

## AD ALTA: JOURNAL OF INTERDISCIPLINARY RESEARCH

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## **A SOCIAL SCIENCES**

AA	PHILOSOPHY AND RELIGION
AB	HISTORY
AC	ARCHAEOLOGY, ANTHROPOLOGY, ETHNOLOGY
AD	POLITICAL SCIENCES
AE	MANAGEMENT, ADMINISTRATION AND CLERICAL WORK
AF	DOCUMENTATION, LIBRARIANSHIP, WORK WITH INFORMATION
AG	LEGAL SCIENCES
AH	ECONOMICS
AI	LINGUISTICS
AJ	LITERATURE, MASS MEDIA, AUDIO-VISUAL ACTIVITIES
AK	SPORT AND LEISURE TIME ACTIVITIES
AL	ART, ARCHITECTURE, CULTURAL HERITAGE
AM	PEDAGOGY AND EDUCATION
AN	PSYCHOLOGY
AO	SOCIOLOGY, DEMOGRAPHY
AP	MUNICIPAL, REGIONAL AND TRANSPORTATION PLANNING
AQ	SAFETY AND HEALTH PROTECTION, SAFETY IN OPERATING MACHINERY



## CURRENT TRENDS IN INSTRUMENTAL TRAINING OF FUTURE CONCERT PERFORMERS

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**Abstract:** The article aims to analyze modern problems of improving the musical and instrumental training of future concert performers. The authors present three directions of development of musical and instrumental training at the university: information technology equipment of the process; flexible repertoire policy; interdisciplinary approach. The research discusses possible options of distance training of future instrumental concert performers in the conditions of the COVID-19 pandemic. In this regard, the studied issues of integrity, totality, orderliness, consistency, universalization, and harmonization contributed to the disclosure of the essence and didactic conditions for implementing educational processes based on integration. The article proposes to revise the content of the taught disciplines from the perspective of the competencies being formed – this will make professional training more effective and result-oriented. The possibility of effective application of distance learning technologies for performing arts, particularly based on the Moodle platform, is considered.

**Keywords:** Concert performers, MIDI technology, Instrumental performance, Instrumental training.

### 1 Introduction

The training of qualified specialists of a new generation is a strategic direction for developing the sphere of higher professional education [5], which implies the creation in educational institutions of a system for managing the quality of student training [29], which guarantees the satisfaction of the needs of consumers of educational services [23].

High-quality vocational training is a factor in the social security of a person in the new socio-economic conditions [17]. However, the practical mastery of the mechanisms for managing the quality of student training is still a critical problem that requires the teacher's professional knowledge and specific skills in this area.

All of the above can be fully attributed to the quality of musical and instrumental training of future concert performers at the university. As a component of professional competence and the basis of the musical and pedagogical activity, it integrates the features of art, cultural, spiritual, moral, and performing experience. Today it can be stated that at the "exit," the quality of the instrumental training of a specialist does not always correspond to the requirements imposed on him.

### 2 Literature Review

The issues of performing training of future performers are in the center of attention of scientists and practicing teachers [10, 11]. The general problems of instrumental-performing training of the future musicians – instrumental performers are investigated. The musical performance as a means of developing artistic culture and the artistic taste of students of musical specialties were studied, and valuable advice is given on the psychological preparation of the future performer for concert performances. At the same time, the available recommendations have not yet been systematized, not combined into an independent section of the methodology, the specifics of the professional development of a musician in terms of performing training have not been sufficiently studied. In addition, as practice shows, as well as research by scientists, some students of music universities show performing helplessness and creative passivity in the learning process, fear the audience and the stage, do not believe in themselves, cannot cope with their nervous tension [1-3].

In addition, often those forms and methods of teaching, styles of pedagogical influence and communication with students, which gave a result two or three decades ago, cease to be effective in working with the younger generation [13]. It is influenced by the

market economy, consumer attitude towards everything around, democratic social principles, products of scientific and technological progress (gadgets).

Scientific and technical progress, industrialization and urbanization of society, the emergence of electronic technical means of preserving and transmitting musical information played an important role in the formation of the musical culture of the 20th century [17]. These factors significantly influenced the formation of new creative thinking of composers of the 20th century, who went along the path of significantly expanding the acoustic and space-time boundaries of music through the synthesis of technology and creativity (invention of electronic musical instruments, the use of synthesized sound, artificial sound systems, etc.). These tendencies have become especially active in modern culture, making it necessary to study them closely in the light of the latest achievements of the era of post-industrial society, media, and computer technologies [22].

At the same time, the established traditions of organizing teaching students to play the instrument today do not always allow obtaining new results – the formation of competencies. Teachers are actively searching for new trends in developing musical and instrumental training for students in this regard [21]. Modernization of the modern educational system necessitates the introduction of effective educational technologies focused on the formation of the creative potential of the individual, the integration of professional knowledge, skills, and abilities [24].

### 3 Materials and Methods

The methodological and theoretical basis of the study is:

- Ideas of the need to form an integral professional personality of a modern musician, as well as the creation and development of a modern performing school of playing musical instruments, including electronic keyboard [17];
- An integrated, systematic, activity-based approach that allows you to combine the capabilities of traditional methods of professional training of a musician-instrumental player with the capabilities of various newest hardware and software components of MIDI technologies [27];
- System-activity approach in education [26].

### 3 Results

In the system of music education, the idea of the creative development of a specialist was fully embodied in the field of instrumental teaching. Harmoniously combining analytical, creative, and practical aspects of teaching, instrumental, and performing an activity is a powerful developmental tool.

Instrumental performance training is a complex of special professional skills, which can be conditionally summarized into five groups: 1) solo performance on an instrument; 2) accompaniment; 3) sight-reading; 4) transposition of musical works; 5) playing in an ensemble [19-23] (Table 1).

Table 1: A complex of instrumental training for a future concert performer

Solo performance on an instrument	<ul style="list-style-type: none"> <li>• Mastering the techniques of playing various musical instruments (e.g., piano);</li> <li>• Skills, technical endurance, auditory control, etc.;</li> <li>• Possession of methods of intellectual work while learning</li> <li>• Musical works: comprehending the plan of work on the works,</li> <li>• Conscious use of the techniques of meaningful analysis and memorization,</li> <li>• Analytical reflection on the form of the work, etc.;</li> </ul>
Accompaniment	<ul style="list-style-type: none"> <li>• The ability to hear the soloist (choir, ensemble, orchestra, own singing).</li> </ul>

	<ul style="list-style-type: none"> <li>Do not drown it out with your game, support it if necessary; Free orientation in a variety of vocal and choral and instrumental texture;</li> <li>The ability to simplify the accompaniment part by eliminating secondary</li> <li>Details of melodic and harmonic development.</li> </ul>
Reading notes from the sheet	<ul style="list-style-type: none"> <li>Possession of the specifics of sight reading of solo, choral and orchestral works;</li> <li>The ability to cover the direction of the melodic line, rhythmic pattern and harmonic basis of a piece of music;</li> <li>The ability to outline a plan for the dynamic and tempo development of the play in the shortest possible time.</li> </ul>
Transposition	<ul style="list-style-type: none"> <li>The ability to hear musical material with the inner ear</li> <li>Original key;</li> <li>Transfer of musical material to the key required for work;</li> <li>Possession of the basic fingering principles of all types of scales,</li> <li>Chords and arpeggios.</li> </ul>
Solo performance on an instrument	<ul style="list-style-type: none"> <li>Communication with a partner in the ensemble at rehearsals and concert performances;</li> <li>Ability to play synchronously with a partner;</li> <li>Feeling of rhythmic, dynamic, harmonic integrity of the musical fabric in the presence of two performing parts;</li> <li>Creation together with a partner of a holistic image of piece of music</li> </ul>

A modern concert performer must master the whole complex of instrumental training and, consequently, all the types of instrumental activity listed above.

The directly performing component of the professional training of the future concert performer is shown in Table 2.

Table 2: Preparation of the future instrumental performer for concert performance

Managing own mental state	<ul style="list-style-type: none"> <li>Strengthening the nervous system (exercise, hardening procedures, etc.);</li> <li>Possession of psychological training techniques to strengthen psyche, relieving muscle tension;</li> <li>Development of musical and auditory representations (mental "Playing" fragments of the composition, imagining yourself at a concert stage and instilling in oneself an appropriate psychological state);</li> <li>Getting rid of feelings of self-pity (full concentration on the music being played);</li> <li>At the time of public speaking, self-awareness as a propagandist music, its co-author.</li> </ul>
The ability to cope with concert "surprises"	<ul style="list-style-type: none"> <li>Count on meeting with "surprises", and not avoid them;</li> <li>Be able to start performing a piece of music</li> <li>From different places of the musical text;</li> <li>Do not stop if you have forgotten the text, and even more so do not start over (continue to play from the place that you remember);</li> <li>Do not criticize yourself during the performance;</li> <li>Memorize the program for the performance in advance in order to have time to "play" it;</li> <li>While performing on stage, use psychological "substitutes" (for example, think not about specific notes, but about The embodiment of a musical image), allowing you to get rid of overcontrol and feelings of fear;</li> <li>Psychologically tune in to the piece being performed (imagine its beginning, tempo, etc.).</li> </ul>
Compliance with the pre-concert game mode	<ul style="list-style-type: none"> <li>Play in an environment close to a concert (represent yourself on stage, invite any audience, etc.);</li> <li>Have an individual schedule of step-by-step lessons for "ramming" a piece of music, based on your own qualities and features of the program;</li> <li>On the day of the performance, do not perform the piece with enthusiasm, with dedication (in order to preserve your emotional strength for the concert);</li> <li>Relax;</li> <li>Do a little on the day of the performance (only with the aim of "warming up" the play apparatus).</li> </ul>

In the performing component, one can conditionally distinguish three groups of skills that provide the student with successful concert performances: managing their mental state, coping with pop "surprises", adherence to the pre-concert game mode. At the same time, the adaptive abilities of the performer should be developed: his ability to adapt to the figurative language of the composer, his own physical and mental state, an emotional environment of the auditorium, etc. "The faster and more flexible the performer adapts to the changing conditions of the concert, the more successfully he manages his stage state, the easier it is to acquire the desired feeling of creative upsurge and inspiration" [9-13].

In this context, psychological training in the structure of instrumental and performing training of a future music teacher plays an essential role, represents an important component in the professional training of a modern specialist. In addition, the instrumental and performing training of a future concert performer should be based on the subject-subject interaction of teachers and students. The system of psychological and pedagogical training must be based on the following provisions [26-29]:

- The interpersonal interaction of a teacher and a student should be built on the basis of the formation of a positive self-attitude among future musicians, trust in his personality, his capabilities, faith in his strength, and good aspirations;
- Any activity (at lectures, seminars, workshops, pieces of training) should be based on the motivation of the activity so that the personal guidance of self-knowledge and cognition among students is determined on the basis of formed meanings, reflective awareness of the importance and significance of what is happening for oneself;
- The basis of the professional activity of a musician should be recognized as volitional self-regulation, which goes back to the self-government of the individual. The locus of control, in this case, is in the consciousness of the individual.

We would especially like to dwell on the need to organize guided independent work to prepare future performers. Being one of the most effective forms of educational activity of students, it, at the same time, is the most difficult moment in the organization of the educational process. Under the guided independent work in the class of a musical instrument is meant such educational and cognitive activity of students under the guidance of a competent teacher, in which, in the conditions of a systematic decrease in the direct assistance of the teacher, students perform specially designed educational tasks of different levels, contributing to an active emotional and performing attitude towards a musical work; its competent analysis and execution; activation of auditory control; an objective assessment of the quality of one's own game, as well as the game of other performers; the development of artistic (musical and performing) thinking; the formation of cognitive activity as a personality trait of a future music teacher, the creation of prerequisites for the realization of their capabilities, self-improvement, and self-expression in future professional activities [5, 18, 19].

It should be noted that video tutorials today are one of the most popular forms of organizing training on your own [7]. The Internet presents a lot of video lessons, allowing learning to play various musical instruments. Teachers can use them in the learning process. But the most fruitful approach to the organization of musical and instrumental training is this own development of a video course by one teacher or group, which can take into account all the features of the professional training of future music teachers in each individual university. Video tutorials can also help you overcome the challenges of reducing classroom time.

When working with novice performers, you can use, for example, the repertoire for the synthesizer or performance in an ensemble. In studies by scholars or teachers of music schools,

the ensemble playing is often cited as a means of keeping a performer motivated [25].

MIDI technology is the result of research and development in the production of electronic musical instruments such as keyboard synthesizers, which appeared in the second half of the 20th century. Further development of computer technology made it possible to implement the basic principles of MIDI operation to develop applied music software and additional controllers. Thus, MIDI technologies are simultaneously in contact with the field of digital, computer technologies, technologies for creating electronic musical instruments, and the field of digital audio equipment [13]. We see them as interconnected components that make up a single musical performance and learning environment.

The introduction of MIDI technologies in teaching students on electronic musical instruments contributes to an increase in the formation and development of musical and performing qualities of students of musical directions of higher education, through the use of such hardware and software components as MIDI controllers, computer programs, digital sound workstations (DAW), virtual musical instruments (VST).

At the same time, at the level of computerization of higher music education, priority is given to the introduction of various means of distance learning, educational, social networks, centralized electronic libraries, while the introduction of highly specialized hardware and software tools necessary in the real conditions of the future professional activity of a musician is clearly not given enough attention. This problem especially concerns Ukraine, the post-Soviet space, and other developing countries of this level.

Thus, the following contradictions arise:

- Between the high need for modern music education in fundamentally new areas and areas of study and the low degree of development of this issue in relevant cultural, technological, and educational formats;
- Between the need to use MIDI-technologies to increase the effectiveness of professional training of students on electronic keyboard musical instruments and the content of conceptual provisions and methods in this area of training;
- Between the educational paradigm of the development of electronic music performance and creativity and modern trends, and stylistic directions in the world.

In general, modern technology is more presented in modern music education from elementary school to university [13]. Electric instruments are present in most well-appointed music classrooms. Computers and the use of the Internet expand the scope of music education even further. Many different computer programs and software have recently been developed that make music-making, composition, and accompaniment, practice, and improvisation easier and more meaningful. Music and making music are becoming more and more informal learning. With the current COVID-19 crisis, information technology in music education is coming to the fore [28]. Due to music specification as the most abstract of the arts and musical disciplines as disciplines of predominantly practical orientation, the possibility of including or completely transferring music students to distance learning in higher education seems problematic and controversial.

Nevertheless, the question of "to be or not to be" for distance learning no longer seems controversial today [28]. More and more people worldwide are striving to get additional and basic education, including higher specialization, online. Every year, the number of educational centers and network platforms offering a variety of training courses is growing, an increasing number of universities are introducing individual elements of distance learning into their practice or completely reorienting their activities to the conceptual model of distance education, centers for monitoring and controlling the quality of distance educational services are being formed. The idea is increasingly expressed that distance learning as "education of the future" can

become an alternative to academics, finally changing the educational paradigm of the modern information society [14].

Such qualities of distance learning as mobility, accessibility, and democracy – when all that is needed to obtain special knowledge or improve professional qualifications at any time convenient for the student is a personal computer and access to the Internet – best meet the needs of a modern person, successful self-realization which depends on his ability to learn and self-education throughout his life – which means his ability to think flexibly, quickly reacting to dynamic changes in a globalized society [22]. For instrumental music performers, this is especially important in the context of a wide scope for creativity.

#### 4 Discussion

It follows from the above that the instrumental and performing training of a future concert performer is a complex multicomponent interconnected and interdependent education [22], including psychological, scientific, theoretical, and practical training of students, based on the controlled independent work of future specialists – concert performers [6].

The following main conditions can be identified that contribute to the improvement of instrumental and performing training of concert performers:

- Continuity in the training of specialists from secondary and higher educational institutions;
- Positive motivation of students for instrumental and performing activities;
- Creative interpersonal interaction of teachers and students in the educational process;
- Mastering the whole range of types of instrumental and performing activities;
- Inclusion of students in guided independent work in the class of a musical instrument;
- Differentiating tasks in the class of a musical instrument, based on the focus on future concert performance.

Distance learning in special musical disciplines, which are normative for the professional training of performers and music teachers, is the same problem area in the Ukrainian system of higher education. The active introduction of distance technologies into the educational process provokes a number of questions and justified doubts, the reason for which is the practical orientation of special musical disciplines. Some important questions arise:

- Is it possible to teach a student to play the instruments professionally with instructional instructions in the process of virtual communication on the network or video demonstrations in Skype, Zoom, and similar applications?
- Is it possible to develop an ear for music through online courses if at the same time an individual approach to learning is lost?
- How realistic is it to teach a student to understand and independently identify the compositional logic of a particular musical text, dialogically comprehend and interpret the non-verbal meanings of musical works in the process of taking a distance course in analyzing musical forms or the history of musical styles, the content of which is limited to information or analytical information, traditional for this of educational resources?
- Is it possible to form a professional musician in the academic environment solely by means of distance education?

Thus, the main research question is how, by what means, and ways are it possible to implement the concept of distance learning in special musical disciplines in higher education [26, 28]?

Most often, when it comes to higher education, distance learning turns out to be part of blended learning. The blended learning model is based on the use of proportionally distributed information and educational resources in stationary learning with

distance technology. Thus, in its most general form, blended learning consists of three stages: the development of theoretical material is carried out in distance learning (electronic training courses), the practical mastering of the material and the consolidation of practical skills occurs directly in the classroom with a teacher, and finally – the preparation and protection of individual or a collective project (exam, test), the forms of which also vary [4-8]. In the context of the current pandemic, this training regime can be adapted to the schedule for introducing and canceling lockdowns.

It is clear that the student's creative activity during individual or group workshops, empathic and aesthetic experiences, which are carried out only in the conditions of "live" music-making or music creation, cannot be replaced by a distance course, albeit brilliantly performed. However, in his dialogic nature and focus on those forms of activity that are directly related to musical creativity, active interaction with educational material can become an effective alternative form of mastering the discipline. The Moodle platform offers ample opportunities in this sense. In Moodle, theoretical material can be presented in several ways: as a lecture, as a video or audio lecture (using third-party web resources, for example, YouTube). Creative works can be recorded as audio/video material and attached to the page, which stimulates students to improve their information and communication competence [26]. Having recorded their performance, the student can also attach a file in the appropriate section for the teacher's assessment.

Thus, for any discipline of instrumental performance, the distance course performed in Moodle offers many different forms of work, the implementation of which is integrative; however, the centering link is the practical work of a creative nature, which is aimed at stimulating and unleashing the creative potential of each student in accordance with his individual level of professional training. The dynamism and flexibility of the course provide the inclusion of multimedia elements, audio, video fragments illustrating one or another position of the theoretical part of the course. As a result, the presentation of theoretical material, test tasks turn out to be preparatory, supplementary, auxiliary tools, since musical art, in one way or another, is comprehended dialogically, only in direct, active contact with it.

This organization of the course also makes it possible to apply an interdisciplinary approach successfully [19]. The developing function of interdisciplinary connections is to activate the mental development of students. The constant search for cause-and-effect and interdisciplinary relationships develops logical thinking, cognitive activity, interest in the educational process, forms a flexible system of knowledge [24]. Interdisciplinary connections help to overcome the subject inertia of thinking and broaden the horizons of future concert performers. The implementation of the principle of intersubject can be carried out in Moodle using the similarity of internal hyperlinks, which is almost impossible in classroom training. Within the course framework, it is also possible to use the case study method to develop soft skills, communication skills among students, etc. It also seems appropriate to encourage student participation in professional music web communities.

## 5 Conclusion

The problem of improving pedagogical conditions on the basis of integration in the professional training of a future instrumental performer in the university system of music education, corresponding to modern requirements and the needs of society, is one of the urgent problems of pedagogical science [29]. In this regard, the studied issues of integrity, totality, orderliness, consistency, universalization, and harmonization, contributed to the disclosure of the essence and didactic conditions for implementing educational processes. This process should be based on the wide integration of information technologies (distance learning) to prepare future concert performers [27].

Distance learning, subject to its adaptation to the art of music and creativity, is capable of becoming an integrative part and an alternative form of education in higher specialized educational institutions. This stage of development of distance learning technologies for music teaching is most promising in blended learning [28]. The theoretical and practical components of the disciplines are "divorced" into various information and educational blocks. However, in the case of distance learning in practical musical disciplines, the effectiveness of teaching and mastering the material by students depends on how successfully and fully the distance learning course mediates the forms of professional and creative activity of students.

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