long time in order to get the motivation of his “project” of performance out of him” (Smirnov, 1968: 158). We can conclude that this method can decrease the student's activity, negatively affect his interest in performance, his development of independence. V. Razhnikov confirms this opinion by noting that the teacher should be cautious about the position of their own individuality, as such may look like accusing the student of incompetence (Razhnikov, 1989: 52).

The tactics of applying the method of verbal explanations should also depend on the individual data of students. While working with some, it can be a necessary addition to the method of presentation and have the character of artistic and figurative comparisons with other musical compositions, with specific examples from other fields of art. As such, this method is an additional stimulus for the student's emotional comprehension of the musical image. Otherwise, the method of verbal explanations may be the

main (rather than additional) method of pedagogical work. This shift of emphasis from the method of presentation to the method of verbal explanations is obviously the most effective while working with emotionally active students. Here the method of verbal explanations “organizes” their musical thinking, which motivates them to independently search for a performing solution.

Thus, the methods of pedagogical presentation and verbal explanations are basic in piano pedagogy and are universal. In this case, the individual and typological characteristics of students should determine their correlation and the extent of their usage (in particular, personal characteristics, level of performance and artistic culture, sufficiency of motivation, etc.).

Problem-solving and creative methods are extremely important in the context of piano training of future musical art teachers. After all, the main purpose of the teacher is to form the personality of the pupil and the student. An important demand of society is the personal development of each student, the formation of his or her creative activity, curiosity, ability to learn and apply knowledge in practice. The same qualities need to be developed in students. The answer to such a request is the project method. Project pedagogical technologies have a high practical and development potential. The basis of projection as a pedagogical technology is learning through action and creativity (Buinytska, 2012). An important aspect of projection is the use of modern multimedia technologies and the need for artistic decoration of the result. Artistic and pedagogical project is one of the most common means of visualizing educational material.

Projection in the context of piano training of future music teachers has an artistic and pedagogical embodiment. The purpose of such projection is to decorate an artistic and interpretive concept of a musical composition in a modern, interesting, interactive form. Let us consider what pedagogical tasks are solved by introducing a method of the project in piano training of future musical art teachers:

- development of independence, awareness of the student due to the need to be familiar with the creative portrait of the composer, the characteristics of a particular style or genre, understanding the theoretical foundations of any musical culture phenomenon in the process of project preparation;
- involvement in an active creative practice, creative self-realization of students, activation of initiative and motivation through giving the creative freedom;
- formation of students’ communication skills, co-creation and collaboration skills through making a group project.

The presentation of an art-pedagogical project is an effective method of piano training. It allows you to create such a form of organization of students’ artistic communication with artistic and figurative meaning of music, which assists in a deep, emotional, personal understanding of musical language. The preparation of an art-pedagogical project should help the student to dive in the emotional state of music. After all, the method of projection involves the analysis and generalization of a significant amount of information about a particular composition, the search for interesting facts, subtexts, artistic and figurative concepts, and the determination of their own unique vision. As noted by B. Kremenstein, the formation of an emotional image, the creation of an inner idea of a musical composition is a necessary stage of its comprehension (Kremenstein, 2009).

The method of the project is a mean of complex influence on the student by integrating conceptual, illustrative and reference information. Projection that provides effective assistance while studying musical material and can significantly accelerate the process of acquiring skills and abilities needed in practice. The usage of audio, video and other forms of visualization significantly enriches the learning process. The method allows students to gain a better understanding of the phenomena of art, of a particular piece of music. The purpose of using this method is to create a comfortable and interesting educational space in which students creatively interact with each other and with works of art.

The application of such methods as encouragement, reflexive analysis, and dialogue can stimulate the development of students’ abilities in the process of music education. One of the main tasks of the teacher is to create a friendly educational environment, which is created through the ability to consolidate the student’s achievements made and lead him or her to a positive attitude to their own achievements.

The most effective way to create this kind of positive atmosphere in piano lessons can be to encourage student’s activity performed while collaborating. It is especially important to encourage and pedagogically support every step of the student in the process of finding the right performance solutions (can be, for example, choosing the optimal piano technique, or finding the mood, image, etc.). In our opinion, the method of encouragement, of course, allows to strengthen the student’s self-confidence, to provoke a positive emotional reaction to the process of learning to play the piano.

Successful realization of the process of learning to play the piano is also impossible without the development of students’ professionally significant reflexive

qualities, as well as abilities of self-analysis. As it is known, reflexive ability is understood as a tendency to self-observation, self-discovery, i.e. to a form of human activity aimed at understanding their own actions.

The implementation of a student's personal reflection allows moving the process of learning to play the piano to a more conscious (for the student and for the teacher) level. The student activates inner skills and capabilities, evaluates the educational situation by himself / herself, and tries to find ways to solve it. The development of self-analysis and self-regulation skills in higher education seekers nurtures such qualities as persistence, self-confidence, ability to control the situation and self-control.

In addition, the development of professionally significant reflexive qualities in the teacher himself can be expedient and effective. The presence of a common goal, tasks and perspectives for musical and performance development, formulated together, would optimize the learning process in the piano class in many ways and turn the process of pedagogical "action" into a process of creative interaction.

Thus, we believe that the special significance of reflexive methods lies in the possibility of establishing professional and creative cooperation between a teacher and a student. The teacher's evaluative reaction must be individualized and closely related to the characteristics of the student and the specifics of a particular pedagogical situation. An important technique

here can be the method of self-evaluation, as it is an effective means of enhancing the student's learning activities. The use of the method of self-evaluation in teaching will strengthen the development of student's creative independence, stimulating his creative imagination, mobilizing his acoustical self-control.

Conclusion. All the considered methods are rather wide range of pedagogical means and techniques having both special and general pedagogical orientation. The task of the educator is to adapt teaching methods to the individual and typological characteristics of students. The complex of such pedagogical methods should be a means of teacher's optimal comprehension of personal and musical originality of students.

Thus, the training of future musical art teachers requires the usage and collation of different methods and involves, if necessary, the replacement of less effective techniques and methods by more appropriate. Therefore, the main characteristics of a complex of special training methods of students in the piano class are:

- diversity and variability;
- adequate attitude to individual and typological features of students;
- balance of methods among themselves;
- flexibility and mobility in use.

We consider it expedient to devote further scientific research to the practical verification of the effectiveness of certain methods in the context of piano training of future musical art teachers.

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