



Methodology of formation of artistic tolerance in future music teachers during their piano training

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Background

Artistic tolerance is a quality of personality, which is aimed at his deferential acquisition, perception, understanding and interpretation of the main ideas of works of arts.

It could be relevant to the personality's attitudes toward *the author as a art creator; the performer, who presents the work of art; the certain other viewer or audience in general; the artistic characters; the cultural epoch or artistic movement* when the work of art was created. Our research is based on the philosophical, psychological, sociological and pedagogical theoretical background. We consider that an aesthetic as a science about people' values judgments and sense of beauty has the profound influence on the essence of artistic tolerance.

In context of *hermeneutical approach* we define artistic tolerance as a personality's ability to understand an artistic text (as a notation system) with its further verbal or musical interpretation.

By means of the *axiological approach*, artistic tolerance is thought of as one of the moral values (the goodness) of personality. We suppose that artistic tolerance can't be taught or inoculated. Thus, it must be the personal property of each individual and underlie in the personality's worldviews.

According to the *activity approach*, artistic tolerance is a result of personality's creative activities, his willingness to discover and plunge into the world of arts. This approach is emerged through the initiative and self-motivation of personality, his performing experience.

Components of future music teacher's artistic tolerance:

- 1) *emotive* (includes such a personality's characteristics as a respectful, empathy, open-mindedness, vertu etc.),
- 2) *cognitive* (deals with general personality's awareness, knowledge acquired and skills in fields of different art forms),
- 3) *creative* (highlights the individual performing abilities and activities of personality).

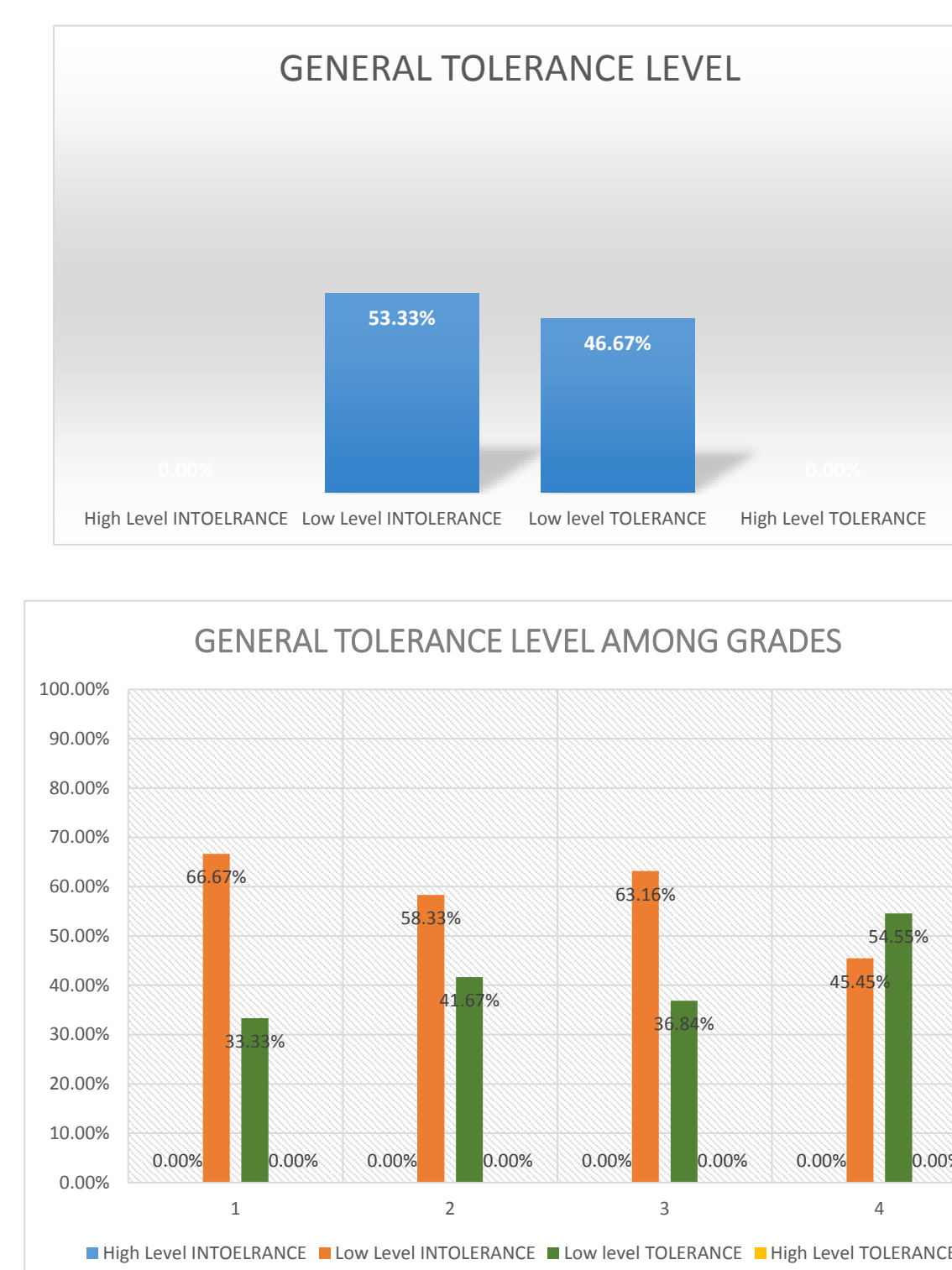
Aims

- ✓ to clarify the essence of personality's tolerance in fields of arts;
- ✓ to justify the definition and components of "future music teacher's artistic tolerance";
- ✓ to propose the procedure of measuring of the future music teacher's artistic tolerance;
- ✓ to define the methods of formation and achievement of future music teacher's artistic tolerance.

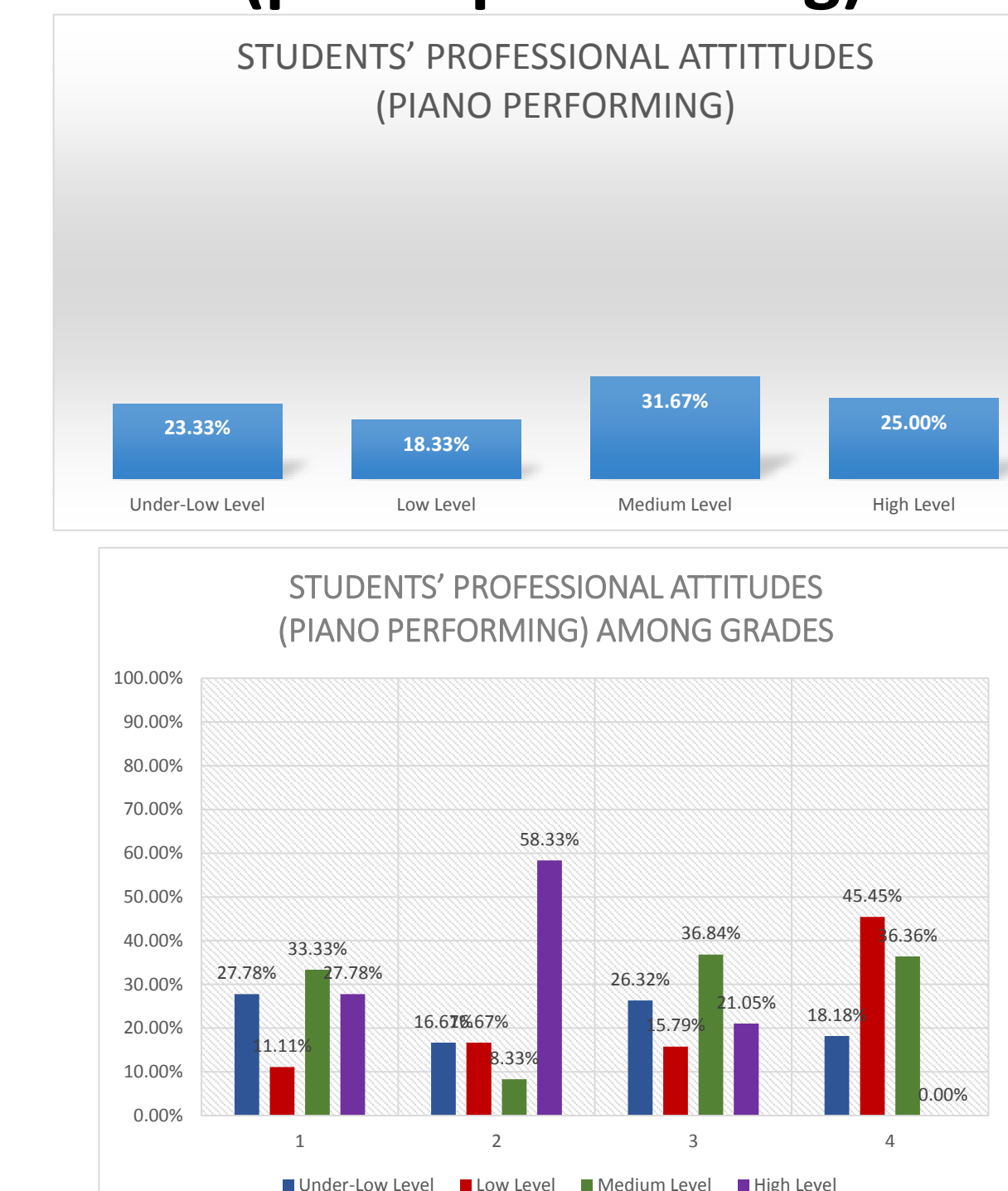
Methods

For diagnostic of a present level of future music teachers' artistic tolerance we used three main methods: questionnaires (general tolerance level (Марун, Жамкочьян, Марура (2008)), students' attitudes towards their professional trainings (Петрушин (2008)), sematic differential (Osgood, Suci, Tannenbaum (1957); Simmat (1969)) and pedagogical observations. The respondents were Bachelor (I-IV grades) female and male students (n=60; sex - m=15, f=45; ages -17-22).

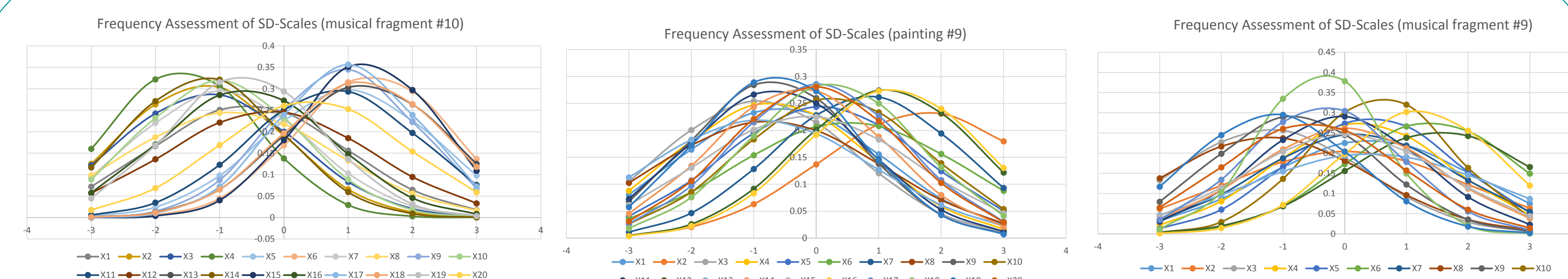
Questionnaire of students' general tolerance



Questionnaire of the attitudes towards the students' professional trainings (piano performing)



Semantic differential of the both works of fine arts and music



X1, X2, X3...X20 are the bipolar adjectival scales (e.g. "dreamy-realistic", "light-dark", "active-passive", "warm-cold" etc.) which characterized the concept (painting or music fragment). Each scale of each concept were rated by students on the seven-point scale divisions (from -3 to +3).

The list of music pieces and paintings

Musical fragments	XX-XXI centuries	Ravel (№2) Sonata for Violin and Piano in G major – Allegretto (1923-27) Lutoslawski (№3) Dance Preludes for clarinet and piano (1954) Hindemith (№7) Suite "1922" Op. 26 (1922) Vyshynsky (№9) "Dodesukaden" for string orchestra, temple blocks, tambourine and piatti (2012)
	Romantic	Schubert (№4) Impromptus, op. 90, D. 899: N. 3 in G flat Major (1827) Mahler (№6) Quartet for Piano and Strings in A minor – Allegro (1876)
	XVI-XVII centuries	Purcell (№1) Trumpet Tune in C major (1696) Lully (№5) Les Folies d'Espagne (1672) Palestrina (№8) Missa Papae Marcelli – Gloria (1562) Monteverdi (№10) Zefiro torna e di soave accenti (1632)
Paintings	XX-XXI centuries	Magritte (№3) Faraway looks (1927) Rayse (№5) Made in Japan (1964) Archipenko (№8) Woman with Umbrella (1916-1919) Niki de Saint Phalle (№9) Do you like my brain? (1999)
	Impressionism	Degas (№1) Dancer (1874) Whistler (№6) The Princess from the Land of Porcelain (1863-1865)
	Baroque	Velázquez (№4) Portrait of a Little Girl (1640) Vermeer (№10) Girl hat (1665-1667)
	Renaissance	Dürer (№2) Portrait of a Venetian (1505) Botticelli (№7) Portrait of Simonetta Vespucci (1476)

Methodological Proposals

In our methodological proposals we use the methods of developing personality's creative thinking: mental cards, synectics, "six hats", brainstorming, brainwriting, project-based learning, trainings diary of artistic experiences, creative interpretation and game methods, arts integrated methods.

Theoretical level

The current studying level is presented via a theoretical course of studying artistic tendencies of modern art history of XX and XXI centuries. It aimed to broaden students' horizon and expound them the ways of thinking of modern artists. Our course is build on the traditional principles of lectures and seminars. It contain six themes: 1) introducing lecture of the essence of artistic tolerance as a quality of a music teacher; 2) discussing questions of freedom in new art; 3) gender equality and place of women in the arts; 4) the role of ethnicity and intercultural traditions in developing of arts; 5) the influence of religion on the art; 6) nostalgia and futurism as an artistic tendencies in modern art.

Practical level

On this level we propose to use trainings and workshops as a forms of active studying in pairs, small and big groups. This level intend 1) to achieve student's knowledge and skills from the previous theoretical level; 2) to form their experience in perceiving and analyzing the art (music) works; 3) to personalize the process of creative tasks performing on the equal terms with further results comparing. The practical course introduces students to the different approaches for understanding the works of arts. For example, It contains exercises and creative activities of *semiotic analysis, synesthetic analysis, phenomenological analysis, hermeneutic analysis and art critics.*

Individual performing level

This level covers the individual students' music performing training. We choose piano training because it is a background of all professional music teacher's trainings in Ukraine (all students are studying piano class, even if it's not their profile instrument). Therefore, we propose to add into the students' repertoire the music pieces of XX-XXI centuries composers for children and beginners (e.g. Poulenc, Miyo, Pärt, Bartok, Lourie, Shostakovich, Prokofiev, Silvestrov, Shukailo and others).

Conclusions

Artistic tolerance is a very important quality of the future music teacher, who might be a proficient in the arts. But, unfortunately, students demonstrate the incomplete knowledge in modern artistic movements as well as classical; they have the indifferent attitudes towards the arts; they are under social influence in aesthetic judgments. Therefore, we should form and develop students' individual artistic interests, tolerant regards and aptitudes to artistic communication and creative collaboration.