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### **ПЕДАГОГІКА ВИЩОЇ ШКОЛИ**

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#### **TRAINING OF FUTURE TEACHER OF MUSIC TO RESEARCH ACTIVITY BASED ON COMPETENCY APPROACH**

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*The publication highlights the interconnection of research students' activities and structural elements of their professional competence: personal, that reveals knowledge, experience in national and universal culture, shows values and artistic worldview; social, that is related to the environment, social life and social activities; subjective, that reproduces integration of professional artistic, professional performing, psychological and educational activity; methasubjective, that concerns creativity and usage of the system of methods of professional self-improvement and self-organization.*

*Despite the fact that research work is the priority area in the educational process of the higher educational institutions of artistic direction, the problem of involving first-year students of I-II accreditation educational institutions to research work is still out of scientists' sight. The analysis of first-year students' basic music education has been carried out and it showed different levels not only of their musical knowledge but also of musical performing and auditory experience. The current disadvantages of the training process of future music teachers is outlined: professional training outruns the process of a teacher-researcher training; research credentials of such disciplines as "Main musical instrument", "Voice training", "Choral Conducting", "Additional musical instrument" is not used to the full extent.*

*The main attention is paid to the reasoning of the choice of the mini-investigation as a form of first-year students' involvement into research activities; the topic "Literary texts of vocal works by L Beethoven "Malynovka" in verse of G. Bürger and "Babak" in verse of J. Goethe" was chosen;*

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the object, the subject, the objectives, methods and practical meaning of mini-investigation were determined; single-step objectives of the study aims realization were examined. The result of the work was the performance of vocal works in the original language.

It is established that the implementation of mini-investigation into the educational process has led to a positive influence on the incidence of professional competence not only for the student, but also for a teacher.

**Key words:** research activities, future music teacher, professional competence, discipline "Voice Training", mini-investigation, competency approach.

## ПІДГОТОВКА МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИКИ ДО ДОСЛІДНИЦЬКОЇ ДІЯЛЬНОСТІ НА ЗАСАДАХ КОМПЕТЕНТНІСНОГО ПІДХОДУ

Т. В. Агейкіна-Старченко, Н. В. Чорна

У публікації висвітлено взаємозв'язок дослідницької діяльності студентів і структурних елементів його професійної компетентності: особистісної, яка розкриває пізнання, досвід діяльності у сфері національної й загальнолюдської культури, виявляє ціннісні орієнтації, художній світогляд; соціальної, пов'язаної з оточенням, життям суспільства, соціальною діяльністю; предметної, що відтворює інтеграцію професійно-мистецької, професійно-виконавської, психолого-педагогічної діяльності; метапредметної, яка стосується креативності та володіння системою засобів професійного самовдосконалення та самоорганізації.

Незважаючи на те, що науково-дослідницька робота є пріоритетним напрямком у навчальному процесі вищих навчальних закладів мистецького спрямування, поза увагою науковців залишається проблема залучення студентів-першокурсників навчальних закладів I-II рівнів акредитації до дослідницької діяльності. Здійснено аналіз базової музичної освіти першокурсників, який виявив не тільки різний рівень їх музичної підготовки, а й різний рівень їх музично-виконавського і музично-слухацького досвіду. Окреслено існуючі недоліки у процесі підготовки майбутнього вчителя музики: професійна підготовка випереджає підготовку вчителя-дослідника; дослідницький потенціал навчальних дисциплін "Основний музичний інструмент", "Постановка голосу", "Хорове диригування", "Додатковий музичний інструмент" не використовується у повній мірі.

Основну увагу в статті приділено обґрунтуванню вибору міні-дослідження як однієї з форм залучення першокурсників до дослідницької діяльності; обрано тему "Літературні тексти вокальних творів Л. Бетховена "Малиновка" на вірші Г. Бюргера і "Бабак" на вірші Й. Гете", визначено об'єкт, предмет, завдання, методи та практичне значення міні-дослідження, розглянуто покрокове виконання завдань дослідження. Результатом виконаної роботи стало виконання вокальних творів мовою оригіналу.

Встановлено, що завдяки впровадженню в навчальний процес міні-дослідження зазнали позитивного впливу показники професійної компетентності не лише студента, а й викладача.

**Ключові слова:** дослідницька діяльність, майбутній вчитель музики, професійна компетентність, навчальна дисципліна "Постановка голосу", міні-дослідження, компетентнісний підхід.

**Introduction of the issue.** The reform of higher education, caused by the transformation of the educational system in Ukraine, involves the training of a competitive specialist capable of

creative activity, non-standard thinking, independent search for scientific information and readiness for any kind of reality. It necessitates the modernization of the structure, content,

and organization of the training of students for institutions of higher education. These changes have been reflected in the state educational standards based on principles of competency approach that involves applicants' orientation to possess competencies necessary for professional activities. One of the means of forming and developing professional competence is research, as it enables to apply creatively the knowledge acquired during training in practice. At the same time, it is an integral part of professional competence. Therefore, training a future teacher for research becomes an important part of his professional training at an institution of higher education.

The modern world is developing rapidly, and one of the ways of updating the content of education and educational technologies, aligning them with the current needs of integration into the world of educational space is the orientation of curricula to the competency approach and creation of effective mechanisms for its implementation [7: 7].

**Current state of the issue.** Despite the fact that for more than three decades the competency approach is one of the forms of organization of the educational process in the European higher education system, and for the last decade – is also for Ukraine, an unambiguous interpretation of the category "competence" at this stage is not yet defined. Therefore, the models of professional competence of future specialists vary, thus, some Western scholars are even considering the limitations and disadvantages of the competency approach (M. Mulder, D. Gulikers, H. Baimans, R. Wesselink) [1: 16].

In the psychological and pedagogical studies of Ukrainian and foreign scientists (O. Bondar, N. Gluzman, L. Danilenko, N. Murovana, L. Pukhovska, S. Sysoyeva,

V. Slastionin, etc.) definitions of the concept of "competence" have different accents, but they can distinguish one thing in common – integrality of knowledge, skills, values, personal qualities, motivation and readiness for creative activity. In the context of the implementation of the Higher Education Standard, competence is interpreted as a learning outcome.

Competency approach is interpreted by scientists as an educational paradigm, which involves orientation of education to development of integrated, general and special (professional) competences, the change of knowledge approach to learning activity, directing the educational process to adaptability (creating conditions for active social action, project and research activities), training a professional who is able to realize his potential in real practical activity.

In Ukraine, the scientific investigations of training a future teachers of music, that is oriented on competency approach, are of topical interest, as works of N. Barytskaya (development of professional competence by means of multimedia technologies), O. Gorbenko (creation of musical-performing competence), T. Karpenko (creation of the accompanists' competence), M. Myhaskova (creation of professional competence), T. Pliachenko (creation of accompanists' competence), E. Provorova (creation of communicative competence), S. Svitailo (creation of professional competence in the process of conducting-choral training) testify.

Professional competencies are formed and appear in the activity. Activity is the part of the educational "bridgehead" where the student's theoretical knowledge is transformed into practice. Research activity is defined as creative and cognitive activity, based on social and cognitive motives, aimed at knowing the essence

of facts, phenomena, processes in order to obtain and use new knowledge and to ensure the formation and development of the professional competence of an educated person.

**The outline of unresolved issues brought up in the article.** The problem of research training in the field of domestic musical pedagogy is analyzed in the works of such scientists as V. Lisovyi, G. Nicholayi, G. Padalka, O. Otych, A. Rastrygina, O. Rostovskyi, O. Rudnytska, V. Tusheva, M. Falko, V. Cherkasova. These investigations relate to the training of bachelors and masters; correspondingly the forms, methods, ways of attracting students to research activity have been developed. For example, M. Falko offers to use such types of research work as special courses, teaching and study courses, course papers, diplomas in the educational process [6: 5], A. Rastrygina and S. Dyomin offer project and organizational forms of work for masters of musical art, in particular portfolio [5: 122].

Despite the fact that research is a priority in the educational process of higher educational institutions of artistic and pedagogical direction, the professional training of future teachers of music is far ahead of the teacher's training as a researcher; the problem of attracting first-year students of educational institutions of I-II levels of accreditation to research activity remains out of the attention of scientists; the research potential of such courses as "Choral Conducting", "Basic Musical Instrument", "Voice Training", "Additional Musical Instrument" is not fully used, but, in our opinion, there is a need for future teachers of music to do research tasks while working on a piece of music (semiotic analysis of the musical and verbal text of the piece of music, cultural context of its creation, analysis of the performer's interpretations of the piece of music, etc.).

Based on the stated problem, **the aim of the research** is to determine the peculiarities of the training of future teachers of music for research activities at the initial stage of their education on the basis of a competency approach.

**Results and discussion.**

Experimental research is based on the assumption that the effectiveness of the process of forming the professional competence of future teachers of music will increase as a result of the introduction of research activities into the educational process. The aim of the experiment is to confirm certain hypotheses, namely to explore the impact of research on effectiveness of the formation of professional competence of future teachers of music. The determined aim is realized through the implementation of tasks of experimental research: to analyze the basic education of first-year students of a pedagogical college, who study in first year of musical and pedagogical department; to determine the structure of professional competence of the teacher of music, his socio-practical and artistic-pedagogical activity; to determine purpose, objectives, object, subject and methods of the mini-study, conducted by students under the discipline "Voice Training"; artistically perform the studied vocal pieces in the original language; to analyze what indicators of professional competence of future teachers of music have evolved as a result of the implementation of a mini-study into the educational process.

The student's research activity is interconnected with his competencies. Firstly, it depends on the basic competencies of the student and the teacher, choosing the topic of research, must always take it into consideration. Most of all, it is related to freshmen, as their level of basic competencies may differ, because students had different educational and life circumstances, and therefore different musical

performances and musical-listening experience. This is evidenced by the analysis of the basic education of the freshmen of the pedagogical college, who study at the first year of the musical-pedagogical department: 24,5 % of students do not have musical education, 17 % have incomplete musical education, 58,5 % have complete musical education, 75 % of students graduated from the city musical school, 25 % received musical education in the district center and village.

Secondly, the research activity contributes to the formation of the professional competencies of the future teacher of music. Let's analyze this connection in a more detailed form. To the structure of the professional competence of the teacher of music, we include the competencies that ensure his socio-practical, artistic and pedagogical activity: general competencies (personal, social) and functional (subjective, intersubjective and metasubjective).

*Personality competence* reveals knowledge, experience in the field of national and universal culture, reveals value orientations, artistic outlook; *social competence* is connected with the environment, life of society, social activity; *subjective competence* reproduces the integration of professional and artistic (fundamental knowledge of basic and related artistic subjects), professional-performing (having performing techniques, traditional and innovative methods of work), psychological and pedagogical (knowledge of age psychology) activities; *metasubjective competence* refers to the creativity and having good skills at professional self-improvement and self-organization. Each of these competencies has its own indicators, which are influenced by the research activity of the future teacher of music (this refers not to one indicator but to a set of indicators), which contributes to

the formation of his professional competence in general.

Future teachers of music do not have enough research experience during their first year of study, perhaps only at the level of the abstracts and projects, and therefore the task of a high school teacher is to start preparing students for such activities as early as possible, starting with the first days of study. This is especially true for teachers of individual disciplines ("Choral Conducting", "Main musical instrument", "Voice Training", "Additional musical instrument") because it is they who know the student's capabilities, his personality characteristics, artistic interests, educational motives, etc.

In order to prepare future teachers of music for research, we used the musical and pedagogical study as "the process and result of systematization and production of new (subjective and objective) knowledge ..., as the way to enrich the teacher's cultural and artistic and professional-personal experience of the teacher of music as a researcher" as the basis. [9: 19]. According to V. Tusheva's recommendation, the realization of our research is carried out in the course of general requirements for scientific and pedagogical researches. In our opinion, a piece of music should become an *object of the research*, since all kinds of musical activity at musical lessons are associated with it (musical perception, choral singing, children's musical work: singing, instrumental and rhythmic improvisations, playing children's musical instruments, music-rhythmic movements). During the individual lessons ("Choral Conducting", "Main musical instrument", "Voice Training", "Additional musical instrument") at the institutions of higher education a piece of music also has the central place – a student conducts, plays a musical instrument and signs). A teacher, together with the student, makes the

artistic and pedagogical analysis, which has complex character and is based on the unity and interaction of musical, theoretical, intonational-figurative, aesthetic and sociological analysis [4: 48]. In this case, the *subject of the research* will depend on the aspect of the artistic and pedagogical analysis that will be investigated. The tasks are also defined according to the subject of research.

Our research related to the literary material of musical works, since it is the poetic text, as O. Drepin and S. Fedorisheva note, that is its "primary source" [4: 51], and the recognition of the dramatical plot of the work that is studied will help the student to interpret it more creatively. As for to the student's interpretation of the work of art, O. Rudnytska emphasized importance of "the role of individuality of a personality, personal uniqueness of artistic perception, a need to take into account the specifics of the emotional and rational, conscious and unconscious reactions in communicating with art", because "the work of art is the result of the correlation of what is perceived, and that one who perceives, what determines the differences in his understanding and evaluation, but does not deny the possibility of similar models of individual interpretation" [8: 15].

The study of the poetic text of pieces of music is the first stage of artistic and performing analysis of a vocal piece of work and without it, it's impossible to perform fully the following stages: analysis of means of musical expression, vocal-technical difficulties, means of stage expressiveness and the general drama of the work.

This investigation was carried out by students and a teacher of voice training. The process of studying a vocal piece of work usually takes only from eight to ten academic hours, so this study has certain limitations both in time and scope of work, so for this

kind of research, we suggest to use the term "mini-research".

*The purpose of the mini-research:* to investigate the poetic texts of songs by L. Beethoven "Malinovka" for verses by G. Bürger (translated by S. Mashistov), "Babak" by J. Goethe (translated by an unknown author).

*The task of the mini-research:*

1) to search for the translation of the works by L. Beethoven "Malinovka", "Babak" in German;

2) to translate the works into Ukrainian;

3) to find out the meaning of unknown words and phrases;

4) to make a comparative analysis of the plots of the original texts with existing translations;

5) to analyze the correlation between verbal and musical texts.

*The object of the mini-research* is the vocal works by L. Beethoven "Malinovka" for verses by G. Bürger, "Babak" by J. Goethe.

*The subject of the mini-research* is the poetic texts of the vocal works by L. Beethoven "Malinovka" for verses by G. Bürger (translated by the unknown author), "Babak" by J. Goethe (translated by S. Zayatskyi).

*Methods of research:* analysis, generalization, synthesis, comparison.

*The practical significance of the investigation* is to understand the poetic texts of songs by L. Beethoven, which will contribute to the artistic performance of vocal works in the language of the original.

In the first year of study in the program of academic discipline "Voice training" in the list of recommended works for performance there are works by L. Beethoven "Malinovka" and "Babak" [2]. The musical analysis of the vocal work "Malinovka" showed the discrepancy of the text with respect to the character of music: Beethoven's music is tender, light, and major, requires a light sound, and the story that we are offered by a translator (by

the way, its author is unknown) is rather dramatic:

- Tell me, Malinovka, why do you rush around the nest? You haven't sung so piteously ever since.

- My child, look around to understand my sadness: My children were stolen, and I cry as a mother.

Such a contradiction between the verbal and musical text made us start searching for the original version of the work. The musical text states that the author of German poems is G. Bürger

Flowering non-bleeding flower in the golden valley.

The hearts of men captivate it with its beauty.

The sacred gift is hidden in it - love is a living source.

The most expensive of all the riches of the forest is that magic flower.

This text according to the plot is more in line with the music by L. Beethoven, but was it just this wonderful flower that was described by G. Bürger? Next to the name "Flower of Wonders" in German, there is another name: "Das Blümchen Wunderhold". This prompted us to search for this work by the German reference. Thus, we found out that the song by L. Beethoven is included into the collection of "Eight Songs", opus 52:

Es blüht ein Blümchen irgendwo  
In einem stillen Thal;  
Das schmeichelt Aug 'und Herz so froh  
Wie Abendsonnenstrahl;  
Das ist viel köstlicher als Gold  
Als Perl' und Diamant:  
Drum wird es "Blümchen Wunderhold"  
Mit gutem Fug genannt.

A similar mini-research was made as for the song by L. Beethoven "Babak" and it was decided to perform this work in the original language for the verse by the German poet J. Goethe. The problematic issue prompted us to investigate: why the work of the German poet is called "Marmotte" because in German there is no such word? We found out that "Marmotte" is a French word translated as a "marmot". Why did J. Goethe use the French word, and not German? The

(we performed the information search on the Internet). It turned out that in the search page by reference "L. Beethoven, G. Bürger" there are variants of the song "Malinovka" with the text that we already know. During the research we analyzed about twenty variants of performance of the work, among which there is a variant of the singer Victoria Ivanova named "Flower of Wonders" with quite another text (translated by S. Mashistov):

1) "Urians Reise um die Welt",  
2) "Feuerfarb", 3) "Das Liedchen von der Ruhe" ("The Song of the Rest"),  
4) "Maigesang" ("The song of May"),  
5) "Mollys Abschied", 6) "Die Liebe",  
7) "Marmotte" ("The Boy with the Muggle" or "Babak"), 8) "Das Blümchen Wunderhold" ("The Magic Flower"). As a result, we translated the German text "Das Blümchen Wunderhold", which coincided with the idea of the verse "Flower of Wonders" [3: 382].

(somewhere flowering flower)

(in a quiet valley)

(gaily soothes eyes and heart)

(like the evening sun)

(it is much expensive than gold is)

(than pearls and diamonds)

(it is called "Miracle Flower")

song "Babak" was written by L. Beethoven for the verse by J. Goethe from the text of his play "The Fair in Plundersweileri". The main character of the song is the boy-savoyar, who travels around Germany with a trained marmot. Savoy is the southeastern part of France at the foot of the Alps, which in the days of L. Beethoven and J. Goethe was a part of France. Every year, when the hunger in the Alp valleys became unbearable, the poor people of Savoy sent their children with

trained marmots to wander along the streets of the cities of rich Germany. At fairs, in hotels and infamous trade malls, boys-savoyars demonstrated various tricks with their marmots, accompanying performances by their own singing under the support of an organ-grinder. It was those children who became the prototype of the character of the play – a peasant boy who performed with the dancing marmot to the song "Ich komme schon durch manche Land ...". The original text alternates between the German and the French lines, since the language of the people of Savoy is French: Avec que la marmotte (And my marmot with me).

Consequently, during our mini-research, we defined and analyzed the poetic texts of the German poets G. Bürger's "Das Blümchen Wunderhold" and J. Goethe "Marmotte", which became the basis for L. Beethoven in creating the seventh and the eighth songs from the collection "Eight Songs", opus 52. The results of the study were publicized at the control lesson in "Voice training", where the students performed the studied musical works in the original language. The conducted mini-research contributed to the formation of the following indicators of the professional competence of the future teachers of music.

*Indicators of personality competence:* the ability to determine the aesthetic value of artistic works of world and national culture, correctly and reasonably explain the attitude towards them; having the culture of thinking, the ability to synthesize, analyze, perceive information, set goals and choose the ways to achieve them; usage of a foreign language as one of the means of intercultural communication between representatives of different ethnic groups and cultures.

*Indicators of social competence:* the ability to define goals cooperatively, to plan, develop and implement strategies

for individual and collective actions; the ability to listen and express your thoughts.

*Indicators of subject competence:* enthusiasm for the subject. Creation of a specific artistic space by means of multimedia technologies; the ability to speak to the children's audience as an artist and a lecturer; to tell about an artwork in attractive and correct way, perfect possession of voice, facial expressions, gestures, intonation; the ability to use classical patterns of interpretation of an artistic work created by masters of artistic words and to perform them; knowledge of related sciences (fiction, fine arts, cinema, choreography).

*Indicators of abovesubject competence:* readiness and desire to learn, to master something new, the ability to self-actualization and improvement; the ability to modernize the known in accordance with new tasks; the ability to apply ICT in learning and everyday life; the ability to organize and control their own activities; the ability to use creative "my self".

It should be noted that the mini-research, which was organized by the teacher and coordinated by him in accordance with individual and personal characteristics of future teachers of music, positively influenced the development of the professional competence of the teacher himself.

**Conclusions and research perspectives.** Thus, the training of future teachers of music for research at the initial stage of their training depends on the basic competences of the students and promotes the formation of their future professional competence. The results of the implementation of a mini-research into the educational process as one of the forms of attracting freshmen to research, the use of the research potential of the discipline "Voice training" contribute to the perception of

the drama of the vocal piece of work, its creative interpretation, and emotional presentation. Considering the relevance of our chosen research trend, it is worth to study European experience in training future teachers of music for research.

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