

УДК 378.011.3-057.175:008

DOI: 10.31499/2706-6258.1(11).2024.304911

PRINCIPLES OF TEACHING IN THE FORMATION OF ACADEMIC CULTURE OF FUTURE PIANISTS

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The principles play an essential role in solving the problem of musicians' training. It is proved that the implementation of the principle of humanistic orientation requires the recognition of the intrinsic value of the personality of music; adherence to the principle of academic knowledge helps to form a deep understanding of musical aspects and a responsible approach to music performance; the involvement of the principle of integration allows to take into account the diverse professional activities of future pianists; the principle of musical consciousness forms the value of music.

Keywords: pianists; academic culture; principles of academic culture forming; professional training of pianists; professional education; academic environment; educational institution; musician.

ПРИНЦИПИ НАВЧАННЯ У ФОРМУВАННІ АКАДЕМІЧНОЇ КУЛЬТУРИ МАЙБУТНІХ ПІАНІСТІВ

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Академічна культура піаніста є однією зі спеціалізованих форм культури. Вона обумовлена процесами поділу праці та розмежування різних сфер духовно-практичної діяльності, а її формування починається в академічному середовищі закладу освіти та розвивається протягом усього життя. Рівень розвитку академічної культури музиканта залежить від особливостей побудови освітньої діяльності. Тому дослідження принципів навчання майбутніх піаністів, які б сприяли формуванню в них академічної культури, є важливим елементом наукового пошуку при вирішенні проблеми академічної підготовки музикантів. Для вирішення проблеми дослідження використано теоретичні методи наукового пізнання: аналіз і систематизацію наукових джерел, а також моделювання для прогнозування успішності професійної підготовки при дотриманні обраних принципів. Проведено аналіз актуальних досліджень на предмет виявлення ефективних принципів навчання фахівців загалом і майбутніх піаністів, зокрема. Доведено, що для успішного формування академічної культури майбутніх піаністів варто дотримуватися низки провідних принципів, якими є принципи гуманістичної спрямованості, академічності знань, професійної спрямованості, інтеграції, музичної свідомості. Обґрунтовано, що: реалізація принципу гуманістичної спрямованості вимагає визнання самоцінності особистості музики; дотримання принципу академічності допомагає сформувати в них глибоке розуміння музичних аспектів та відповідальний підхід до виконання музики; принцип професійної спрямованості забезпечує умови для підготовки студентів до професійної адаптації вже на етапі університетської освіти; залучення принципу інтеграції дозволяє врахувати різнобічну професійну діяльність майбутніх піаністів; принципу музичної свідомості формує цінності музичної освіти та власного саморозвитку студентів в галузі музичного мистецтва.

Ключові слова: піаністи; академічна культура; принципи формування академічної культури; професійна підготовка піаністів; професійна освіта; академічне середовище; навчальний заклад; музикант.

Intensifying the educational process and increasing the requirements of future pianists' professional training results determine the search for ways to ensure the successful formation of pianists' academic culture. In modern science, methodology is perceived as a set of the most general principles [3]. The methodology of education and pedagogy in the content aspect allows for the correlation of the understanding and explanation of the essence structure of human education with its correlation with the structure of the world as a whole and human existence in particular; predict the direction of development of the education system; to carry out the design and organization of the educational process. Modern theoretical research problems of education and practical pedagogical activity require the same methodological justification [19]. Therefore, it is necessary to substantiate not only approaches to the professional training of future pianists but also the principles of training that will contribute to the formation of the academic culture of future pianists.

The system of principles is one of the defining elements of scientific and pedagogical research. The principles of learning in education are the main guidelines for teaching. They are compared to a bridge that connects "theoretical knowledge and ideas" with pedagogical practice. They always reflect the relationship between objective regularities and learning goals. In other words, it is "a methodical expression of the laws and regularities cognized, knowledge of the goals, essence, content, the structure of education, expressed in a form that allows them to be used as regulative norms of pedagogical practice" [10]. S. Goncharenko [4] interprets the principle as "the basic starting points of the theory of learning". Textbooks on the pedagogy of higher education define the concept of "principles" as a general guideline for determining the content, means, forms, methods of organization of education [9], the main provisions determining the content, organizational forms, and methods of educational work [24].

The key provisions that determine the functioning and development of universities are the principles of pedagogical education: human-centeredness, accessibility, scientificity, consistency, individual approach, practice, creativity, academic autonomy, creativity, and innovative development. In their totality and interaction, these principles constitute the methodological basis for the educational activities of educational institutions, scientific and methodological institutions of various types, forms of ownership, and subordination, aimed at the training and professional development of teachers [1].

The article aims to substantiate the principles of the formation of the academic culture of future pianists.

We used theoretical methods of scientific knowledge to achieve the goal analysis and systematization of scientific sources, as well as modeling to predict the success of professional training in compliance with the chosen principles.

In forming the academic culture of future pianists, it is necessary to focus on the importance of adhering to the following principles of education: humanistic orientation, academic knowledge, professional orientation, integration, and musical consciousness.

Let's dwell on these principles in more detail.

One of the main ones was *The principle of humanistic orientation pedagogical process* as a leading principle of education, expressing the need for a harmonious unity of the goals of society and the individual [25]. Following the goals of our research, compliance with this principle will consist not only in forming the student's necessary competencies by the requirements for a modern specialist but also in opening to everyone those spheres of his spirit development where he can reach the top, express himself, and declare his Self [20].

It should be emphasized that the personal and professional development of a musician is a complex process that includes the development of not only a set of unique skills and abilities but also “those metamorphoses, internal shifts that occur in the field of fantasy and imagination, in the emotional and volitional sphere, as well as in the sphere of professional musical thinking, artistic consciousness of the student” [2]. Thus, the study period at the university should become a period of intensive formation of the future pianist’s personality, and how it will develop depends on the principles on which the learning process will be based. The implementation of the principle of humanistic orientation in the organization of conditions for the formation of the academic culture of future pianists in the process of studying psychological and pedagogical disciplines requires the recognition of the self-value of the personality of music studying the world and the subordination of the entire educational process to the tasks of its (personality’s) comprehensive development.

The principle of academicness of knowledge. The principle of academicness of knowledge refers to the basic principles of organizing the educational process in the academic environment. This principle determines the importance of scientific validity, consistency, and objectivity of knowledge transmitted to students [12]. The founder of the principle of academic knowledge is Aristotle, an ancient Greek philosopher [23]. He is considered one of the most prominent exponents of classical philosophy and significantly contributed to developing many branches of knowledge, including philosophy, logic, ethics, and learning [21]. Aristotle expressed ideas on the organization of the educational process and the formation of knowledge, which are reflected in the principle of academicism. He emphasized the importance of rational thinking, logical understanding, and scientific validity of knowledge, which characterizes academicism [5]. The concept of academic knowledge has evolved over the centuries, aligning with changes in educational systems and approaches to learning [18].

The main features of the involvement of the principle of academic knowledge include:

- **Scientific validity:** The knowledge transmitted must be based on scientific research, theories, and evidence. Academic education aims to develop critical thinking, analytical skills, and the ability to search and evaluate information independently.
- **Systematic:** knowledge must be organized systematically and logically. The academic approach aims to understand the relationships between different disciplines and develop a broad outlook and the ability to integrate learning.
- **Objectivity:** Academic knowledge should be objective and non-populist. They should be based on objective facts, evidence, and scientific principles. Academic education fosters the development of analytical and critical thinking, which allows students to analyze information from various sources and form their points of view.
- **Relevance:** Academic knowledge should align with current scientific achievements and realities. Universities and higher education institutions actively collaborate with academic institutions and industry to ensure the relevance of curricula and research [14].

The principle of academicness of knowledge is the basis for providing quality education, developing scientific thought, and forming qualified specialists in various fields. It creates an educational and scientific environment where students acquire comprehensive knowledge and skills necessary for further professional development.

Versatile knowledge that forms the worldview of specialists in general and the specialty, particularly, in training future pianists, plays a vital role in understanding the world

and developing their careers. Gaining diverse knowledge helps professionals see the broader context of their activities, understand the relationships between different aspects, and influence their professional development.

The principle of academicness of knowledge plays an essential role in the formation of the academic culture of future pianists. It promotes awareness of professional standards, adds discipline in studies and further professional activities, and systematizes knowledge, contributing to high-quality teaching and performing music. Here are some aspects that stand out when using the principle of academics in the formation of the academic culture of future pianists:

- **Fundamental Knowledge:** The principle of academicness of knowledge emphasizes the importance of a deep understanding of music theory, music history, analysis of works, etc. Future pianists gain systematic knowledge that helps them understand musical structures, styles, and contexts;

- **Technical mastery:** the principle of academicness of knowledge encourages reasonable mastery of the technical aspects of the game, including correct hand positioning, keystroke techniques, articulation, phrasing, and other elements. It is designed to provide high-quality and accurate music performance;

- **Scientific background:** the principle of academicness of knowledge contributes to developing critical thinking and analytical skills in future pianists. Learning how to evaluate and analyze performances and pieces of music and interpret them using scientific approaches and evidence-based data is essential.

- **Aesthetics and Musical Culture:** The principle of academicness of knowledge emphasizes musical aesthetics and cultural context at the top. Future pianists become familiar with different styles, eras, and musical traditions, understand the meaning of performance in their respective contexts, and develop their artistic consciousness and taste.

- **Research approach:** the principle of academicness knowledge contributes to developing a research approach in teaching music. Future pianists learn to independently research, analyze, and perform musical works with an understanding of their creation's historical, theoretical, and practical aspects.

Thus, using the principle of academics in training future pianists helps form a deep understanding of musical aspects and a responsible approach to music performance. Paying tribute to the achievements of domestic pianism and, at the same time, the uniqueness of the phenomenon of pedagogical performance as a cultural phenomenon, we believe that the process of studying psychological and pedagogical disciplines, focused on the formation of the academic culture of future pianists, should reflect modern ideas of psychological, pedagogical science and musicology. We also see the presented principle as a tool for developing and implementing programs of academic disciplines.

The principle of professional orientation. The modern approach to education aims the organization of the learning process at the professional and personal development of students, in connection with which it is of paramount importance for them to acquire competencies in the learning process, which are expressed in the ability to use their potential in various situations of professional activity [8; 11]. In this regard, our model provides for forming the academic culture of future pianists in studying psychological and pedagogical disciplines in higher education institutions of Ukraine, based on the principle of professional orientation of education in higher education. Implementing this principle in higher education involves “the

formation of students' skills to perform a wide range of mental operations, the analogs of which, to one degree or another, they should perform in their future professional activities" [22]. Comprehension of this position in the context of our research determined the correlation of the content of the simulated process with the types of professional activities of specialists of the analyzed profile – pedagogical, cultural and educational, research, and project.

Equally significant for us was the position of M. Didukh and his followers regarding the goals of musical and performing education, according to which “the formation of actual game qualities, musical skills, and abilities, that is, learning in the narrow sense of the word, should not be an end in itself, replacing everything else, but only one of the goals, by no means more important than the comprehensive and universal development of the individual” [7]. Considering this statement to be quite fair with the professional training of future musicians, we planned to build the process of forming academic culture in such a way that the unique competencies that students acquire in the process of study would have a wide range of action and in the future could be easily applied in situations that require a future pianist to fundamentally new approaches to solving problems that arise in his practice. Implementing this principle creates conditions for preparing students for professional adaptation during their years of study at the university.

The principle of integration. Considering the problem of the formation of the academic culture of future pianists, we consider it necessary to dwell on the central issue of performing art – a thorough artistic disclosure of the symbolic content of a particular musical work, which cannot be realized without the integration of various aspects of the interpretation of a musical work. The musical image is undoubtedly the result of the joint work of the composer and the performer. Therefore, the emotional world of the performer, the general level of his musical training, his psychological characteristics, and the world around him closely interact with the final result of his activity. H. Padalka is convinced that creative activity has a close and continuous connection with the development of personality, which is a creative product's subjective value [13]. In the process of revealing the content of the work, the future pianist gives the image of music his subjective musical and auditory expressive characteristics. Thus, acquaintance with music is transformed into a creative cognitive process focused on comprehensive coverage of the artistic and symbolic content of the work. At the same time, V. Podurovsky and N. Suslova believe that the perception of the artistic content of a work is “the main criterion for the productivity of musical thinking” [16]. The use of the principle of integration is due to the need to reflect in the designed process the features of the professional activities of future pianists.

The principle of musical consciousness. The concept of “musical consciousness” is one of the main ones in musical-psychological anthropology. In modern research in this area, it is perceived as a consequence of the evolution of one of the deep layers of consciousness – intoning consciousness, which acts as a link between the biological and psychic hypostases of a person, on the one hand, and the world of people, that is, the world of culture – on the other. Thus, musical consciousness (social and individual) is considered a cultural phenomenon against the background of the anthropological essence of intoning consciousness [6; 17].

The manifestation of musical consciousness of future pianists is the ability to perceive and emotionally experience musical content, operate with musical and auditory representations, and form their position on the phenomena of musical culture [15]. Based on this position, we focus on the fact that in forming the academic culture of a future pianist, the

principle of musical consciousness should be used in the relevant activities under the influence of both internal and external factors. Internal factors include the individual psychological characteristics of a person and his intellectual and emotional potential; external factors include the cultural (first of all, musical) environment that affects him in the process of education, work, everyday life, etc. It should be noted that in the mosaic and contradictory situation that has developed so far in the musical life of society, the influence of external factors on the development of the musical consciousness of the future pianist is complex and ambiguous. Compliance with this principle should ensure the formation of the future pianist's values of musical education and his self-development in musical art.

Therefore, for the successful formation of the academic culture of future pianists, it is necessary to adhere to several leading principles: humanistic orientation, academic knowledge, professional orientation, integration, and musical consciousness. Implementing the principle of humanistic orientation requires the recognition of the self-value of the personality, the opportunity of music studying the world, and the subordination of the entire educational process to the comprehensive development of personality. Using the principle of academics in training future pianists helps form a deep understanding of musical aspects and a responsible approach to music performance. Implementing the principle of professional orientation creates conditions for preparing students for professional adaptation during university study years. The use of the principle of integration is due to the need to reflect in the designed process the features of the professional activities of future pianists. Adherence to the principle of musical consciousness should ensure the formation of the future pianist's values of musical education and his self-development in musical art.

In the future, it is essential to investigate the practical foundations of pianists' academic culture formation and develop an appropriate model for such formation while studying psychological and pedagogical disciplines.

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