

STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA

**Special Issue 1/2024
JULY**

ISSN (print): 1844-4369;
ISSN (online): 2065-9628; ISSN-L: 1844-4369
©2024 STUDIA UBB MUSICA
Published by Babeş-Bolyai University

REFEREES:

- Univ. Prof. Dr. Gabriel BANCIU, "Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Adrian BORZA, "Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Stela DRĂGULIN, Transilvania University of Braşov, Romania
Univ. Prof. Dr. Habil. Ildikó FERENCZINÉ ÁCS, University of Nyíregyháza, College of Music, Hungary
Univ. Prof. Dr. Habil. Nicolae GHEORGHİŢĂ, National University of Music, Bucharest, Vice-Rector for Research and International Affairs, Director of Centre for Nineteenth-Century Music Studies (CNCMS), Romania
Univ. Prof. Dr. OlgaŢa LUPU, National University of Music, Bucharest, Romania
Univ. Prof. Dr. Habil. Noémi MACZELKA DLA, Pianist; University of Szeged, Former Head of the Arts Institute and the Department of Music Education, "Juhász Gyula" Faculty of Education, Hungary
Univ. Prof. Dr. Habil. Mirela MERCEAN ŢĂRC, University of Oradea, Faculty of Arts, Department of Music, Oradea, Romania
College Prof. Dr. Péter ORDASI, Former: University of Debrecen, Faculty of Music, Hungary
Univ. Prof. Dr. Pavel PUŞCAŞ, "Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Lucian Emil ROŞCA, West University of Timişoara, Faculty of Music and Theater, Department of Music, Timişoara, Romania
Univ. Prof. Dr. Habil. Mădălina Dana RUCSANDA, Transilvania University of Braşov, Romania
Univ. Prof. Dr.; Dr. H. C. Valentina SANDU-DEDIU, National University of Music, Bucharest, Romania
Dr. Habil. Elena Maria ŞORBAN, Scientific Researcher grade I, „Gh. Dima” National Music Academy, Cluj-Napoca, Romania
Acad. Univ. Prof. Dr. Péter TÓTH, DLA, University of Szeged, Vice Dean of the Bartók Béla Faculty of Musical Arts, Hungary; Member of the Hungarian Academy of Arts - Head of the Music Department – Budapest, Hungary
Acad. Univ. Prof. Dr. Habil. Judit VÁRADI, University of Debrecen, Faculty of Music, Hungary; Public Member of the Hungarian Academy of Science – Budapest, Hungary

EDITOR-IN-CHIEF:

Univ. Prof. Dr. Habil. Gabriela COCA, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania

PERMANENT EDITORIAL BOARD:

Associate Prof. Dr. Éva PÉTER, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania
Lecturer Prof. Dr. Miklós FEKETE, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania
Lecturer Prof. Dr. Noémi MIKLÓS, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania

Studia UBB Musica is the Review of the Babeş-Bolyai University of Cluj-Napoca,
Faculty of Reformed Theology and Music, Music Department. Romania
Dean: Univ. Prof. Dr. Habil. Olga LUKÁCS

Front cover:

VREDEMAN DE VRIES, Hans: Palace with Musicians, 1596, Oil on canvas,
135x174 cm, Kunsthistorisches Museum, Vienna
Source: Web Gallery of Art, searchable fine arts image database (wga.hu)

Beginning with 2017, *Studia UBB Musica* has been selected for coverage in Clarivate Analytics products and services.

Studia UBB Musica will be indexed and abstracted in *Emerging Sources Citation Index*.

YEAR
MONTH
ISSUE

(LXIX) 2024
JULY
Special Issue 1

PUBLISHED ONLINE: 2024-07-30
PUBLISHED PRINT: 2024-07-30
ISSUE DOI: 10.24193/subbmusica.2024.spiss1

S T U D I A

UNIVERSITATIS BABEȘ-BOLYAI

MUSICA

Special Issue 1

SUMAR – SOMMAIRE – CONTENTS – INHALT

MUSIC PERFORMANCE

- OLHA LIASHENKO, VYACHESLAV POLYANSKYI, YEVHEN KURYSHEV, LYUDMYLA HARKUSHA, TETIANA BUTENKO, KATERYNA BALIURA, The Impact of an Individual Approach on the Development of the Pianist's Performance Skills at a Higher Educational Institution 7
- LIUDMYLA SEMKO, YEVHENIIA PROVOROVA, OKSANA GOROZHANKINA, MARHARYTA MALAKHOVA, OKSANA STANKO, The Influence of an Individual Teaching Method on the Development of Performing Skills of Musicians-Instrumentalists..... 27
- NATALIYA BYELIK-ZOLOTARYOVA, OLENA ZAVERUKHA, OLGA MYKHAILOVA, TETIANA SUKHOMLINOVA, OLENA CHUMAK, Landscape in the Twentieth Century Composing in the Aspect of Performing Interpretation 49

MUSIC HISTORY

- LIVIU IFTENE, Donizetti – *Inediti per Tenore* (Donizetti – *Novelties for Tenors*)..... 71

NOÉMI KARÁCSONY, MĂDĂLINA DANA RUCSANDA, The Evolution of the French Chanson during the Renaissance: from the <i>Parisian Chanson</i> to the <i>Pléiade</i> Chansons, and the <i>Air Du Cour</i>	83
STELA GUȚANU, A Bridge over Times – The History and Modernity of Choral Chant in the Orthodox Church of Bessarabia, from Creation to Reception	101
DANIEL MOCANU, Metropolitan Cathedral Choir. 100 Years Since Its Foundation	115
ANA SZILÁGYI, From ‘Musique Concrète’ and Acousmatic Art to the ‘New Music Theater’. The Austrian Composer Dieter Kaufmann....	133

MUSICAL ANALYSES

LIOARA POPA, <i>Scherzo</i> Op. 31, No. 2 by Frédéric Chopin	145
ÉVA PÉTER, Max Reger’s Organ Fantasias based on Chorale Melodies....	157
DIANA ICHIM, BOTOND SZŐCS, STELA DRĂGULIN, Fantasy and Innovation in <i>Deux pièces pour Clavecin</i> , H. 244 by Bohuslav Martinů	171
ALEXANDRU ANASTASIU, Heterophony in “ <i>Solo for Marimbaphone and Vibraphone</i> ”, Composed by Ștefan Niculescu	185
IULIANA ISAC, Myths, The Focus of 20 th Century Composers. Aurel Stroe – <i>Orestia II</i>	193
LEONA VARVARICHI, Tradition and Modernism in the Works of Wilhelm Georg Berger; <i>Sonata for Viola and Cello</i> Op. 18	205
ATTILA FODOR, <i>The Gates of Sky</i> by Ede Terényi: Music Analysis.....	215
DRAGOȘ-MIHAI COHAL, <i>Da pacem domine</i> by Arvo Pärt. The Stylistic and Interpretative Analysis – Conductor’s Guide	261
BOTOND SZŐCS, MAGDALENA SUCIU, STELA DRĂGULIN, A Multilevel Analysis of Fazil Say’s <i>Sonata for Violin and Piano</i> Op. 7	277
CONTRIBUTORS	291
SUBSCRIPTION	303
AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS	305
INVITATION FOR PUBLISHING	307

THE IMPACT OF AN INDIVIDUAL APPROACH ON THE DEVELOPMENT OF THE PIANIST'S PERFORMANCE SKILLS AT A HIGHER EDUCATIONAL INSTITUTION

OLHA LIASHENKO¹, VYACHESLAV POLYANSKYI²,
YEVHEN KURYSHEV³, LYUDMYLA HARKUSHA⁴,
TETIANA BUTENKO⁵, KATERYNA BALIURA⁶

SUMMARY. Studying the impact of an individual approach to teaching students' performance subjects is relevant because of the brightness and diversity of creative thinking, artistic interests, and orientation of future specialists in the field of piano art. The aim of the study is to determine the effectiveness of person-oriented music pedagogy. The research methods are: monitoring the process of training professional personnel and their activities after the completion of education; surveying students and young performers; comparison. The results of this study shed light on the problem of an individual approach to the development of musical performance as a whole multifaceted system — one of the modern pedagogical models consisting of several blocks: stages of training based on an individual approach; its components; principles. The prospects of research include the development of a modernized training programme oriented to student's personality. This is determined by the need

¹ *Candidate of Pedagogical Sciences, Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine. E-mail: o.liashenko@kubg.edu.ua.*

² *Professor of the Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine, Honored Artist of Ukraine. E-mail: v.polianskiy@kubg.edu.ua.*

³ *Candidate of Pedagogical Sciences, Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine. E-mail: y.kuryshv@kubg.edu.ua.*

⁴ *Senior lecturer, Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine. E-mail: l.harkusha@kubg.edu.ua.*

⁵ *Lecturer, Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine. E-mail: t.butenko@kubg.edu.ua.*

⁶ *Lecturer, Department of Instrumental Performance at the Faculty of Music and Choreography, Borys Grinchenko Kyiv University, Ukraine. E-mail: k.baliura@kubg.edu.ua.*



to create an individual method of mastering the profession of a performer in the current conditions, which contributes to the development of students' unique abilities and serves as the basis for their successful realization as an artist.

Keywords: Musical Pedagogy; Performance Skills; Methods and Principles of Education; Piano Teaching Techniques; Stage Performance.

Introduction

The practice of an individual approach to teaching musical performance subjects is a pedagogical, more broadly, an artistic phenomenon that is determined by the need to reveal and realize the student's creative abilities. This, in turn, contributes to the prosperity of the national culture and raising its level.

Experts from different countries studied this topic. Mykhaliuk⁷ focuses on the problem of modernizing the current educational system, in particular, for the training of professionals in the field of piano performance. This is related to the natural processes of integration of national music pedagogy into the international field of education, which seeks to implement high humanistic values. The researcher reveals the prerequisites for the formation of a universal performing musicians: activation of national self-awareness; ensuring dialogic principles of teacher-student interaction; development of creative independence. The stages of development of the professional culture of future pianists are also highlighted: orientational and motivational; cognitive and informational; transformative and technological; independently creative⁸.

The stages of development of the professional culture of future pianists are also identified: orientational and motivational; cognitive and informational; transformative and technological; independently creative⁹.

Mykhaliuk¹⁰ also studies the aspect of innovative transformation in the field of higher music education. According to the researcher, its components are: creativity, which is characteristic of the personality of each student and conditions that contribute to the comprehensive revealing of distinctive creative potential¹¹.

⁷ Mykhaliuk, Alla. "Formation of future music teachers' performing culture by means of Ukrainian piano art." PhD abstract. M.P. Drahomanov National Pedagogical University, Ukraine, 2020. <https://www.researchgate.net/publication/340686724> (accessed 20.02.2023)

⁸ Ibid

⁹ Ibid

¹⁰ Mykhaliuk, Alla. "Creativity and innovation: modern content." In *Educological Discourse*, vol. 3, no. 34, 2023. pp. 32-45.

¹¹ Ibid

Drake and Palmer¹² explore how the pianists improve their performance technique through productive communication between teacher and students. In their opinion, one of the most effective approaches to the interaction of teachers with future specialists is building a system of skills in the use of a large arsenal of interpretation tools under time constraints.

Duncan¹³ considers the system of students' individual habits in the context of which they learn the educational and concert repertoire. Considering this factor, teachers can gradually create a universal system of approaches to learning, which will contribute to the improvement of the concept of musical performance education in higher educational institutions (HEIs)¹⁴.

Cohen and Bodner¹⁵ focus on the active application of the methods of a positive psychological approach to the processes of educational and concert activities during the training of future professional piano players. This mechanism helps the teacher to find individual learning principles created for the comprehensive development of the musician¹⁶.

Okan and Usta¹⁷ consider the prospects of teaching students to play the piano in an inextricable connection with the integration of the anxiety prevention course into the general cycle of studied subjects. According to their findings, it occurs in students during exams, concerts, and other events when they appear in front of an audience (as a rule, these are stage performances). So, the habit of controlling one's own consciousness and emotional apparatus is relevant for the modern generation of performers. Its formation requires an individual approach.

However, all the above-mentioned studies cover only one specific area of the problem of an individual approach to teaching students' musical performance. Regarding the scope and versatility of the topic, the authors of this article studied it as a complex system that combines various elements of

¹² Drake, Carolyn; and Palmer, Caroline. "Skill acquisition in music performance: Relations between planning and temporal control." In *Cognition*, vol. 74, no. 1, 2000, pp. 1-32. [https://doi.org/10.1016/S0010-0277\(99\)00061-X](https://doi.org/10.1016/S0010-0277(99)00061-X)

¹³ Duncan, Elizabeth A. "An analysis of effective practice strategies for the performing undergraduate university-level pianist". Master Thesis, Old Dominion University, 2021. https://digitalcommons.odu.edu/cgi/viewcontent.cgi?article=1001&context=music_etds (accessed 20.02.2023)

¹⁴ Ibid

¹⁵ Cohen, Susanna; and Bodner, Ehud. "Music performance skills: A two-pronged approach – facilitating optimal music performance and reducing music performance anxiety." In *Psychology of Music*, vol. 47, no. 4, 2019, pp. 521-538. <https://doi.org/10.1177/0305735618765349>

¹⁶ Ibid

¹⁷ Okan, Hepsen; and Usta, Buse. "Conservatory students' music performance anxiety and educational expectations: A qualitative study. Education, Psychology." In *Asian Journal of Education and Training*, vol. 7, no. 4, 2021, pp. 250–259. <https://doi.org/10.20448/journal.522.2021.74.250.259>

the training of professional pianists into a single whole. In view of the foregoing, the aim of the study is to determine the effectiveness of music pedagogy oriented to the individual, as well as to identify its key elements, their content, and significance.

Literature review

Modern rescuers focus on a number of key aspects of the influence of an individual approach on the development of the pianist's performance skills in HEIs. Montello¹⁸ suggests introducing elements of music therapy into the modern system of training professional piano players. They consist of a set of principles for the development of behaviour that contributes to the preservation of health by students during the period of study and public performance. According to the researchers, yoga classes occupy one of the main places among them¹⁹.

Chappell²⁰ has a progressive view of a comprehensive development of a pianist. The researcher encourages teachers to develop in students both technical skills and the ability to qualitatively read an unfamiliar musical text, as well as their abilities to improvise, to grasp the main idea of a musical piece, and to memorize it effectively. This activates the work of both hemispheres of the brain and creates a balance of their interaction, which is necessary for the multifaceted realization of students' potential²¹.

Irkliienko and Lobach²² investigate the author's methods of learning to play the piano. One of them belongs to Shevchenko. It reveals the problems of developing motor skills, finger speed, sound production techniques and working on passages, and also offers the author's method of performing scales. The uniqueness of this type of didactic materials is their effectiveness when teachers work with future performers of different ages and degrees of their performance skills. They can also be used as a system of an individual approach to building future pianist's performance skills²³.

¹⁸ Montello, Louise. "The performance wellness seminar: An integrative music therapy approach to preventing performance-related disorders in college-age musicians." In *Music and Medicine: An Interdisciplinary Journal*, vol. 2, no. 2, 2010, pp. 109-116.
<https://doi.org/10.1177/1943862110364231>

¹⁹ Ibid

²⁰ Chappell, Sally. "Developing the complete pianist: a study of the importance of a whole-brain approach to piano teaching." In *British Journal of Music Education*, vol. 16, no. 3, 1999, pp. 253-262. <https://doi.org/10.1017/S0265051799000340>

²¹ Ibid

²² Irkliienko, V.; and Lobach, L. "S. A. Shevchenko's heritage in future music teacher piano training." In *Aesthetics and Ethics of Pedagogical Action*, vol. 27, 2023, pp. 148-158.
<https://doi.org/10.33989/2226-4051.2023.27.282142>

²³ Ibid

Miettinen²⁴ raises the issue of intercultural (more broadly, international) competence of music teachers. This contributes not only to the expansion of the information volume of educational programmes (including the major Piano), but also to the exchange of experience in teaching methods, including those focused on individuality²⁵.

Westerlund, Kallio and Karlsen²⁶ focus on the problem of adapting music education to the changes occurring in a society. In particular, they are concerned about a number of key components of the system of training musicians: supporting the intensity of self-education of teachers of performance subjects; constructive social policy of modern states regarding the development of academic culture; preservation and promotion of high moral values. Their realization in the context of an individual approach to learning contributes to the creation of a progressive universal model of music education²⁷.

Pavlenko²⁸ deals with the issues of developing the students' skills of performing jazz compositions. The author shares practical recommendations on the skills of interpreting accompaniment during solo and collective music playing. This information contains a huge potential for implementing an individual approach to teaching children and youth the basics of performing techniques and developing their creative attitude to art²⁹.

Christophersen³⁰ emphasises the importance of integrating popular music into the modern education system. The researcher notes that the development of this direction takes on a significant role in the process of training future teachers of musical art. It serves as a foundation for the formation of an individual approach to communication with students, which enhances their learning motivation³¹.

²⁴ Miettinen, Laura. "Towards relational music teacher professionalism: Exploring intercultural competence through the experiences of two music teacher educators in Finland and Israel." In *Research Studies in Music Education*, vol. 43, no. 2, 2020. <https://doi.org/10.1177/1321103X20936399>

²⁵ Ibid

²⁶ Westerlund, Heidi; Kallio, Alexis Anja; and Karlsen, Sidsel. "Interrogating intercultural competence through a "pedagogy of interruption": A metasynthesis of intercultural outreach projects in music teacher education." In *Research Studies in Music Education*, vol. 44, no. 2, 2021. <https://doi.org/10.1177/1321103X211026007>

²⁷ Ibid

²⁸ Pavlenko, A. M. "Development of jazz accompaniment skills of future music teacher in process of piano training." In *Musical Art in Educational Discourse*, vol. 2, 2017, pp. 118-122. <https://doi.org/10.28925/2518-766X.20172.118122>

²⁹ Ibid

³⁰ Christophersen, Catharina. "Challenging music teacher education in Norway: Popular music and music teacher education." *Norges musikkhøgskole*, 2017. pp. 105-114. https://nmh.brage.unit.no/nmh-xmlui/bitstream/handle/11250/2475253/Catharina_Christophersen_Festskrift.pdf?sequence=1 (accessed 19.02.2023)

³¹ Ibid

Mykhaskova³² advances the concept of an interactive system of modern music teaching methods, based on the practice of performing individual educational research tasks for students. Such mini-projects contribute to the development of students' sense of self, creative self-identification, recognition of the nature of their unique talent.

Zhou³³ sees the progress of modern music pedagogy in the preservation, popularization and in-depth understanding of the spiritual and moral values of culture, as well as in the intellectual education of future pianists. Having mastered the mentioned aspects of social life, teachers will be able to find the most productive approaches to the individual education of students³⁴.

Yang and Jung³⁵ share the idea of modernizing modern music education through the active use of multimedia resources by teachers and students during classes and performances. According to the researchers, this has a favourable effect on the development of the unique capabilities of each student and becomes the basis for implementing an individual approach to mastering the instrumental subject³⁶.

Marisi³⁷ emphasizes the importance of independent critical thinking and self-learning strategies of students in the process of building their professional performance skills. This opens up opportunities for students to find and implement the optimal method of learning the piano for them. This is the way to develop the creative personality, which is facilitated by the teacher's tactics, who encourages the students' initiative³⁸.

Bandyopadhyay et al.³⁹ consider the educational process in general and access to it for all those who want it as a platform for discovering in people

³² Mykhaskova, Maryna. "Application of interactive methods of teaching in individual-research educational tasks in training of the future music art teachers." In *Research Notes of Mykola Gogol Nizhyn State University*, vol. 1, 2018, pp. 109-113. <https://doi.org/10.31654/2663-4902-2018-PP-1-109-113>

³³ Zhou, Min. "Spiritual and aesthetic education of future music and pedagogical employees." In *Spiritual and Intellectual Upbringing and Teaching of Youth in the XXI Century*, vol. 3, 2021, pp. 78-80. <https://doi.org/10.34142/2708-4809.SIUTY.2021.15>

³⁴ Ibid

³⁵ Yang, Jing; and Jung, Young Gook. "College piano teaching based on multimedia technology." In *International Journal of Web-Based Learning and Teaching Technologies*, vol. 18, no. 2, 2023. pp. 1-10. <https://doi.org/10.4018/IJWLTT.330677>

³⁶ Ibid

³⁷ Marisi, Rossella. "Developing the students' thinking and learning skills in the instrumental lesson." In *Research Anthology on Vocational Education and Preparing Future Workers*. Hershey, Pennsylvania, USA: IGI Global. Publishing tomorrow's research today, 2022. pp. 517-541. <https://doi.org/10.4018/978-1-6684-5696-5.ch030>

³⁸ Ibid

³⁹ Bandyopadhyay, Somprakash; Bardhan, Arina; Dey, Priyadarshini; and Bhattacharyya, Sneha. "Education divide: Concepts and dimensions." In *Bridging the Education Divide Using Social Technologies: Explorations in Rural India*. Singapore: Springer Nature Singapore Private Limited, 2021, pp. 15-42, https://doi.org/10.1007/978-981-33-6738-8_2

almost unlimited opportunities for learning, comprehensive realization of creative abilities embedded in them since birth.

Bernays and Traube⁴⁰ see the pianist's individuality in his relation to such elements of interpretation as: articulation; system of dynamic shades; using a pedal and playing timbres. The uniqueness of musicians of different ages, national schools and stylistic directions is most vividly revealed in all the listed performance components⁴¹.

Wang et al.⁴² study in depth the patterns of the anatomy and activity of the performance apparatus of pianists. Knowledge of the features and mechanisms of coordination of its elements in the process of movement (interpretation of passages of different complexity and speed) also helps teachers to find an individual approach to the formation of a wide range of techniques by students⁴³.

However, the issue of the influence of an individual approach on the development of the performance skills of a pianist in HEIs requires a comprehensive study as a complex integrated system.

Materials and methods

Research design

The results of the practical activities of the authors of the proposed publication became the research materials of the impact of an individual approach to the training of pianists in HEIs. They are based on a system of observations of the process of realizing the unique creative potential of young pianists during 2022-2023. This system contains several stages of implementation of the individual training plan. The initial stage is based on the mechanisms of the teacher-student interaction during training under the educational programme. The second is based on observing the activities of graduates in the field of piano performance. The third was focused on the significance of their performances for the modern audience and pedagogical activity.

⁴⁰ Bernays, Michel; and Traube, Caroline. "Investigating pianists' individuality in the performance of five timbral nuances through patterns of articulation, touch, dynamics, and pedaling." In *Frontiers in Psychology*, vol. 5, 2014. <https://doi.org/10.3389/fpsyg.2014.00157>

⁴¹ Ibid

⁴² Wang, Huijiang; Nonaka, Tetsushi; Abdulali, Arsen; and Iida, Fumiya. "Coordinating upper limbs for octave playing on the piano via neuro-musculoskeletal modeling." In *Bioinspiration & Biomimetics*, vol. 18, no. 6, 2023. <https://doi.org/10.1088/1748-3190/acfa51>

⁴³ Ibid

Practical research methods

The basics methods of the study were monitoring the quality of students' knowledge of subjects during the study period; the nature of their practical approach to self-realization as professional pianists, and questionnaire survey. The list of questions for future specialists is given in **Appendix A**. They are divided into several groups, which deal with: the psychological and pedagogical aspect of the implementation of an individual approach to learning; characteristic features of concert practical activity; ways to modernize the process of learning performance subjects. Indicators of reliability and validity of the questionnaire are confirmed by references to the studies that reflect the experience of in-depth research into the effects of an individual approach to the training of professional pianists.

Sample

The study involved 150 students and graduates of various of higher musical education institutions, who were learning piano performance. These were future professional pianists in the fourth year of study, and performers who received a specialist diploma in 2022. This choice is determined by the possibility of obtaining information based on the independent, objective opinion of young pianists and their practical experience of acquiring piano playing skills in the process of professional training.

Research instruments

An individual training programme for professional pianists was tested during the period of work on the project. It is based on a number of methods designed for a particular student, the nature of his/her musical abilities, and the area of creative interests. The arithmetic mean of indicators (in percentages) of students' attitude to various aspects of the specified programme was also used to reveal their opinions about it and the needs for its use.

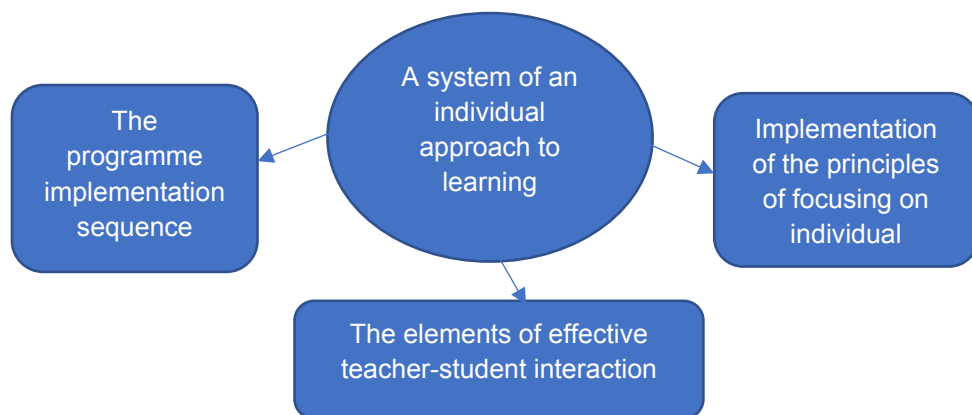
Ethical criteria

The research complies with the principle of privacy of the personal data of the young pianists who took part in this project. The experiment was conducted on a voluntary basis, both by teachers and students.

Results

The current practice of teaching students testifies to the effectiveness of the teacher's application of an individual approach to a particular person. It is based on several blocks that create a modern music pedagogical system illustrated in Figure 1.

Figure 1



Blocks of the music pedagogical system of an individual approach

The programme sequence includes several stages that contribute to its successful implementation. This is a diagnosis of abilities; determination of the main area of creative interests; the atmosphere of an art laboratory (in an educational institution and at home); expansion and enrichment of the student's executive capabilities in the context of the specifics of his/her talent. Table 1 provides the characteristics of the stages of the implementation of the person-oriented pedagogical principles listed above in the process of training professionals, and the data on the effectiveness of their use (as a percentage).

Table 1

<i>The name of the stage of the person-oriented training programme</i>	<i>The significance of the stages of an individual approach</i>	<i>The effectiveness of applying the stages of an individual approach</i>
Diagnosics of the student's abilities	Determining the depth of perception by the student of various aspects of world music culture, its manifestations in many stylistic directions, national schools, genres and structures. It has an effect on the assimilation of certain Konavian manners and mastering composition form; on the transfer of the author's ideas and images.	85%
Determining the main sphere of student's creative interests	The teacher determines the level of student's motivation regarding the coverage of a certain artistic content and technical tools in relation to the cultural environment close to him/her. Contributes to the process of improving performance skills accompanied by a positive attitude to the material being learned and awareness of its specifics.	80%
The atmosphere of an art laboratory (in the educational institution and at home)	Giving the student the opportunity to fully and comprehensively express his/her own creative perception of the work being studied; share the options of its individual interpretation and the vision of the system of artistic means aimed at the comprehensive disclosure of the content of the composition. Contributes to the development of critical, independent, creative thinking, which ensures the success of the creative realization of the future pianist in general.	95%
Expanding and enriching the student's performance capabilities in the context of the specifics of his/her talent	Selection of a stylistic palette of works in which the student's potential is deeply and extraordinarily realized. It opens up the possibility of mastering complex genres and structures belonging to the vast panorama of modern musical art (from the heritage of the baroque, classicism, romanticism, modernism to jazz and performance in real time).	90%

Content, significance and effectiveness of the stages of an individual approach to building instrumental and performance skills of future pianists

All the listed stages of implementation of the individual approach to the learning programme, as evidenced by the results of experiments in HEIs, are necessary for its effective functioning. They are closely related and serve as the foundation for realizing the unique creative potential of each student.

In the context of studying the problem of searching for the most effective model of modern music education (including one based on an individual approach), a system of elements that are of key importance for its existence was established. They are: training programme (personally oriented interpretation of the basics of the subject); repertoire (the breadth of the genre panorama of studied works); principles of presentation of educational material (forms that motivate students to in-depth and high-quality mastery of performance subjects). Table 2 provides a description of the components of the modernized education system, where one of the key values is an individual approach to learning, and an indicator of their importance in the process of preparing future professionals.

Table 2

<i>The names of the components of an individual approach to learning</i>	<i>The content and role of the components of an individual approach to learning a subject</i>	<i>Effectiveness of components</i>
Training programme (personally oriented interpretation of the basics of the subject)	The complex of theoretical materials finds a format that is optimal for their learning by the student in the conditions that determine his/her activity and state, as well as the goals and ways of their implementation.	90%
Repertoire (the breadth of the genre panorama of the studied works)	The student is given the opportunity to test his-her interests, artistic inclinations, the constitution of the performing apparatus in the context of various stylistic trends, folklore areas, compositional techniques in order to make it easier for him/her to feel, realize and choose the direction of his further development as a pianist.	85%
Ways of presenting educational material (forms that motivate students to in-depth and high-quality mastery of the performance subjects)	Diversity of the structure of classes, based on the alternation of exciting types of passives (discussion, brainstorming, designing) and active (performance, live dialogue with the listener) practice of mastering performance subjects.	80%

Characteristics and effectiveness of the main components of individual learning of performance subjects

The success of implementing and promoting the tactics of an individual approach to mastering educational programmes in the major Piano is also based on a number of principles used in the process of its practical application. Table 3 provides a list, essence and effectiveness of similar principles is given.

Table 3

<i>The name of the principles of implementation of an individual approach to learning</i>	<i>Characteristics of the principles of individual learning</i>	<i>Effectiveness of principles</i>
Cooperation	The teacher and the student perform as a single team, a musical ensemble. So, the nature of the student's talent, its features are noticed by an experienced mentor, receive a positive assessment. The student, in turn, begins to feel himself/herself the creator of the interpretation, feels motivated to reveal his/her own artistic uniqueness.	80%
The multi-vector nature of performance activity	Giving the student the opportunity to participate in various cultural events and projects. The distinctive specifics of their contexts contribute to the awareness of the role and significance of the activity of a learner as a part of modern global musical art, and also help to determine its most promising direction.	80%
Openness to artistic experiments	Practice in the context of which elements of improvisation are used (during classes and when performing independent work at home) acts as one of the universal approaches to the enhancement of students' motivation aimed at mastering the technique of playing the piano.	95%
Encouraging the manifestations of independent artistic thought (ideas, concepts, visions and plans for revealing the content of musical works)	Under such conditions, the teacher expands the sphere of his/her own professional comfort. He comprehends the system of students' unpredictable, independent creative thinking, and also becomes their researcher and mentor, who opens up new unexplored ways of artistic realization of their talents for the future generation of pianists.	85%

Principles of implementing an individual approach to learning

Formation of bright creative personalities is the result of the consistent implementation of the stages of an individual approach to learning and the flexible use of its main elements. Their performance activity is based on a combination of a unique artistic position regarding the reading and interpretation of the author's text, as well as a wide range of technical capabilities, which contributes to the interpretation of the most complex works. So, an individual approach to student education finds its effective application in HEIs.

Discussion

Several studies covered the issue of the impact of an individual approach to student learning on the quality of education of professionals in the field of piano playing.

Molchanova⁴⁴ emphasizes the significance of building future professional pianists' special competencies in the areas of their performance. In particular, the researcher reveals the way of the emergence and development of concertmaster skill in the context of the subject Chamber Ensemble⁴⁵. An individual approach to learning plays a key role here, as it considers the nature of students' talent, the spectrum of their artistic interests. Kattenbeck⁴⁶ sees the special importance of ethnic culture in the process of training piano performers. The tendency to use its pieces in the students' repertoire can protect against stereotypes in the system of higher music education⁴⁷. This concept resonates with the authors' position, according to which the components (repertoire) and principles (providing the opportunity to understand different national styles in music) of an individual approach to learning contribute to its effectiveness.

Furuya et al.⁴⁸ found the effectiveness of an artificial intelligence model (robot-exoskeleton) that reproduces the pianists' hands. It helps to

⁴⁴ Molchanova, Tetiana. "Departments of chamber ensemble and concert mastering in terms of historical and cultural processes, professional intersections and repertoire policy." In *Collection of scientific works "Notes on Art Criticism"*, vol. 43, 2023, pp. 97-103. <https://doi.org/10.32461/2226-2180.43.2023.286842>

⁴⁵ Ibid

⁴⁶ Kattenbeck, Chris. (2023). "Beatmakers Don't Have the Luxury of Also Being Musicians.' On the Need to Provincialize Western Art Music in Music-Teacher Training." In *44th Yearbook of the German Association for Research in Music Education*, Göllner, M., Honnens, J., Krupp, V., Oravec, L., Schmid, S. (Eds.). Köln: AMPF, 2023, pp. 347-363. <https://doi.org/10.31244/9783830997641.20>

⁴⁷ Ibid

⁴⁸ Furuya, Shinichi; Tanibuchi, Ryuya; Nishioka, Hayato; Kimoto, Yudai; Hirano, Masato; and Oku, Takanori. "Passive somatosensory training enhances piano skill in adolescent and adult pianists: A preliminary study." In *Annals of the New York Academy of Sciences*, vol. 1519, no. 1, 2022. pp. 167-172. <https://doi.org/10.1111/nyas.14939>

reveal the features of the performance apparatus and outline the prospects of an individual approach to learning piano playing considering its unique constitution. The importance of somatosensory and motor training in the process of teaching future professionals is emphasized⁴⁹. Rumyantseva⁵⁰ focuses on the uniqueness of the performance style. According to the researcher, it consists of the following components: the semantic load of the details of the differentiated and transparent manner of performance; energization of sound production; comparison of historically established types of articulation; dynamics; agogics. They manifested themselves particularly bright in the activities of the modern French pianist Lucas Debargue⁵¹. The authors of this study agree with the specialist's position. The system of an individual approach to training is designed to form future performers' subtle feeling and mastery of involving the listed elements of rendering the compositions on stage.

Prodou⁵² used the example of the work of the outstanding Argentine pianist Martha Argerich and concluded about the effectiveness of an individual approach to professional performance activity. It is manifested in the musician's concentration on a certain area of piano culture, in particular, the choice of a narrow specialization of a concert pianist; imitation of the romantic traditions of musical culture; turning to the chamber repertoire and appropriate forms of music-making, which create a special atmosphere of direct communication. According to the authors of this article, this can be successfully implemented in the context of student education⁵³. Shwan and Drăgulin⁵⁴ reveal an aspect of individual performance style by exploring the interpretations of masterpieces of academic music (J. Brahms) by three well-known pianists (Radu Lupu, Martha Argerich, and Murray Perahia). The study confirms the need to apply the practice of student's individual learning, as it contributes to revealing the uniqueness of his/her creative potential.

⁴⁹ Ibid

⁵⁰ Rumyantseva, A. Yu. "Lucas Debargue's performing interpretation as a new horizon for understanding the artistic space of N. Medtner's Sonata f-moll, op. 5." In *Culture of Ukraine*, vol. 75, 2022. <https://doi.org/10.31516/2410-5325.075.13>

⁵¹ Ibid

⁵² Prodou, Yevheniia. "Style dominants of Martha Argerich's musical creativity." In *Aspects of Historical Musicology*, vol. 28, 2022. pp. 64-83. <https://doi.org/10.34064/khnum2-28.05>

⁵³ Ibid

⁵⁴ Shwan, Sebastian; and Drăgulin, Stela. "The 'Wild Beauty' of Brahms's Rhapsodies, Op. 79. Structural Analysis and Comparative Analysis of Performances." In *Studia Universitatis Babeş-Bolyai. Studia Musica*, vol. 66, no. 2, 2021, pp. 309-332. <https://doi.org/10.24193/subbmusica.2021.2.22>

Zeller⁵⁵ worked on the use of a certain set of musical techniques within a particular style, as well as the processes of their transformation in the context of the development and modernization of performance practice. This idea contributes not only to a deep comprehensive understanding of expressiveness in musical performance, but also serves as an incentive for its individual application in higher music educational institutions. Chueke⁵⁶ puts forward a progressive concept of interpretation enrichment by embodying an original vision and reading the composer's text by a pianist. According to the experts, musical notation is a guide for rendering a sound image, an individual artistic interpretation adds the spirituality. This reflects the authors' position: the need to implement individual-centered learning approaches.

Li et al.⁵⁷ focused on the psychological state of a musician during performance as an aspect of piano performing practice. Using and processing large data volumes related to this issue, experts concluded that it is necessary to create prerequisites for a favorable internal emotional mood of the pianist in the process of interpretation and energy exchange with the audience⁵⁸. According to the authors of this study, an individual approach to learning during the professional training of students of HEIs is one of such prerequisites.

All the above studies are of great practical importance in the context of music pedagogy of HEIs and concert performance. However, the problem of implementing an individual approach to teaching musical performance subjects and, in particular, pianism, requires its study as a complex system consisting of several key elements. It is a model of a modern expanded and modernized field of teaching, focused on the formation of a unique creative personality who can contribute to the world musical culture. This study attempted to reveal it, as well as to identify and characterize the elements that form the basis of this system. It is shown here as a complex phenomenon of musical pedagogical and performance practice, the elements of which are inextricably linked with each other in close interaction.

⁵⁵ Zeller, Paul. "Chasing expression: Tracing notated and performative devices that create a *bel canto* style at the piano." A doctoral document. University of Nebraska, Lincoln, Nebraska, 2021. <https://www.researchgate.net/publication/351256228>

⁵⁶ Chueke, Zelia. "Reading music: a listening process, breaking the barriers of notation." In *Per Musi (Scholarly Music Journal)*, vol. 11, 2006, pp. 106-112.

⁵⁷ Li, Rui; Kirliauskienė, Rasa; Sun, Yixin; Dong, Shixue; and Zhang, Li. "Psychological quality of piano players based on big data algorithm." In *Wireless Communications and Mobile Computing*, vol. 8, 2022, article 7237099. <https://doi.org/10.1155/2022/7237099>

⁵⁸ Ibid

Conclusions

This study established that the problem of individual training of pianists in HEIs is a complex system. It is formed by several large-scale blocks. This is the sequence of mastering the program, which is focused on the student's unique qualities and creative abilities; components of mastering musical performance; principles of formation of a professional pianist. Each of the specified blocks of the system of an individual approach to learning consists of elements that are of key importance for their effective implementation in musical pedagogical practice.

The stages of learning the programme by the students majoring in Piano includes such components as the diagnostics of the student's abilities (it provides 85% of learning efficiency); determining the main sphere of the student's creative interests (80%); the atmosphere of an art laboratory (95%); expansion and enrichment of the student's performance capabilities in the context of the specifics of his/her talent (90%).

The components of an individual approach to the study of musical performance are: a training programme (interpretation of the basics of the subjects focused on an individual), which ensures 90% of the success of training; repertoire (the breadth of the genre panorama of the works being learned), which gives 85% of the effectiveness of the professional training of pianists; ways of presenting educational material (forms that motivate students to in-depth and high-quality mastery of the performance subjects), which give student the opportunity for individual creative development by 80%.

The principles of preparing a professional pianist are based on: cooperation (80% of the effectiveness of training); multi-vector performance activity (80%); openness to artistic experiments (95%); encouraging the manifestations of independent artistic thought (ideas, concepts, visions and plans for revealing the content of musical works), which ensures the realization of the unique talent of each student by 85%.

This study found that all these elements are inseparably united with each other. Their presence in the musical pedagogical practice of HEIs contributes to the modernization of the education system through the expansion of its boundaries, opportunities aimed at recognizing the student's unique abilities and comprehensive realization of his/her creative potential. The academic novelty of the study is that the problem of an individual approach to the training of professional pianists is considered as a complex integrated system that includes interrelated elements of different scale, content, and functional significance. The practical significance of the study is determined by its relevance in the context of modern individuality-centred music pedagogy of HEIs. The prospect of further research in this area is a large number and variety of types of artistic thinking of contemporary performers and the need to provide ample opportunities for their comprehensive realization.

REFERENCES

- Bandyopadhyay, Somprakash; Bardhan, Arina; Dey, Priyadarshini; and Bhattacharyya, Sneha. "Education divide: Concepts and dimensions." In *Bridging the Education Divide Using Social Technologies: Explorations in Rural India*. Singapore: Springer Nature Singapore Private Limited, 2021, pp. 15-42, https://doi.org/10.1007/978-981-33-6738-8_2
- Bernays, Michel; and Traube, Caroline. "Investigating pianists' individuality in the performance of five timbral nuances through patterns of articulation, touch, dynamics, and pedaling." In *Frontiers in Psychology*, vol. 5, 2014. <https://doi.org/10.3389/fpsyg.2014.00157>
- Chappell, Sally. "Developing the complete pianist: a study of the importance of a whole-brain approach to piano teaching." In *British Journal of Music Education*, vol. 16, no. 3, 1999, pp. 253-262. <https://doi.org/10.1017/S0265051799000340>
- Christophersen, Catharina. "Challenging music teacher education in Norway: Popular music and music teacher education." *Norges musikkhøgskole*, 2017. pp. 105-114. https://nmh.brage.unit.no/nmhxmlui/bitstream/handle/11250/2475253/Catharina_Christophersen_Festskrift.pdf?sequence=1 (accessed 19.02.2023)
- Chueke, Zelia. "Reading music: a listening process, breaking the barriers of notation." In *Per Musi (Scholarly Music Journal)*, vol. 11, 2006, pp. 106-112.
- Classicalgeek. "European and American methods of piano teaching (Pedagogy)." In *HubPages*, 2020. <https://discover.hubpages.com/education/european-and-american-methods-of-piano-teaching> (accessed 19.02.2023)
- Cohen, Susanna; and Bodner, Ehud. "Music performance skills: A two-pronged approach – facilitating optimal music performance and reducing music performance anxiety." In *Psychology of Music*, vol. 47, no. 4, 2019, pp. 521-538. <https://doi.org/10.1177/0305735618765349>
- Drake, Carolyn; and Palmer, Caroline. "Skill acquisition in music performance: Relations between planning and temporal control." In *Cognition*, vol. 74, no. 1, 2000, pp. 1-32. [https://doi.org/10.1016/S0010-0277\(99\)00061-X](https://doi.org/10.1016/S0010-0277(99)00061-X)
- Duncan, Elizabeth A. "An analysis of effective practice strategies for the performing undergraduate university-level pianist". Master Thesis, Old Dominion University, 2021. https://digitalcommons.odu.edu/cgi/viewcontent.cgi?article=1001&context=music_etds (accessed 20.02.2023)
- Furuya, Shinichi; Tanibuchi, Ryuya; Nishioka, Hayato; Kimoto, Yudai; Hirano, Masato; and Oku, Takanori. "Passive somatosensory training enhances piano skill in adolescent and adult pianists: A preliminary study." In *Annals of the New York Academy of Sciences*, vol. 1519, no. 1, 2022. pp. 167-172. <https://doi.org/10.1111/nyas.14939>

- Irklienko, V.; and Lobach, L. "S. A. Shevchenko's heritage in future music teacher piano training." In *Aesthetics and Ethics of Pedagogical Action*, vol. 27, 2023, pp. 148-158. <https://doi.org/10.33989/2226-4051.2023.27.282142>
- Kattenbeck, Chris. (2023). "'Beatmakers Don't Have the Luxury of Also Being Musicians.' On the Need to Provincialize Western Art Music in Music-Teacher Training." In *44th Yearbook of the German Association for Research in Music Education*, Göllner, M., Honnens, J., Krupp, V., Oravec, L., Schmid, S. (Eds.). Köln: AMPF, 2023, pp. 347-363. <https://doi.org/10.31244/9783830997641.20>
- Li, Rui; Kirliauskienė, Rasa; Sun, Yixin; Dong, Shixue; and Zhang, Li. "Psychological quality of piano players based on big data algorithm." In *Wireless Communications and Mobile Computing*, vol. 8, 2022, article 7237099. <https://doi.org/10.1155/2022/7237099>
- Marisi, Rossella. "Developing the students' thinking and learning skills in the instrumental lesson." In *Research Anthology on Vocational Education and Preparing Future Workers*. Hershey, Pennsylvania, USA: IGI Global. Publishing tomorrow's research today, 2022. pp. 517-541. <https://doi.org/10.4018/978-1-6684-5696-5.ch030>
- Miettinen, Laura. "Towards relational music teacher professionalism: Exploring intercultural competence through the experiences of two music teacher educators in Finland and Israel." In *Research Studies in Music Education*, vol. 43, no. 2, 2020. <https://doi.org/10.1177/1321103X20936399>
- Molchanova, Tetiana. "Departments of chamber ensemble and concert mastering in terms of historical and cultural processes, professional intersections and repertoire policy." In *Collection of scientific works "Notes on Art Criticism"*, vol. 43, 2023, pp. 97-103. <https://doi.org/10.32461/2226-2180.43.2023.286842>
- Montello, Louise. "The performance wellness seminar: An integrative music therapy approach to preventing performance-related disorders in college-age musicians." In *Music and Medicine: An Interdisciplinary Journal*, vol. 2, no. 2, 2010, pp. 109-116. <https://doi.org/10.1177/1943862110364231>
- Mykhaliuk, Alla. "Creativity and innovation: modern content." In *Educological Discourse*, vol. 3, no. 34, 2023. pp. 32-45.
- Mykhaliuk, Alla. "Formation of future music teachers' performing culture by means of Ukrainian piano art." PhD abstract. M.P. Drahomanov National Pedagogical University, Ukraine, 2020. <https://www.researchgate.net/publication/340686724> (accessed 20.02.2023)
- Mykhaskova, Maryna. "Application of interactive methods of teaching in individual-research educational tasks in training of the future music art teachers." In *Research Notes of Mykola Gogol Nizhyn State University*, vol. 1, 2018, pp. 109-113. <https://doi.org/10.31654/2663-4902-2018-PP-1-109-113>
- Okan, Hepsen; and Usta, Buse. "Conservatory students' music performance anxiety and educational expectations: A qualitative study. Education, Psychology." In *Asian Journal of Education and Training*, vol. 7, no. 4, 2021, pp. 250-259. <https://doi.org/10.20448/journal.522.2021.74.250.259>

- Pavlenko, A. M. "Development of jazz accompaniment skills of future music teacher in process of piano training." In *Musical Art in Educational Discourse*, vol. 2, 2017, pp. 118-122. <https://doi.org/10.28925/2518-766X.20172.118122>
- Prodou, Yevheniia. "Style dominants of Martha Argerich's musical creativity." In *Aspects of Historical Musicology*, vol. 28, 2022. pp. 64-83. <https://doi.org/10.34064/khnum2-28.05>
- Rumiantseva, A. Yu. "Lucas Debargue's performing interpretation as a new horizon for understanding the artistic space of N. Medtner's Sonata f-moll, op. 5." In *Culture of Ukraine*, vol. 75, 2022. <https://doi.org/10.31516/2410-5325.075.13>
- Shwan, Sebastian; and Drăgulin, Stela. "The 'Wild Beauty' of Brahms's Rhapsodies, Op. 79. Structural Analysis and Comparative Analysis of Performances." In *Studia Universitatis Babeş-Bolyai. Studia Musica*, vol. 66, no. 2, 2021, pp. 309-332. <https://doi.org/10.24193/subbmusica.2021.2.22>
- Svyrydova, H. *Program of educational discipline «Methodology of learning to play an instrument and analysis of pedagogical repertoire»*. Loziv Vocational Higher College of Arts, Ukraine, 2020.
- Wang, Boyuan. "Organizational and pedagogical principles of training pianists-performers in artistic institutions of higher education in China and Ukraine." PhD abstract. Sumy State Pedagogical University named after A.S. Makarenko, Ukraine, 2021. https://sspu.edu.ua/images/2021/docs/dis/anotaciya_van_boyuan_4bceb.pdf (accessed 19.02.2023)
- Wang, Huijiang; Nonaka, Tetsushi; Abdulali, Arsen; and Iida, Fumiya. "Coordinating upper limbs for octave playing on the piano via neuro-musculoskeletal modeling." In *Bioinspiration & Biomimetics*, vol. 18, no. 6, 2023. <https://doi.org/10.1088/1748-3190/acfa51>
- Westerlund, Heidi; Kallio, Alexis Anja; and Karlsen, Sidsel. "Interrogating intercultural competence through a "pedagogy of interruption": A metasynthesis of intercultural outreach projects in music teacher education." In *Research Studies in Music Education*, vol. 44, no. 2, 2021. <https://doi.org/10.1177/1321103X211026007>
- Yang, Jing; and Jung, Young Gook. "College piano teaching based on multimedia technology." In *International Journal of Web-Based Learning and Teaching Technologies*, vol. 18, no. 2, 2023. pp. 1-10. <https://doi.org/10.4018/IJWLTT.330677>
- Zeller, Paul. "Chasing expression: Tracing notated and performative devices that create a *bel canto* style at the piano." A doctoral document. University of Nebraska, Lincoln, Nebraska, 2021. <https://www.researchgate.net/publication/351256228>
- Zhou, Min. "Spiritual and aesthetic education of future music and pedagogical employees." In *Spiritual and Intellectual Upbringing and Teaching of Youth in the XXI Century*, vol. 3, 2021, pp. 78-80. <https://doi.org/10.34142/2708-4809.SIUTY.2021.15>

Appendix A

The list of questionnaire questions addressed to students is divided into several groups. The first deals with the psychological and pedagogical aspect of the implementation of an individual approach to learning⁵⁹, the second covers the characteristic features of concert practical activity⁶⁰, the third serves as a review of the path to the modernization of the process of mastering performance subjects⁶¹.

Psychological and pedagogical principles of an individual approach

- 1) What is the importance of the teacher's attention to the student's individual abilities?
- 2) How important is the teacher's enhancement of the student's interests?
- 3) What role does the possibility of mastering works of a style that is closest to the nature of his talent play in building student's professional performance skills?

Concert practical activity

- 4) What is the significance for the student of his active participation in concert activities and cultural projects?
- 5) Are the success of the student's performances and the individual method of his training related to each other?
- 6) Is the reception of a creative experiment a platform for revealing and realizing the student's unique capabilities?
- 7) How effective can the performance ensemble of a teacher and a student be?

Modernization of the process of assimilation of performance subjects

- 8) How effective is the selection of the repertoire in which the student is interested in motivating the student?
- 9) What is the role of an individual approach to students' mastery of a wide technical arsenal characteristic of professional pianists?
- 10) Does the fact of the teacher's respectful attitude towards the student's independent creative ideas and thoughts matter?

References to the sources with which this questionnaire was compiled in the above list.

⁵⁹ Svyrydova, H. *Program of educational discipline «Methodology of learning to play an instrument and analysis of pedagogical repertoire»*. Loziv Vocational Higher College of Arts, Ukraine, 2020.

⁶⁰ Wang, Boyuan. "Organizational and pedagogical principles of training pianists-performers in artistic institutions of higher education in China and Ukraine." PhD abstract. Sumy State Pedagogical University named after A.S. Makarenko, Ukraine, 2021. https://sspu.edu.ua/images/2021/docs/dis/anotaciya_van_boyuan_4bceb.pdf (accessed 19.02.2023)

⁶¹ Ibid; Classicalgeek. "European and American methods of piano teaching (Pedagogy)." In *HubPages*, 2020. <https://discover.hubpages.com/education/european-and-american-methods-of-piano-teaching> (accessed 19.02.2023)