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SCIENTIFIC THESAURUS OF THE PROBLEM OF FORMATION OF METHODOLOGICAL COMPETENCE OF FUTURE TEACHERS OF ART SCHOOL IN THE PROCESS OF VOCAL TRAINING

Abstract. The article highlights the results of scientific research of the state of problem of forming the methodological competence of future teachers of art school in solo singing classes in modern pedagogical science. The purpose of the article is to define the scientific thesaurus of our research, which presents key categories and related concepts, which are divided by meaning and relationship into three semantic groups. The research methodology consists of theoretical methods of analysis, systematization, classification, comparison and generalization of scientific works on the formation of professional, specialty and methodological competence of future specialists, pedagogues, teachers of musical art. It was found that the vocal and methodological competence of future teachers of art school includes the ability to form correct vocal and technical skills in students, effective, natural development of the singing voice. In the course of the research, it was determined that the methodological culture of future teachers of art school is an integral personal formation that is part of the professional and pedagogical culture of the vocal teacher and contains specific vocal and methodological knowledge, abilities, skills, methods of activity which are comply to the traditions of the vocal school and universal human values and social norms. The methodological mastery of art school teachers, is interpreted by the author as an important functional component of methodological competence, which ensures the effective use of vocal technologies and methods of teaching solo singing in pedagogical activities, the ability to combine and integrate teaching methods and techniques to achieve the maximum possible learning result. The analysis of scientific literature contributed to clarifying the essence of methodological creativity of future teachers of art school, which consists in the production of new methodological ideas, creative selection of methods and techniques in accordance with pedagogical tasks, development of unique, original methods, technologies and methodological systems of teaching solo singing. The author specifies that the methodological training of future teachers of art school in solo singing classes is aimed at the formation of



methodical awareness of the theory and methods of vocal training. As a result of the research, the content of the vocal and pedagogical activity of future teachers of art school was determined, which consists in the development of vocal, technical and performance skills of students, the formation of their musical and vocal culture through meaningful performance of highly artistic works of vocal art. It was found that the methods and reception of forming the methodical competence of future teachers of art school in solo singing classes need further theoretical justification and experimental verification.

Keywords: professional competence; specialty competence; methodical competence; teaching methods; vocal training; methodical training; vocal and pedagogical activity.

Problem statement. Modern education is designed to educate professionals in different spheres of social life, competent, competitive, ready for responsible, creative and effective performance of professional functions and non-standard solutions to diverse tasks. Today, employment conditions in Ukraine and other countries encourage professionals in different industries to constantly improve their knowledge, skills and abilities, and raise their qualifications. Because of the rapid development and global use of informational computer technologies, specialists have to develop informational and communicational skills, improve their ability to self-learn and self-development, increase the level of creative and intellectual abilities, and expand the range of general and professional competencies through formal, non-formal and informal education.

One of the main ideas of the modern educational paradigm is lifelong learning, because in the information society, every citizen who wants to have relevant knowledge and skills that meet the needs of the times must constantly improve themselves, develop professional and personal qualities, and enrich their social experience. Consequently, the problem of forming professional competencies of future teachers of art school, especially methodical competence, is becoming increasingly relevant and necessitates the clarification and updating of the scientific thesaurus of the outlined scientific and pedagogical problem.

Analysis of recent research and publications. The essence of important pedagogical categories such as «competence», «competency», «professional competence», «specific competence» is revealed in many works of ukrainian researchers (I. Androshchuk, O. Baranovska, L. Havrilova, J. Hayevets, L. Diduh, M. Holovan, I. Kohut, J. Kodliuk, V. Kontymyrova, O. Lokshyna, O. Ovcharuk, S. Petkun, A. Plishka, N. Pobirchenko, T. Pukhalsky, K. Rudnitska, J. Semegen, T. Sorochan, M. Stepko, O. Sukhoivanenko, O. Fediy and others) and foreign scientists (Epstein R., Hager P., Gonczi A., Hodge S., Houston W., McClelland D., Mulder M., Weigel T., Collins K., Sandberg J., Wesselink R., Wals A., Kunter M., Klusmann U., Baumert J., Richter D., Voss T., Hachfeld A., Lauer mann, F.,

König J. and others). The problem of forming the professional and specific competence of future teachers of art school, teachers of music art was reviewed through the process of vocal, instrumental and choral training (O. Barytska, A. Bolharsky, O. Horbenko, O. Hrebenyuk, N. Kosinska, L. Labintseva, O. Lyashenko, M. Mykhaskova, O. Moskva, N. Ovcharenko, A. Rastrygina, S. Svitailo, L. Teriaieva, O. Shcholokova and others).

The purpose of the article is to develop a scientific thesaurus of the problem of forming the methodical competence of future teachers of art school in the process of vocal training.

Presenting main material. One of the primary objectives of higher education is the professional preparation of students who can withstand the competition in the job market and demonstrate high levels of performance in their professional activities. The concept of competitiveness in science holds a rather clear definition. We are inclined towards M. Varya's interpretation, which states that a 'competitive individual is one who can swiftly and seamlessly adapt to constant changes in societal conditions, scientific and technological progress, and new forms of activity and communication, while maintaining a positive internal psychoenergetic potential and harmony» [2, p. 974]. Personal orientation, competence, and flexibility are the key attributes of a professional capable of organizing and planning their activities, as well as finding unconventional approaches to resolving problematic situations. Within the structure of competence of a competitive individual, a researcher identifies two substructures: the activity-related and the communicative, encompassing knowledge, skills, abilities, and methods of performing professional activities and business communication [2].

Ways to improve the modern national music pedagogy are based on the leading pedagogical ideas of national musicians-teachers (V. Verkhovynets, M. Leontovych, M. Lysenko, K. Stetsenko, B. Yavorsky and others), pedagogical concepts, methods of music education and upbringing of foreign scientists-practitioner (E. Jacques-Dalcroze, C. Orff, Z. Kodai, M. Montessori and others) [17]. Among these trends, we can highlight the following: fostering the harmonious development of students personalities through engaging them in collective and individual music-making, introducing them to the finest examples of world and national musical culture, thereby providing them with a foundational music education; ensuring the accessibility of music education and the freedom for creative musical development for each child; simultaneous exploration of various genres and styles of musical compositions to encompass the entirety of musical art and draw parallels between folk, classical, and contemporary popular music.

To determine the state of research on the issue of forming methodical competence of future teachers of art school for solo singing in contemporary pedagogical thought, we have devised a scientific research thesaurus as an effective method of scholarly inquiry. This thesaurus encompasses the core concepts of the



research and related terms widely employed in general, musical, and vocal pedagogy. These terms are categorized by significance and interconnection into three semantic groups.

In the first group, the key concept is «competence», along with which the term «competency» is often used. In the psychological and pedagogical literature, the concepts of «competence» and «competency» are often identified and considered in the context of a socially fixed educational result; as the ability and readiness to use knowledge and skills to deal with professional problems and tasks [20].

The problem of forming professional competence of specialists is addressed in the scientific works of many domestic and foreign researchers, based on years of pedagogical experience. Scholars employ various approaches to defining the essence of professional competence, its structural components, and the patterns of its development. K. Rudnitska mentions that professional competence encompasses not only professional knowledge, skills, and abilities required for performing professional tasks and duties, but also values, aspirations, and interests that ensure a responsible and motivated attitude towards professional activities. We concur with the author that professional competence is the outcome of the professional training of higher education institution students, aligning with contemporary societal demands [18].

L. Havrilova elucidates the significance of professional competence among future music teachers as a distinct pedagogical phenomenon, an integral quality of personality that encompasses professional-musical, psycho-pedagogical, and information-communication competences. It is characterized by an emphasis on artistic-creative forms and music-performance methods of teaching [5].

We concur with T. Pukhalsky's viewpoint that the personal characteristics of future music teachers play a crucial role in shaping their professional competence. These characteristics encompass both inherent and acquired psychophysiological, anatomical-physiological, and psychological traits of the educational recipient (stress resistance and psychological stability, flexibility and adaptability; physical endurance, developed speech and vocal apparatus, musical ear, instrumental and conducting skills; individual disposition, habits, temperament, artistic imagination, musicality, creativity, organization, discipline, responsibility, tolerance etc.) [16].

Investigating the issue of forming the specific competence of future music teachers in the process of conducting and choral training, S. Svitailo emphasizes that a pivotal component of specific competence is the ability and willingness not only for pedagogical activities but also for music-performance creativity and artistic-aesthetic education of students. The scholar underscores the importance of future music teachers mastering educational disciplines that facilitate a solid musical-theoretical development of students, enriching vocal-ensemble and conducting-choral knowledge, skills, abilities, and experience. After all, often within the scope of a music teacher's responsibilities and competences lies the management of school ensembles and choirs [19].

In works dedicated to the professional preparation of future specialists, educators, and music teachers, researchers emphasize the significant importance of the issue of forming information and communication competences. Often, scholars examine these competences in correlation, separately highlighting the concept of «informational-communicative competence», associating it with the ability for verbal and nonverbal communication [7], skills in communicating in the state Ukrainian language while adhering to ethical norms and societal rules [21], language-communicative and emotional-ethical competence of pedagogical partnership [4], and proficiency in the tools of intellectual activity required for the full functioning of an individual in the conditions of the information computer society and informational-communicative reality [14].

In scientific-pedagogical and educational-methodical works, aside from general and specialized (subject-specific) competences, integral competence of a teacher is highlighted. This is demonstrated in conducting research and implementing innovative activities, considering the set requirements and existing conditions, in order to comprehensively and competently address educational and professional-pedagogical tasks [9].

Li Litsyuan provides a comprehensive definition of methodological competence for a music teacher as a «systemic personal-professional, dynamic formation that involves the ability to solve professional tasks, based on motivational, information-research, reflective-self-improvement direction of personality; the development of general, interdisciplinary, music-pedagogical knowledge and skills and their practical manifestation in professional activity» [10, p. 9].

In contemporary studies on the matter of vocal training for future music teachers, the category of «vocal-methodical competence» is identified as a complex by L. Vasilenko, consisting of vocal-technical skills, vocal-methodical knowledge, and vocal-professional abilities [3]. Vocal-methodical competence of future teachers of art school encompasses the ability to shape correct vocal-technical skills in students and facilitate effective, natural vocal development, which includes working on:

vocal breathing and support of singing (utilizing chest-diaphragmatic breathing during singing, actively coordinating breath intake with the tempo of the piece, distributing airflow throughout the entire duration of a vocal phrase, singing while maintaining a sense of breath support, «sustaining» singing with air during quiet performance etc.);

formation of voice (practicing various vocal attacks: hard, soft, aspirated, predominantly using a soft onset; establishing a high vocal position through mobile soft palate movement; developing the ability to control the position of the larynx and the root of the tongue in various singing manners and when phonating different vowels; developing a sense of impedance while singing; utilizing different dynamic nuances while avoiding excessive force when singing loudly and maintaining breath when singing softly etc.);



registers smoothing and resonance (employing both chest and head resonance across the entire vocal range; favoring head resonance when singing in the high register; using mixed resonance in the middle register for female voices; achieving uniform timbre coloring of the voice across different registers; singing with the sensation of directed resonance in resonating points; employing high and low vocal formants etc.);

articulation and diction (practicing correct functioning of the articulatory apparatus, correcting and avoiding defects; clear pronunciation of consonants that corresponds to the character of the piece and singing style; adhering to the orthoepy of foreign languages in vocal repertoire etc.).

Based on the analysis of scientific-pedagogical works, we have formulated the essence of the concept «methodical competence of future teachers of art school» as the «ability of an individual to effectively apply traditional and innovative methods, principles, and techniques of musical instruction, skillfully utilize their own abilities and skills to carry out successful professional activities and fulfill the artistic-aesthetic needs of art school students» [15, p. 154].

The key term in the second group is «method», derived from the Greek language, meaning the «path of cognition» or the way to achieve a set goal. In contemporary scientific-pedagogical research, the concept of «teaching method» is highlighted, referring to the «organized interconnected activities of teachers and students aimed at solving educational, upbringing, and developmental tasks within the learning process; as a tools of teacher activity in fulfilling the instructional function of teaching; as a means of cognitive activity for students to acquire knowledge, skills, and abilities through learning» [20, p. 227]. Teaching methods serve various functions within the educational process: motivational, organizational, developmental, instructional, and educational. Methods and teaching techniques (as components of a method) are essential components of the educational process and are viewed in didactics as a system aimed at accomplishing didactic tasks. Teaching methods can be categorized as general (used in teaching school subjects) and specialized (required for studying specific subjects and disciplines). There are various approaches to classifying teaching methods, including verbal, visual, and practical methods (corresponding to different sources of information); explanatory-illustrative, reproductive, problem-based teaching methods, research methods etc. (corresponding to the nature of the cognitive activity of the student or learner); methods of acquiring knowledge, skills, developing abilities, and applying them in practical activities (corresponding to didactic tasks and stages of learning) [20].

While investigating practical issues in art education, V. Cherkasov substantiates the significance of using interactive methods in the process of music instruction. Through an analysis of scientific literature, the researcher affirms that the method of music instruction is the primary means of acquiring musical knowledge, skills, and abilities through artistic and aesthetic activities. It serves as

an instrument for comprehending the principles of musical art. The researcher classifies music instruction methods based on the following criteria: «source of information aimed at cultivating musical culture; logic of organizing artistic-aesthetic and artistic-cognitive activities of students; level of emotional impact on the student's consciousness» [23, p. 17]. In their scientific work, the author suggests interactive methods of music instruction, among which we will highlight those that, in our view, would yield effective results in singing lessons: the method of illustrating a vocal composition or its fragment, the method of imitating the vocal-technical demonstration by the teacher, the method of interpreting the artistic-ideological content of a composition, and others [23].

Singing serves as the foundation of vocal-performing activities for students. We consider the concept of «singing instruction methods» to encompass techniques that influence the student's vocal apparatus and their psychomotional state, aiming to foster vocal perception, vocal thinking, and the development of proper vocal-technical skills necessary for unveiling individual positive qualities of the singing voice and revealing the vocal-performing potential of students. During singing instruction, individual psychophysiological characteristics of students are taken into account, including age, the condition of their vocal apparatus, the overall level of musical aptitude, previously acquired vocal-technical skills, and personal character traits and psychological attributes such as thinking, perception, attention, memory, and imagination.

The vocal teacher faces the important task of instructing the young singer to master their instrument – the voice. This involves developing both vocal-technical and artistic-performing capabilities in students, as the technical and artistic components should progress in parallel. O. Rostovsky [17] enumerates common singing instruction methods, including:

1). Explanation and demonstration methods: the demonstration method is fundamental, particularly for younger students. The teacher's demonstration should conform to the requirements of correct singing and be devoid of flaws while approximating the timbre to a child's voice.

2). Reproductive method: students imitate the sound of the teacher's voice and replicate the mechanism of his vocal apparatus. This method is used in vocal-technical exercises, vocalizations, and vocal pieces to instill correct vocal skills and performing abilities.

3). Phonetic method: this involves engaging the articulatory apparatus in speech and singing, which positively influences the functioning of the larynx and breathing organs in sound production.

4). Investigative and heuristic methods: these involve organizing creative activities where students engage in musical-theoretical and emotional-figurative analyses of vocal compositions, seek vocal-performing means of musical expression and interpret pieces.



In contemporary research and pedagogical studies, the essence of methodical competence of future subject teachers and future teachers of music art is extensively elucidated. Methodical competence is considered a component of a teacher's professional competence. Simultaneously, the functional components of methodical competence include methodical culture, methodical proficiency, and methodical creativity. Alongside these concepts, the significance of a teacher's methodical activity and the role of methodical guidance in the effectiveness of the educational process are highlighted.

Taking into account the high modern societal demands placed on educators, it is worth noting that the development of a teacher's methodical culture is a crucial condition for the success of their teaching and methodical activities. Considering N. Nikul's explanations regarding the essence of the term «teacher's methodical culture» we propose defining the methodical culture of future teachers of art school as an integrally personal formation encompassing the professional-pedagogical culture of a vocal instructor. This culture encapsulates specific vocal-methodical knowledge, skills, abilities, and modes of operation that are aligned with the traditions of vocal education and universal human values, as well as societal norms [12]

Analyzing scholarly texts, it can be asserted that the concept of «methodical proficiency» is often equated by researchers with the notion of «pedagogical proficiency», which is interpreted as «mastery of a system of pedagogical and psycho-pedagogical knowledge, skills, and abilities in organizing the pedagogical process and its effective implementation. It also entails mastery of pedagogical technique (the technique of utilizing verbal and nonverbal means, pedagogical actions and observation techniques, analysis, influence, and establishing contact); pedagogical tact; methodical proficiency; creative pedagogical abilities; and is grounded in pedagogical experience» [26, p. 240]. However, we believe that pedagogical proficiency is a broader term than methodical proficiency. Thus, we can stipulate that the methodical proficiency of future teachers of art school is a crucial functional component of methodical competence, ensuring the effective utilization of vocal technologies and teaching methodologies for solo singing within pedagogical activities. It involves the ability to combine and integrate teaching methods and techniques to achieve the maximum possible learning outcome.

Considering the specificity of professional activity of future teachers of art school and its impact on the development of students' creative abilities and the realization of their creative potential, it is important to emphasize the focus on self-actualization of the instructor and the development of their methodical creativity. In psychological literature, creativity is explained as an individual's activity aimed at creating new material or spiritual, cultural values. Key characteristics of creativity include originality, uniqueness, and novelty, with prerequisites for creative activity being the presence of abilities, motives, and goals. The processes of imagination and

thinking, as well as states of inspiration and volition, play a leading role in creativity [24]. In our view, the essence of methodical creativity for of future teachers of art school lies in generating new methodical ideas, creatively selecting methods and techniques in line with pedagogical objectives, and developing unique, authorial methodologies, technologies, and methodical systems for teaching solo singing.

When discussing the methodical activity of teachers, contemporary researchers often relate it to educational-methodical and organizational-methodical activities [25]. We believe that the essence of methodical activity for future teachers of art school involves the development of educational-methodical materials (methodical recommendations, textbooks, educational-methodical and repertoire manuals, monographs, educational programs, curricula, course syllabi, etc.), preparing students for participation in professional competitions, as well as creating an individual work plan for the teacher and reporting on its fulfillment at pedagogical team meetings.

Moving on to the third group of the research thesaurus, the key focus is on vocal training, which is defined in scientific literature as an important component of the professional preparation of future teachers of art school, particularly for those specializing in vocal teaching . Vocal training is examined in research as a process aimed at developing the emotional sphere of the teacher, fostering the ability to empathize, understand, and feel musical images, and translating them into both performance and pedagogical activities. Drawing from the scholarly works, I. Zubtsova emphasized that vocal training constitutes a sequence of pedagogical actions geared toward solving vocal-pedagogical tasks. These tasks encompass determining the voice type, selecting instructional repertoire, applying effective teaching methods and techniques, overseeing the vocal-performative activity of the student, and simultaneously focusing on the artistic and technical aspects of performance mastery [8, p. 289-290].

Vocal training for students in higher education is portrayed as a complex process for cultivating a range of professionally necessary competencies. These competencies include internal auditory and performance-based intonation, musical-performative and artistic-pedagogical analysis, means for expressive and technically proficient execution, and innovative singing teaching methods [22]. It's worth noting that in scholarly works dedicated to the investigation of the peculiarities of training vocal-artists, alongside vocal training, the concept of «vocal-performative training» is also employed. This process represents both a process and an outcome of students mastering specialized knowledge and skills. Coupled with vocal-pedagogical expertise and vocal-performative technique, it ensures a high level of professional effectiveness [11].

According to N. Ovcharenko, readiness for vocal-pedagogical activity is the outcome of professional preparation and is characterized by the “level of students mastery of the system of vocal-pedagogical competencies and their assimilation of



the values of vocal art and vocal pedagogy» [13, p. 17]. We define the vocal-pedagogical activity of future teachers of art school as a process of developing students' vocal-technical skills and vocal-performative mastery, shaping their musical and vocal culture through thoughtful execution of highly artistic vocal works.

The issue of cultivating vocal culture within vocal training has occupied a prominent place in pedagogical research. In the scholarly- methodical literature, the vocal culture of future music educators is regarded as a leading specific competence that develops through the creation of an artistic and creative atmosphere, the search for and realization of musical imagery through individual interpretations of works using vocal-performative techniques [8]. It is noteworthy that the vocal culture of future teachers of art school is cultivated through the study, interpretation, and performance of works from world and Ukrainian classical repertoires, taking into account the stylistic and genre peculiarities as well as the traditions of national and international vocal schools.

In analyzing the scholarly literature, we observe that researchers frequently employ the synonymous term «vocal-performative culture», which is defined as the «ability of future music teachers to creatively and highly professionally embody the artistic-content essence of a musical piece through effective utilization of a complex of scientific- methodical and vocal-performative knowledge, skills, and abilities» [1, p. 7]. Drawing theoretical insights, N. Gunko states that «vocal-methodical culture is a measure and method of creative self-realization of the teacher's personality in music-pedagogical activities, aimed at acquiring, transmitting, and creating professional values and technologies» [6, p. 250]. The technology of the vocal-methodical culture of a music educator comprises methods and techniques directed at resolving professional pedagogical tasks, including organizing the educational process, selecting instructional materials, creating vocal and artistic-aesthetic education programs, analyzing the effectiveness of chosen methods, monitoring student progress.

Conclusions. Summing up the aforementioned, it is worth noting that the scientific thesaurus of the problem concerning the formation of methodical competence of future teachers of art school in the context of vocal training is an considerable component of the theoretical foundation of the research. This thesaurus encompasses complex concepts in terms of their structure and essence, which are related to the vocational, methodical, and vocal preparation of future teachers of art school. Based on the analysis of scholarly works aimed at addressing the issue of professional and specialized training of future experts, educators and teachers, we have revealed the significance of concepts associated with the notion of methodical competence of future teachers of art school. Further theoretical substantiation and experimental verification are required for the methods and approaches to the formation of methodical competence of future teachers of art school in solo singing

classes, along with their impact on the effectiveness of organizing vocal- methodical training for students in higher art education institutions.

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