






INTEGRATED PROFESSIONAL TRAINING OF THE MUSIC TEACHER BY MEANS OF INNOVATIVE ARTISTIC AND PEDAGOGICAL TECHNOLOGIES

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ABSTRACT

The aim of the research was to study features of integrated professional training of the music teacher by means of innovative artistic and pedagogical technologies. The results demonstrate the main features of the use of innovative artistic and pedagogical technologies in a pandemic: 1) the transition to information and communication means of communication and limited consultations in various disciplines; 2) independent processing of educational materials, which negatively affects practical skills of students; 3) electronic reporting is the most common form of control over the work of future music teachers; 4) partner innovative artistic and pedagogical technologies of vocational training are poorly integrated into the practice of teaching at the university; 5) the frequency of use of artistic and integrative tools is reduced due to the predominance of independent work of music teachers; 6) interactive tools of innovative artistic and pedagogical technologies are used to a lesser extent in the educational process.

Keywords: Professional training of a music teacher. Professional development of a music teacher. Innovative technologies of musician training. Pedagogical technologies of musician training.

FORMAÇÃO PROFISSIONAL INTEGRADA DO PROFESSOR DE MÚSICA POR MEIO DE TECNOLOGIAS ARTÍSTICAS E PEDAGÓGICAS INOVADORAS

FORMACIÓN PROFESIONAL INTEGRADA DEL PROFESOR DE MÚSICA MEDIANTE TECNOLOGÍAS ARTÍSTICAS Y PEDAGÓGICAS INNOVADORAS

RESUMO

O objetivo da pesquisa foi estudar características da formação profissional integrada do professor de música por meio de tecnologias artísticas e pedagógicas inovadoras. Os resultados demonstram as principais características do uso de tecnologias artísticas e pedagógicas inovadoras em uma pandemia: 1) a transição para meios de comunicação de informação e comunicação e consultas limitadas em várias disciplinas; 2) processamento independente de materiais educacionais, o que afeta negativamente as habilidades práticas dos alunos; 3) a reportagem eletrônica é a forma mais comum de controle sobre o trabalho dos futuros professores de música; 4) as tecnologias artísticas e pedagógicas parceiras inovadoras de formação profissional estão mal integradas na prática de ensino na universidade; 5) a frequência de uso de ferramentas artísticas e integrativas é reduzida devido ao predomínio de trabalhos independentes de professores de música; 6) ferramentas interativas de tecnologias artísticas e pedagógicas inovadoras são utilizadas em menor escala no processo educacional.

Palavras-chave: Formação profissional de professor de música. Desenvolvimento profissional de um professor de música. Tecnologias inovadoras de formação de músicos. Tecnologias pedagógicas de formação de músicos.

RESUMEN

El objetivo de la investigación fue estudiar las características de la formación profesional integrada del profesor de música mediante tecnologías artísticas y pedagógicas innovadoras. Los resultados demuestran las principales características del uso de tecnologías artísticas y pedagógicas innovadoras en una pandemia: 1) la transición a medios de comunicación de información y comunicación y consultas limitadas en diversas disciplinas; 2) procesamiento independiente de materiales educativos, que afecta negativamente las habilidades prácticas de los estudiantes; 3) los informes electrónicos son la forma más común de control sobre el trabajo de los futuros profesores de música; 4) las tecnologías artísticas y pedagógicas innovadoras de los socios de la formación profesional están poco integradas en la práctica de la docencia en la universidad; 5) la frecuencia de uso de herramientas artísticas e integradoras se reduce debido al predominio del trabajo independiente de los profesores de música; 6) Las herramientas interactivas de tecnologías artísticas y pedagógicas innovadoras se utilizan en menor medida en el proceso educativo.

Palabras-clave: Formación profesional de un profesor de música. Desarrollo profesional de un profesor de música. Tecnologías innovadoras de formación de músicos. Tecnologías pedagógicas de la formación musical.

INTRODUCTION

Professional training of the music teacher provides the development of skills and knowledge of the basic music theory. Teacher training and the study of materials on ways of teaching musical competencies provide a change in teaching technologies. Professional development programs at the national level can affect the effectiveness of music teaching (JULIA, SUPRIYADI & ISWARA, 2020). The professional development of the music teacher determines the level of musical and aesthetic work, the ability to form musical culture in music lessons, the ability to solve problems of music education in educational institutions. The music teacher has unique competencies, including musical and pedagogical technologies of teaching, education and musical and aesthetic development of the individual, techniques of organizing musical activities and methods of music education.

The main skills of the music teacher are the design and modelling of the teaching and learning process, the practical application of various types of educational activities and techniques of organizing musical activities, planning of lessons, various forms of musical and educational work, control and analysis of student performance. Innovative plans and artistic and pedagogical technologies ensure the relevance and competitiveness of music education (HENRY, 2001). Professional training of the music teacher has a positive effect on the development of the professional personality (BALLANTYNE, KERCHNER & ARÓSTEGUI, 2012).

The biggest challenge for the music teacher is the limitation of time needed to share valuable experience with students (HENRY, 2001). Therefore, teachers often organize extra-curricular activities with students (HEWITT & THOMPSON, 2006). In addition, national standards and state requirements imply a more diversified approach to the professional development of the music teacher (ASMUS, 2000). National and state professional training programs are not responsible for the professional development of the music teacher (KIMPTON, 2005). Therefore, music education is in a systemic crisis. "The curricula for preparing music specialists have remained largely unchanged for decades" (CUTIETTA, 2007).

In Ukraine, the main approach to the professional training of the music teacher is to focus on the development of initiative and creativity, to put emphasis on skills of applying the acquired skills in practice, to develop professionalism and critical thinking ability. In the context of the pandemic spread, the educational process is organized with the use of the following technologies: e-mail, Viber, Telegram and Skype, mobile communications, consultations on techniques of music education and teaching practice, organization of video lessons, sharing audio reports on individual work. Official websites of higher education institutions are a platform for posting and exchanging educational materials, for example, tasks for individual work in the vocal class. Thus, a technological approach to integrated professional training is used in the educational environment in a pandemic. This requires a detailed study and analysis in terms of efficiency and identification of features of the use of innovative artistic and pedagogical technologies. The aim of the research consists in a study of features of integrated professional training of the music teacher by means of innovative artistic and pedagogical technologies. The main tasks of the research include:

1. Analysis of features of the use of innovative artistic and pedagogical technologies in a pandemic.
2. Evaluation of the effectiveness of integrated professional training of the music teacher in a pandemic.

LITERATURE REVIEW

Such types of artistic and pedagogical technologies as partner, artistic and integrative, interactive are used in the integrated professional training of a music teacher. The partner technology is a technology that focuses about study, the formation of personality based on the principle of equality of teachers and students. The interactive technology implies the organization of the educational process for interpersonal interaction and communication of all participants to achieve goals and results of teaching and creative development of the individual. Artistic and integrative technologies imply the teaching of several subjects connected by common spiritual and ideological, aesthetic and art and complex activities.

Partner artistic and pedagogical technologies are actively used in developed countries. Partnership relations in the field of professional development of a musician can be the main tool of the process of socialization, through which students of music specialties form their own identity and are formed as teachers (Henry, 2001). Socialization can take place only within the framework of a stable, authentic teaching-learning experience under the guidance of experienced instructors (HENRY, 2001). "Each institution provides a unique socialization experience in the music teaching profession" (ISBELL, 2015).

In the scientific literature, there are four most important and interrelated aspects of the socialization process: (1) synthesis of components of musical skills necessary for learning, (2) cooperation, (3) continuous study of techniques of teaching and learning music and (4) reflection (HENRY, 2001). According to Henry (2001), the collaboration of a professor, a teacher, and a student group is a critical component of professional training, where theory is combined with practice. Music teachers regularly demonstrate free musical skills in teaching singing, playing instruments, improvising, reading and writing notes. Music teachers often believe that bachelor's music programs teach to listen and analyse music, develop skills of keyboard playing, vocal pedagogy, conducting, arranging (CONKLING & HENRY, 1999).

Bautista, A., Yau, X., & Wong, J. (2017) argue that for high-quality professional development of a music teacher, it is advisable to use such educational technologies as seminars, trainings, courses, professional development programs and more. Effective professional development of a teacher requires the integration of such components as focusing on the content of teaching, the possibility for the teacher to use his or her own methods, technologies of teaching and developing the educational process, cooperation of all participants in the process, duration and consistency of the educational process (BAUTISTA, YAU & WONG, 2017). Spruce, Marie Stanley & Li (2021) note that the national policy of professional training of the music teacher can stimulate or restrain activity of the teacher because of restriction of the teacher's freedom in the educational process. Improper professional training programs for the music teacher have a negative impact on his or her future practice (AKUNO, 2012). A professor at university music education is responsible for the professional development of music teachers, while a high school teacher is responsible for the music education of children. The partnership in the field of professional development combines responsibilities of both teacher and educator, so learning standards must be linked at all levels of the learning and teaching process (BLADH, 2004; FERM THORGERSEN, JOHANSEN & JUNTUNEN, 2016).

Sydykova et al. (2018) offer conceptual innovative approaches to modelling the artistic and educational space of a music teacher, in particular a creative approach. Creativity of a teacher is a personal characteristic that stimulates professional development (ROHWER & HENRY, 2004). In terms of development of creative economy and popular music performers, creativity of the teacher can be considered as one of key competences. According to Karlsen & Nielsen (2021), in Norway, there is a discrepancy between music teacher training programs, national policies and the practice of teaching students by music teachers at school. This discrepancy lies in the gap of vocational training programs with the needs of students in development, in the study of modern forms of musical genres and styles, new innovative artistic and pedagogical teaching technologies.

In this context Karkina, Fajzrahmanova & Gluzman (2017) note the need to implement a subject-oriented approach to professional training that will correspond to the modern cultural environment. Karkina, Fajzrahmanova & Gluzman (2017) draw special attention to new methods of teaching music teachers: the method of artistic associations, verbal "allegories", metaphors, the method of heuristics for mastering creative activities. The said approaches will determine the level of openness of the music and pedagogical educational system and its ability to respond to transformations of the music teaching environment. Zaffini (2015) and Kimpton (2005) put emphasis on the important role of mentoring for the development of music teachers, both for beginners and for educators conducting educational programs. Mentors of music teachers help to overcome fears and the lack of self-confidence in the early stages of the teacher's career, contribute to the personality formation of the music teacher (PELLEGRINO et al., 2014). Thus, the analysis of the scientific literature reveals the importance of tools of innovative artistic and pedagogical technologies in the integrated professional training of music teachers. The main approach to the professional development is defined as creative, and innovative tools are partnership and mentoring.

METHODOLOGY

A qualitative design based on the method of content analysis of professional training educational programs for music teachers of Ukrainian HEIs was used in this research. A detailed content analysis of various academic disciplines of Kryvyi Rih State Pedagogical University of Ukraine, namely: "Methodology of Music Education", "Methods of Music Education", "Fundamentals of Conducting and Vocal Culture", "Vocal Class", "Choral Conducting", was carried out in the work. The content analysis ensured the identification of features of the use of innovative artistic and pedagogical technologies in the conditions of the pandemics and distance learning, in the context of three key types:

1) partner,

2) artistic and integrative,

3) interactive.

The content analysis of issues and tasks of independent training in terms of the process of organizing training in the conditions of distance education ensured the understanding of features of integrated professional training of a music teacher.

RESULTS

Pedagogical higher education institutions are forced to switch to distance learning in the context of the pandemic spread, which has affected the use of innovative artistic and pedagogical technologies. It may be noted that the emphasis on partnership has shifted in favour of interactivity due to the impossibility of conducting such types of training as work in pairs, in small groups, brainstorming, role game. Despite the active use of social networks for communication, music teachers are limited in their use. For example, it is difficult for a teacher to control work in small groups through messengers, which significantly reduces the effectiveness of the teaching process. The level of individual training of music teachers has increased instead. For example, methodical recommendations on the subject "Methodology of Music Education" contain mainly independent questions and tasks for study: creating presentations, writing creative essays, self-study of the effectiveness of didactic conditions for the formation of vocal and performing skills of future teachers of musical art. This means shifting the emphasis from practical professional training to theoretical training of a music teacher. In addition, distance learning limits the access of future teachers to musical instruments.

Partner tools of innovative artistic and pedagogical technologies

The main partner tools of innovative artistic and pedagogical technologies used in professional training are information and communication mean of communication: e-mail, Viber, Telegram and Skype, mobile communication. Consultations in various disciplines are limited. The emphasis in professional training is shifted to independent study of theoretical and practical materials. For example, the discipline "Methodology of Music Education" contains a list of topics, issues and practical tasks for self-study. The tasks include self-study of legal documents regulating educational activities of a teacher, study of school textbooks, typical educational training programs and methodical materials, self-analysis of pieces of music for listening, acquaintance with children's musical instruments, description of musical material. Electronic reporting as a form of control over the work of a future music teacher is the most common. The discipline "Methods of Music Education" contains the following list of tasks: typing score in the music program Muse Score 2, typing school songs, creating a presentation for a music lesson under the programs "Art" and "Music Art", development of technical skills in developing presentations by inserting music and video material.

Partner innovative artistic and pedagogical technologies of professional training are poorly integrated into the practice of teaching at the university. A greater level of integration is observed in practical courses and academic disciplines, where teacher-student interaction is a mandatory teaching practice. For example, the formation of vocal and performing skills of future music teachers requires a partnership approach, cooperation and feedback from the teacher. Distance learning in the discipline "Fundamentals of Conducting and Vocal Culture" is aimed at the formation of practical skills through self-study and tasks: mastering the scheme of the binary meter; working out gestures of detained notes, introduction and removal on various parts of the bar; mastering the marcato stroke; learning basic concepts-terms of performance character, working out exercises on singing breath, working out exercises on diction, articulation, studying songs, lips singing in an individual class, selection of choreographic movements corresponding to the theme of a song.

Initial skills in the discipline "Vocal Class" include the study of singing voice-training, the register structure of voice and its role in choosing methods of voice-training, processes of equalization of the range of voice, formation of vowels and pronunciation of consonants, training of vocal hearing and study of its functions, study of features of children's voice development. Within the discipline, the knowledge and skills are tested, materials for self-study and a practical task on artistic and performance analysis of one of vocal works under the course program are given.

Within the discipline "Choral Conducting", several tasks have been identified for future music teachers of different courses. For example, theoretical tasks are given to 1st year students, while 2nd to 4th year students and undergraduates are offered practical independent tasks for the development of conducting skills: mastering schemes, practicing gestures and skills of singing choral parts, mastering strokes, developing skills on leading a choir by the example of specific works, choosing singing warm-ups, mastering the technique of rehearsals with the choir, and others.

Artistic and integrative tools of innovative artistic and pedagogical technologies

Artistic and integrative tools of innovative artistic and pedagogical technologies consist in conducting integrated courses within each discipline. Work in small groups is the most common among interactive technologies. The groups model the lesson methodology, develop presentation materials and present developed lessons, which they can use in their professional activity as the music teacher in the future. Within the groups, each participant gets its role: a speaker, a secretary and a reporter. Work in small groups is productive through the generation of new ideas and solutions, reflection is usually a conversation that involves exchanging views, obtained results and planning the next topic of lessons. In the conditions of distance learning, the frequency of use of artistic and integrative tools of innovative artistic and pedagogical technologies is reduced due to the predominance of independent work of music teachers.

Interactive tools of innovative artistic and pedagogical technologies

In the conditions of distance learning, interactive tools of innovative artistic and pedagogical technologies are used in the educational process to a lesser extent. In particular, the use of such teaching tools as role games, brainstorming, work in pairs, in small groups is limited. The teacher is not able to control the independent work of students and practical classes, which are mostly held remotely and individually. This significantly affects the level of integrated professional training. Collective group teaching is limited, and the role of the teacher as a subject of incentives to use such technologies has diminished due to online education. The teacher's impact on the development of interactive competencies of future music teachers has significantly decreased, the teacher is not able to control the student's independent work as effectively as it can be done in classes and workshops. As a result, the level of independent responsibility of the teacher for the development of professional competencies is growing. That is, such an element of interactive tools as motivation depends entirely on the music teacher. The practical work of the teacher stimulates self-motivation, because during the educational process the teacher understands current problems of students. Discussion as an artistic and pedagogical technology has become the most popular in the context of distance learning: music teachers can share and exchange methods and ways of organizing student teaching.

The practical work of music teachers involves the use of interactive technologies of collective teaching in groups. The game provides learning large amounts of information in a short period of time. In the practice of working via Skype during the teaching of the discipline "Methods of Music Education" under the integrated course "Art", music teachers were clustered into four groups to perform tasks on the topic "Artistic and pedagogical technologies in teaching art disciplines". Each group worked on theoretical materials of textbooks. The first group of music teachers worked on educational materials on the topic "Integrative artistic and pedagogical technologies", the second group worked on the topic "Problem and heuristic artistic and pedagogical technologies", the third group worked on the topic "Interactive artistic and pedagogical technologies", the fourth group worked on the topic "Game artistic and pedagogical technologies". As a result, the students exchanged thoughts and ideas for better learning and modelled the lesson. Based on the developed theoretical technologies. At the next stage, groups of experts were formed from members of each of the four groups, who presented theoretical materials and presented the developed methodology of the lesson, which included artistic and pedagogical technologies. Then, all the results of each group were discussed in four groups. This technology provided a rapid sharing of knowledge and developed teaching techniques.

The technology of situation modelling is used in advanced training courses for music teachers. The practical lesson includes staging a story song within groups of students. The members of each group chose the director and actors and develop a script. The finished product of the lesson is creative projects of staging a song. Thus, interactive tools of innovative artistic and pedagogical technologies provide optimization of the educational process, establishing partnership relations, and in the context of distance learning – improve interpersonal relations and promote better practical professional training.

DISCUSSION

The results of the research demonstrate the following main features of the use of innovative artistic and pedagogical technologies in a pandemic:

- 1) transition to information and communication means of communication: e-mail, Viber, Telegram and Skype, mobile communication and limited consultations in various disciplines;
- 2) self-study of school textbooks, typical educational training programs and methodical materials, which negatively affects practical skills of students;

- 3) electronic reporting is the most common form of control over the work of future music teachers;
- 4) partner innovative artistic and pedagogical technologies of professional training are poorly integrated into the practice of teaching at the university. A greater level of integration is observed in practical courses and academic disciplines, where teacher-student interaction is a mandatory teaching practice;
- 5) the frequency of use of artistic and integrative tools of innovative artistic and pedagogical technologies is reduced due to the predominance of independent work of music teachers;
- 6) interactive tools of innovative artistic and pedagogical technologies are used in the educational process to a lesser extent. In particular, the use of such teaching tools as role games, brainstorming, work in pairs, in small groups is limited. Interactive technologies such as discussion and work in small groups predominate instead. Innovative artistic and pedagogical technologies include the technology of situation modelling.

The effectiveness of integrated professional training of the music teacher in a pandemic has decreased due to the transition to a more independent practice of teaching students. As a result, students develop more pedagogical skills that will be needed in the teaching process, with little practice of musical skills. Therefore, it is advisable to integrate creativity as the main principle of integrated professional training of a music teacher. This practice is widespread in Hong Kong (LAU & GRIESHABER, 2018), where teachers “incorporate more creative integrated approaches to music education”. The teacher is empowered to use the principle of flexibility and autonomy in the educational process. For comparison, in Ukraine, teachers act according to common national standards, poorly motivated in the use of innovative artistic and pedagogical technologies due to low wages. Akbarova, Dyganova, Shirieva & Adamyan (2018) argue that “it is necessary to equip future music teachers with technologies of scientific creativity based on independent research activity”. This can be done by providing the student with a teacher in the independent development of vocal and choral compositions.

Professional training programs in the USA include such types of artistic and pedagogical technologies as teaching disciplines by future music teachers, which provides the development of practical skills of the teaching activity of a student. In contrast to the United States, such practice is limited in Ukraine, but needs to be implemented thorough the confirmation of its effectiveness as a way of forming the identity of the music teacher (BALLANTYNE, KERCHNER & ARÓSTEGUI, 2012).

Spanish students undergo professional training programs to develop primarily musical skills, and then – pedagogical. A professional music teacher in Spain is a qualified musician with professional pedagogical skills (BALLANTYNE, KERCHNER & ARÓSTEGUI, 2012). To ensure professional development, it is necessary to link more theoretical pedagogical courses and disciplines in the development of musical skills. The prevalence of neoliberalism in Spanish education has led to a reduction in music teaching as a result of the declining popularity of the music teacher profession (ARÓSTEGUI & KYAKUWA, 2021). According to the national education program, the music teacher can work as a universal teacher (ARÓSTEGUI & KYAKUWA, 2021). Therefore, the training of specialists in the music field does not fully meet the needs of the Spanish labour market.

In Australia, there is a practice of changing roles of a future music teacher depending on the discipline: the role of conductor, the role of accompanist (BALLANTYNE, KERCHNER & ARÓSTEGUI, 2012). The teaching process provides strengthening of skills and abilities of music students. For comparison, the teaching practice in Ukraine reveals such roles of students as speaker, secretary and reporter, that is the educational process is focused on theory and theoretical pedagogical knowledge.

The development of music and pedagogical competencies in Sweden, Norway and Finland is a priority of pedagogical practice of teachers in HEIs (FERM THORGERSEN, JOHANSEN & JUNTUNEN, 2015). The integration of theory and practice is an important component of the educational process (ANGELO, KNIGGE, SÆTHER & WAAGEN, 2021). Deep knowledge and musical skills, for example technical mastery of the instrument and knowledge of the standard repertoire, are top-priority in these countries for music teachers. Thus, professional training of students in Sweden, Norway and Finland is based on a student-centred approach oriented on the development of the student’s skills. At the same time, the tradition of instrumental teaching in these countries is generally based on the master-apprentice relationship, rather than on the principle of cooperation and mentoring within partnership relations. Teachers encourage future music educators to look for their own teaching technologies (FERM THORGERSEN, JOHANSEN & JUNTUNEN, 2015). Pedagogical and musical

competencies related to student teaching and music genres, including theoretical and practical aspects, are formed in the process of interaction between teachers and students through individual practice and within experimental groups (FERM THORGERSEN, JOHANSEN & JUNTUNEN, 2015). The practice of experiments with different models of professional training is widespread.

In Switzerland and France, expectations of students, future teachers of music education, concerning training educational programs almost coincide with the actual teaching experience (GÜSEWELL, JOLIAT & TERRIEN, 2017). Music education is an important basis for professional training of the music teacher in these countries. In music training, HEIs use websites where art research and art projects of future music teachers are registered. At the same time, research is profitable in the higher education system of France and Switzerland. There is no such practice in Ukraine, and therefore it is worth integrating such artistic and pedagogical technologies into the educational process, which will provide a higher level of student motivation. HEIs use a liberal approach to education for both a teacher and a student (GÜSEWELL, JOLIAT & TERRIEN, 2017).

According to the research by Karlsen & Nielsen (2020), approaches to the teaching and learning of music teachers in Norway have changed over the last 30 years in favour of group teaching and cooperative music interaction. The music teacher develops both professional musical skills and pedagogical skills. This ensures the development of integrated professional training of the music teacher. The main disadvantages of professional training include the prevalence of Western classical music as a key genre and related pedagogical technologies and teaching practices (KARLSEN & NIELSEN, 2020). This practice is typical for disciplines in Ukraine, where teachers conduct practical classes by the example of pieces of classical music. Whereas popular music genres and styles are quite common in modern music culture.

CONCLUSIONS

In this research, the main features of the use of innovative artistic and pedagogical technologies in a pandemic in Ukraine were identified and compared with the practice of developed countries. The effectiveness of integrated professional training of the music teacher in a pandemic has decreased due to the transition to a more independent practice of teaching students. As a result, students develop more pedagogical skills that will be needed in the teaching process, with little practice of musical skills. In the practice of developed countries, a student-centred approach, where the key aspect of professional training is the development of pedagogical and musical competencies, prevails. For this purpose, the practices of teaching subjects and disciplines by students, individual practices and experimental groups are applied, music teachers perform various roles in teaching (conductor, accompanist). One of the main challenges of professional training of the music teacher is the emphasis on classical musical styles and genres, both in Ukraine and in developed countries. The problem of professional development of the music teacher also consists in the introduction of neoliberalism in education, which significantly reduces the amount of professional training.

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