

EDUCATIONAL CONCERT AS AN ORGANIZATIONAL FORM OF MUSIC STUDENTS' TRAINING AT PEDAGOGICAL UNIVERSITY

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Abstract: This paper defines a term 'concert' and a term 'educational concert' as its independent type, which is incorporated into the training process and plays a dominant role in the attainment of its goals. In this paper, based on the theoretical and methodological substantiation, an educational concert is examined as the historically conditioned organizational form of training that has specific composition of role players, specific structure and content. Upon educational concert introduction in the training of music students at pedagogical university, the mentioned structural unit becomes a training tool and a subject of study by bachelors, which plays a systemic role in education. The described concept strengthens the professional orientation of music teachers and contributes to recognition of the applied value of our research.

Keywords: concert, music education, educational concert, performer, listener, teacher, organizer, music teacher.

1 Introduction

Nowadays, the role and functions of pedagogical staff are drastically changing, the requirements placed upon them as the specialists who should combine high professionalism, adherence to moral and cultural values, and readiness to make a tangible contribution to the progressive development of Russian society in the contemporary world undergo qualitative transformations. This order is fulfilled within the system of professional training of teachers, including music teachers. Professional activity of music teachers that has a high social value is directed at musical and cultural development of a personality of a young person through the purposeful organization of various educational and musical activities of students raising the quality of their communication with music. The effectiveness of this process depends on a degree to which students excel in the musical activities and interactions that are of the highest demand in society, and the nomenclature and characteristics of which find reflection in the organizational forms of training. Broad perspectives in this context belong to the educational concert, which received theoretical development and was experimentally tested by the authors of this research.

Insufficient exploration of pedagogical potential of concert forms of training prompted the need to study this problem more exhaustively. This need was further augmented by the narrowness of musical education of students focusing on their training for public concert performances, against the prevalence of music listening trend in society and the capacity to instill interest in music and in concert forms with socialization effect by organizing students' training in the form of educational concerts. The multiplicity and variability of the elements of an educational concert makes it easily adjustable to a specific environment, and explains its potential to catalyze humanistic and activity approaches, and accelerate students' socialization. The introduction of an educational concert in the education as a tool of training and a subject of study by music teachers enhances the productivity of this process.

2 Literature Review

The authors' definition of a term 'educational concert' requires substantiation. Analysis of the body of literature shows that the publications that reveal the essence of the concert, and create a possibility to distinguish educational concert as an independent category, have served as a platform for such substantiation. These studies have emerged as musical-historical descriptions of concert in the society in Western Europe (Hanslick, 1869;

Hawkins, 1868; Bekker, 1916). With thematic focus remaining the same but elaborated further in subsequent publications (Dukov, 2003; Milligan, 1983; Pintus, 1977; Salmen, 1959; Schwab, 1971; Scott, 1938; Sonneck, 1907; Weber, 2003; et al.), the number of scientific spheres interested in concert exploration from different angles has gradually increased. For our research particularly valuable were the studies of the concert audience (Johnson, 1992; Kapustin, 1985; Love, 2004; Maitland, 2000; Thompson, 2002; etc.) and of a concert performer.

Publications devoted to the concert performer are the most numerous. These include descriptions of concerts by outstanding musicians (F. Chopin, F. Liszt, F. I. Chaliapin, E. Karuso, S. V. Rachmaninoff, etc.), interviews and correspondence with them, memories recorded by the performers themselves, etc. Domestic musical pedagogical practice and science have proven the necessity and productivity of using concert forms for music socialization in training music performers (Alekseev, 1978; Barenboim, 1974; Zhivov, 2018; etc.); in the sphere of general, specialized and musical and pedagogical education (Archazhnikova, 1984; Bortnikova, 2011; Kabalevsky et al., 2006; Mariupolskaya, 2017; Osenneva, 2014; Stulova, 2013; Ukolova, 2018; Tsylin, 2001; et al.). The authors explore the concert aimed at solving the problems of music education in general education and vocational schools; address a wide range of issues related to organization of music and concert performances of students as a mandatory task that is accomplished in concert forms of training. This is evidenced by the analysis of state regulatory documents, such as the state educational standards for the training of music performers and music teachers, as well as delivery of general and further music education, which is reflected in the training programs for the relevant disciplines. This may be exemplified by the requirement, proposed by D. B. Kabalevsky (Kabalevsky et al., 2006), to include a final lesson-concert in the training process at secondary schools, which was later entrenched in training programs for music.

Literature analysis has shown the axiomatic productivity of educational music concert and its structural units in the training process. However, in the studies the concert has not been considered as an organizational form of training - an educational concert with its peculiarities. Thorough examination of these elective aspects will allow to expand their pedagogical potential and will be of high value for the training of music students at a pedagogical university, which is highly relevant, since this problem has not been yet examined in a systematic manner. Review of the works describing the experience in the use of innovative teaching techniques in these conditions (Arkhipova et al., 2018; Buyanova & Kudryashova, 2018; Kuznetsova & Yankina, 2018; Shigaev et al., 2017; Shukshina & Kasko, 2019; Zetkina et al., 2018; Vardanyan et al., 2018) and non-conventional application of music (Kobozeva et al., 2015; Lazutova & Falileev, 2017; Parshina & Karpushina, 2019; et al.) has contributed to the indicated purpose.

3 Research Methodological Framework

The research purpose: to explore the educational concert as an organizational form of training and to look into the particular aspects of its application in the training of music students at a pedagogical university. Research objectives: comprehend the existing descriptions of the concert in order to define the educational concert; identify its key parameters and particular aspects of its application in the training of music teachers at a pedagogical university, experimentally verify the effectiveness of educational concerts in the current conditions.

The research was based on theoretical methods (analysis of scientific literature, comparison, systematization of material on substantiation of the educational concert and its use in music education) and empirical methods (pedagogical experiment,

questionnaire survey to assess how effective educational concerts are in the training of music teachers).

The experiment lasted from 2012 until 2019. Mordovian State Pedagogical Institute named after M. E. Evseviev served as an experimental base for the research. In total 112 bachelors in the field of training Pedagogical Education took part in the experiment.

4 Results and Discussion

4.1 Preconditions for Emergence of the Educational Concert

Studies indicate that the rituals of ancient people included elements of concert, and it has acquired the recognizable form long before the date referred to as its birthday in many scientific sources and counted from publication of a newspaper ad about the commercial concerts organized by a musician J. Banister in London Gazette N 742 in 1672 (Hawkins, 1868). After the first attempts to define it, such as a definition offered in 1756 in the trilingual handbook of J.-F. Ferraud (Ferraud & Dyche 756), the concert exploration has been continued by contemporary scientists, in particular, the concert phenomenon was comprehensively scrutinized by E. V. Dukov (2003). The concert as a complex phenomenon that continues to change today, has received many interpretations not only by different sciences. Thus, general characteristics described in the reference encyclopedic handbooks are not consistent with the presented fundamental aspects of this concept, and the more holistic approach leads to a departure from the lapidary genre, which is observed in the paper by J. Chailley (2020), in French Encyclopædia Universalis. Analysis of the definitions shows that some of the specified characteristics are now optional or may undergo changes. These include a specially equipped room, a pre-declared program, payment for attendance, direct interaction with participants, and others. These criteria leave out media and outdoor concerts, sponsorship performances, jam sessions, audio and video recordings of performances, etc. Drawing from the above, musical concert is a socio-historical form of organized musical life of society, which enables artistic communication between its participants through public performance by various casts of performers and public perception of certain pieces of music included in a concert program.

The income-yielding potential of a concert has not only ensured its strong foothold in the society, but has also led to the emergence of such a profession as a performer, and this required training, which gave impetus to the opening of conservatories and other music education institutions. Therefore, such training should be oriented towards developing the skills of a concertist and should incorporate the appropriate organizational forms. However, in music education intended not only for music concertists, concerts (concert elements) are always present, because music as a kind of art serves its purpose only when music compositions are publicly performed, and a concert creates conditions favorable for the development of necessary skills. That's why concerts are widely used in music education and are fully subordinated to the goals of the training process; getting incorporated in this process as a structural unit, the concert helps to re-arrange its functions in line with the dominant learning objectives (developing, educational, training, etc.). Conclusion: a concert, when used in training, changes its functional priorities, and in this connection preserves its core parameters, but undergoes modifications in order to adjust to the new implementation conditions, which allows to single out this organizational form as an independent type of concert - an educational concert.

4.2 Organizational and Content Aspect of the 'Educational Concert' Concept

Incorporation of education concert in a training process changes its content and organizational components. Reorientation of its functions confers the didactic goal a leading role and transforms its realization, which is made possible through fulfillment of the interrelated goals pursued by role participants of the educational

concert: performer, listener, organizer, teacher. In philharmonic concerts, tutors are rarely seen and only in relation to the performers.

Throughout educational process, the pool of students usually remains the same and students can participate in educational concerts. This makes it possible to prepare students for participation in the educational concert in a certain role, and, after performing this role, to use the experience gained for further improvement. (This interaction is impossible or extremely difficult in philharmonic concerts.) In this case, educational performance becomes a mobilizing center, aggregating the stages of its preparation, realization and consolidation of the outcomes, assigning a specific goal to each segment, which sequence corresponds to the logics of its unfolding. The attainment of specific goals of ultimate stages represents an integration of all incorporated lessons.

The aforementioned helps to reveal particular features of educational concert as an organizational form of training developed in pedagogy: specific didactic focus, spatial and temporal indicators, composition of participants, their actions (types, sequence, and degree of independence). This interpretation highlights the capacity of educational concert to educate its participants. Therefore, the music to be socialized should first become a piece of art, and when this is achieved, acquire the status of a tool for learning or peer learning for the students, thus enhancing the process interactivity (Chinyakova, 2014). Subject to fulfillment of these conditions, the educational concert contributes to digestion of actions and interactions of a training purpose, which is the highest level in the hierarchy of educational and musical activity (Kobozeva et al., 2015). It also provides concurrent developmental opportunities to students from different role groups and facilitates their communication in the learning sense. With such an approach to the organization of learning its cost-effectiveness improves (a large number of students may be trained at the same time), humanization (respect of individual abilities through differentiation of tasks for role participants), the complexity of a poly-role development of students through the performance of the required roles in a sequence of educational concerts, which we call an educational concert training. Its effective implementation is facilitated by a high variability of many components of educational concert, which leads to its high adaptability and capacity to meet the specific educational conditions. The classification system developed by the authors of this paper makes it easier to choose an appropriate type of educational concert (Chinyakova, 2013).

The above mentioned reveals the essence of educational concert organization and prospects of its application in the music education at any level of training and for any specialization. Its application in training of future music teachers, for whom it is a training tool and a subject of study, is especially relevant.

4.3 Experimental Verification of Effectiveness of Educational Concerts in the Training of Music Students at Pedagogical University

The experimental verification of productivity of educational concerts in the training of music students was based on the structural design of their music performance training and methodical training, with the use of educational concerts to encourage professionally significant practice-oriented actions and interactions of bachelors. The experiment was carried out on the basis of the Federal State Budgetary Educational Institution of Higher Education "Mordovian State Pedagogical Institute named after M. E. Evseviev" for the entire duration of training of 112 bachelors admitted in the years from 2012 to 2014 of intramural and extramural forms of study, whose results were totaled up. The experimental group consisted of half of the students, who had initially planned to take the educational concert training within the discipline of their choice and who received experimental tasks. The remaining students were included in the control group.

The development of music skills, naturally occurring through a contact with it, in modern educational practice is focused on the

performance that is public in nature, which necessitates the use of educational concerts, mainly for control and monitoring purposes. Their attendance by students as listeners is usually not mandatory or, when students are in attendance, they do not receive any clearly articulated tasks. Since the most common type of contact with music in society is listening, and good listening abilities require training, as a part of music education they should be developed in a systemic way. For this purpose, it is to increase the nomenclature of educational concert types and expand their educational role orientation, adding a listener to a performer, and in the context of university under consideration, a teacher and an organizer.

In connection with the above, the objectives of the initial stage of our experiment were to assess the starting level of the educational concert skills of students and to add more diversity in the types of educational concerts, inter-disciplinary used in the training of music teachers, with full-fledged participation of students from the experimental group in their assigned roles. The next phase summarized the experience gained by bachelors and its enrichment within educational disciplines studying theory and practice of the use of educational concerts thus stimulating higher engagement and raising awareness of poly-role participation. At the final stage, students tested their skills with schoolchildren during pedagogical internship and during educational concerts organized through their own efforts, which underpinned the final assessment of the level of educational concert abilities of students.

For measuring how well students perform their roles in educational concerts the following criteria were used: psychological (positive orientation, emotional responsiveness, value estimating and creative attitude); cognitive (knowledge, strive for its replenishment and self-development); practical (level of performance and exhaustiveness of various types of role-based actions and interactions). The indicators for assessing the ability to educational concert activities according to the assigned role were the following levels: threshold (independence, correctness of the role-based actions in standard conditions); basic (independence, correctness of the role actions in typical and non-standard conditions) and high (creative approach, independence, correctness of the role actions in typical and non-standard conditions).

The results of the research measuring the quality of students' actions, and reflecting the level of effectiveness of educational concerts in the process of training are presented in Table 1.

Table 1 Results of the research of effectiveness of educational concerts in the training of music students at pedagogical university

Levels	Control group		Experimental group	
	Start of experiment	End of experiment	Start of experiment	End of experiment
High	14.4	21.6	14.4	43.2
Basic	57.6	56.8	56.8	49.6
Threshold	28.0	21.6	28.8	7.2

Source: Compiled by the authors.

Table 1 indicates positive dynamics in the music students' level of training upon the use of educational concerts, which proves the value of the research.

5 Conclusion

The educational concert is an organizational form of training that can effectively address music education tasks, at the same time increasing the process profitability through a comprehensive poly-role development of students, which accelerates their social adaptation. An educational concert has many different components, the typological system of which enhances its adaptability to the learning environment and optimizes the training process. The use of educational concerts helps to overcome persistent stereotypes of a mono-role performance orientation of music education.

In view of the productivity of educational concerts, in the process of music students training at pedagogical university,

they represent an effective tool of comprehensive role-based training and the subject of study, which has practical orientation and professional relevance.

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