

PEDAGOGICAL SUPPORT FOR EDUCATIONAL CONCERT TRAINING OF MUSIC STUDENTS AT THE UNIVERSITY

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Abstract: This paper presents theoretical and methodological underpinning for high efficiency of an educational concert, its structure and methods of implementation. The educational concert is viewed as an organizational form of learning based on the competence-focused approach. On the level of learning management, the necessity to explore this problem emanates from the insufficiently elaborated pedagogical support for the educational concert training of music students in a pedagogical university. The practical value of research consists in the described functions of the educational concert. The practical application of the concept "educational concert" consists in coordination of the content space of teaching and upbringing in general education school and pedagogical university based on the characteristics of this integrative organizational form of learning.

Keywords: music student, educational concert, educational concert training, pedagogical university, competence-focused approach.

1 Introduction

Nowadays, the role and functions of pedagogical staff are drastically changing, the requirements placed upon them as the specialists combining high professionalism, adherence to moral and cultural values, and ready to make a tangible contribution to the progressive development of Russian society in the contemporary world undergo qualitative transformations. This demand is addressed within the system of professional training of teachers, including music teachers. Professional activity of music teachers bearing high social value is directed at musical and cultural development of younger generation and organization of various educational and musical activities of students who communicate with the art of music through different music compositions.

Socialization of musical compositions occurs through direct (contact and remote) communication between performers and listeners (the composer participation is indirect) in various organizational forms of learning, in the hierarchy of which the highest level is occupied by the concert. The questions of how effective is the use of concert forms for music socialization in the training of musicians were investigated by A. D. Alekseev (1978), L. A. Barenboim (1974), V. L. Zhivov (2018), S. A. Kazachkov (1990), J. I. Milshtein (1972), and others. The possible applications of concert forms for music socialization in general, specialized and musical-pedagogical education are described in the works of L. G. Archazhnikova (1984), D. A. Dyatlov (2007), T. G. Mariupolskaya (2017), M. S. Oseneva (2014), G. P. Stulova (2013), G. M. Tsypin (2001), and others. The authors provide the insight into the concert intended to solve the problems of musical education and upbringing in general and professional education schools; they allow to address a wide range of issues related to the goals, objectives, repertoire, evaluation criteria and requirements for organization of musical activity of students in the form of a concert.

While the contribution of researches with their musical and pedagogical findings is positive, and definitely highly valuable, it should be noted that the problem of a concert is not yet fully solved. The analysis of publications raising the questions of concert effectiveness revealed that in the educational process the concert, first, carries out the function of monitoring and control, and, second, it is dominant aspect is that it features exclusively

students playing music. It should be noted that in this case, the concerts are not systemic, but rather situational in nature, as they are held on a one-off basis. Thus, the current attempts to incorporate a concert in the traditional system of training of children at school and students at university do not result in a radical restructuring of the educational process in the field of music. According to the authors of this paper, it is impossible to succeed in bringing the effectiveness of music education to a new level while relying on the traditional organizational forms and means of education. The innovative approach to organization of concert training should consist first of all in shifting away from the concert performing primarily monitoring and control function to the concert performing educational function, in transforming the concert of a non-academic type into the means of education helping to achieve educational goals and objectives as the main priority. The authors of this paper call this type of concert in music education *the educational concert*. The above reasons render the use of this organizational form of training in general and professional music education effective. This is why this problem is relevant and requires exploration.

2 Literature Review

Today the requirements for graduates of pedagogical universities are formulated not only and not so much in the format of "knowledge", but in terms of methods of activity ("skills", "ability", "readiness"). We are talking about the competence of students as a specific educational outcome (Kobozeva, 2013; Kobozeva et al., 2015; Shukshina et al., 2018; Buyanova et al., 2019). That is why one of the primary aims of professional education is to enrich the content of substantive music teacher training with the concert component, to build the educational concert competence, which includes, in addition to the general knowledge, also the knowledge of specific outcomes of a particular activity, the skills and the ability to use this knowledge in practice at all tiers of educational process. *The authors of this paper consider the educational concert competence as an integral characteristic of professional and personal qualities of a music teacher, the ability and readiness to carry out effective professional activities related to the educational concert for musical development of students by guiding them through and helping them to master various types of educational concert activities, the leading of which is the quadriga of musical roles - performer, listener, teacher, organizer. The need to develop the educational concert competence of a music teacher has arisen from the requirements of the Federal State Standard of Higher Education which sets out the competences that the graduate of pedagogical university should possess, among which the key one is the ability to identify and shape cultural demands of various social groups by using the means of the specialty subject.*

The concert in the reference encyclopedic literature is interpreted as: "a public performance of musical compositions" (Ozhegov, 2014); "public performance by artists following a pre-determined program" (Grand Soviet Encyclopedia, 1971–1978; Romanovsky, 1972); "public performance of music on a program announced in advance by different performers in a specially designated place" (Encyclopedic Dictionary of Music, 1990); "The public performance of music following a program announced in advance by one or more musicians in a specially equipped space" (Encyclopedic Dictionary of Music, 1966).

A complex methodological analysis of concert as a phenomenon was carried out by Dukov Evgeny Viktorovich (2003). This was the first attempt in science, not only on a national, but also on a global scale, to take a holistic approach to understanding concert as a universal form of performing arts existence in the society, reflecting the diverse concert life of society.

Consolidation of the provided definitions and analysis of the scientific literature brought us to a conclusion that concert *in traditional understanding* is a historically evolved organizational form of musical life of a society which by means of a public

performance of musical compositions given by various performers following a certain repertoire program, enables the art communication between its subjects.

Resort to the educational concert as a structure with the new content offering a new form for organizing actions of and interactions between its role participants, has triggered scientific interest to the concepts of organizational forms of training, to the workings which not only define the concept "organizational form of training", but also demonstrate incorporation of organizational forms of training in the structure of teaching and upbringing processes at the institutions of general and professional education (Dyachenko, 1984, 1989; Zagvyazinsky, 1990; Nikandrov & Petrov, 1977; Usova, 1984; and others).

Ibragimov G. I. (1994) in his studies focused on organizational forms of learning, and not only managed to determine the main attribute of the organizational form of learning, which is an internal arrangement of certain content, but also, consolidated numerous features, and revealed their spatial-temporal certainty, including mode, place, composition of students and trainers, sequence of work stages and structure; degree of independence of students; didactic goal.

When justifying examination of educational concert as an organizational form of training, it should be mentioned that the features identified by G.I. Ibragimov (1994) are transformed in the elements of educational concert, the key permanent parameters of which include: a) publicity of music socialization; b) division of participants into different categories including performers, listeners, teachers and organizers whose interaction is central to holding an educational concert; c) arrangement of performed musical composition in a repertoire according to the purposes pursued within a certain segment of training; d) educational artistic communication between participants of a concert using the means of musical art, through which the pursued educational objectives are accomplished; e) adjustability of educational concert to the objective conditions of implementation. The above key parameters of the educational concert predetermine the components of *educational concert training* which is viewed by the authors as a combination of special knowledge, skills and abilities necessary for the educational concert activities and is understood as a process involving multiple and variable subjects participating in the educational concert and its components. The above thoughts expressed in relation to music education represent the scientific novelty of this research.

The educational concert being an organizational form of training as a system integrates both a part of training process and ways of its organization (Danilyuk, 2004). If we consider educational concert as a structural unit of the educational process not only having but using its advanced integrative qualities and vast potential, then the educational concert training may be effective. The concert, analyzed by us through the prism of an integrative organizational form of training, is a new perspective of the scientific research into the category interpreted by us as the educational concert. When incorporated in the educational process, the educational concert obtains a number of distinctive features compared to a traditional concert performance. This relates to the goal, organizational and content aspects of this phenomenon. Based on the foregoing, we do not use "concert" and "educational concert" as mutually exclusive concepts, but rather as categories which despite their differences are interrelated and interpenetrating, facilitate perception and understanding of music, and allow for different types of musical activities. When integrated in the training process, a concert as educational activity continues to perform the diverse range of functions of the musical art, but the focus is shifted toward the functions most important for education: developing, teaching, educational, communicative, aesthetic, creative (Chinyakova, 2012, 2014).

3 Research Methodological Framework

The research purpose was 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 university. Research objectives were to consolidate the theoretical underpinning for the concert; to identify the distinctive features of the educational concert; to validate the effectiveness of educational concert training of music students at university in an experimental way.

For accomplishing the research purpose we relied on the principles of dialectics (the unity of content and form, the causality of all occurrences in real life), interdependence and integrity in the system "culture - education - society"; the activity-based (Vygotsky, 1987; Rubinstein, 2000; etc.), personality-oriented (Bondarevskaya, 2000; Yakimanskaya, 2013; etc.) and culturological (Kagan, 1996; Rapatskaya, 2010; etc.) approaches; theoretical works devoted to organizational forms of learning (Dyachenko, 1984, 1989; Nikandrov & Petrov, 1977; Usova, 1984; Cheredov, 1987; and others), integrative developments in education in general and in music education in particular, and pedagogical technologies.

This research was held using theoretical (analysis of scientific and teaching methodology literature) and empirical (observation, questionnaire survey, testing, and interview) methods.

4 Results and Discussion

4.1 Content Aspect of the Educational Concert Training of Music Students at University

The educational concert in training of students is considered as a certain educational technology which allows to embrace the time spent on getting prepared for the educational performance, the performance itself and the improvement of experience. In the procedural respect the structure of educational concert includes the preparations stage, the performance stage (educational performance) and the final stage.

The educational performance is the central stage of the educational concert. At this stage, through performance held for the audience and through perception of music and other educational content included in the repertoire, the direct "artistic-educational communication occurs between the concert participants helping to reach the pursued educational goals." (Chinyakova, 2012). Educational performance, as we see it, requires certain preceding (preparations for performance) and closing (generalizing and developing or improving the experience gained in the concert) training, which is implemented via other organizational forms and represents the final stages of the educational concert. The activity of and interaction between the subjects of educational concert enabling the holistic implementation of its all three stages, is interpreted as *the educational concert activity*.

Validation of effectiveness of the educational concert training implies estimation of the key envisaged outcome - the level of educational concert competence of the future music teacher. Analysis of the outcomes of educational concert training requires the identification of components characterizing *the educational concert readiness* and ability of students to implement this type of professional activity representing a combination of knowledge, skills, and professionally significant personal qualities of a specialist. The proposed criteria hinge on the major personal characteristics.

Psychological criterion is connected with the positive motivation for educational concert activity and assumes the use of such indicators as orientation toward musical-cultural cognitive and creative educational concert activity, respectful attitude to the global, national and local musical culture, interests, abilities for music, capacity to feel music and experience emotional responses to music and implemented activity. *Cognitive criterion* requires a sufficiently high level of knowledge about the educational concert, the desire to expand and update the current knowledge, which attests to the solid knowledge of basic theory and methods of organizing educational concerts; cognitive stimulation of students through educational concert activity, the developed educational concert

competence, which indications include: 1 - completeness of theoretical and practical training and readiness of a person for successful implementation of educational concert and professional activities; 2 - attitude to own self as the subject of educational concert and professional activity, strive for the further perfection as concerns educational concerts. *Practical criterion* serves to indicate the presence of professional skills and abilities (verbal-performing, listening, organizational, etc.), which a music teacher should have to perform educational concert activities.

Based on the formulated criteria and indicators, three levels of educational concert readiness of future specialists have been identified: high, medium and low.

The high level characterizes the subject of educational concert activity, who understands its purpose, easily navigates in the theory and methods of organizing educational concerts, finds self-fulfillment in educational concert activity, which determines an overall context of personal educational concert experience.

The medium level is characteristic for the individual who has personal experience in educational concert activity, committed to improving certain elements of own cognitive and practical educational concert activity, and is clear about the ultimate goals of this activity.

The low level is characteristic for the individual who does not realize the essence and importance of the educational concert as an organizational form of learning and takes a formal approach to the educational concert activity. Such person has no interest or need to use this form of education in the future professional life.

The developed criteria and levels of educational and concert readiness of students for implementation of professional activity constituted the basis for experimental work.

4.2 Process Aspect of the Educational Concert Training of Music Students at University

The educational concert training of students was tested within the walls of the Mordovian State Pedagogical University named after M. E. Evseev. The empirical research found that the existing educational concert training is not adequate for students to gain the necessary experience: it is subject-differentiated and leads to the amplifying autonomy of professional development of students, the organizational forms of educational concert training address mainly mono-role tasks while the integrative principle of learning is disregarded.

The results of the pilot questionnaire survey showed that students (160 people) in the majority of cases have no idea about the essence of the educational concert: 39% of respondents describe this organizational form of training in the traditional sense and see the concert only as music performed in the concert hall; 27% point to its hedonistic function (a pleasant time with friends and acquaintances); for 23% the educational concert means a possibility to listen to a pop singer; for 11% the concert represents a way to get acquainted with new music.

The interviews with music teachers at secondary schools, teachers of supplementary arts education, attendance by the authors of various master classes, methodology seminars, competitions, demo lessons, etc. revealed that the problem of educational concert not perceived as an organizational form of training is also common to the musical-pedagogical community at all tiers in the system of education: from preschool education institution to higher education institution.

With the purpose to expand the experimental experience in the explored sphere and to develop the educational concert competence of students, the necessary program and methodological support was developed. This allowed to introduce special courses in the bachelor's degree program ("Fundamentals of educational concert training in the music education", "Organization of educational concert training of students in the music education", "Theoretical foundations and

practice workshop on organizing educational concert training in the music education").

For example, the structure and content of the bachelor's degree course "Organization of educational concert training of students in the music education" (author N. I. Chinyakova) includes two modules: 1 - Theory of educational concert training, which purpose is to explain the essence of an educational concert and key aspects specific to the educational concert training; 2 - Methods of educational concert training, covering the basic technologies for organizing educational concert in the music education and the general educational concert training of students. The main intent of this course was to strengthen the students' knowledge of the theory and methods of organizing an educational concert as a leading structural unit of the innovative technology of educational concert training in the music education. For learning the methods and technology of educational concert students performed creative assignments on planning this organizational form of training and fragments of the process of educational concert training. The analysis of the obtained results continued through quizzes that included such questions as follows: "What are the key features of the educational concert training?", "Indicate the types of educational-musical activities facilitated and implemented through the educational concert training", "Describe the educational concert as a means of complex individual-group differentiated training", "Define the key pedagogical priorities of educational concert training", etc.

After completion of the developed training courses, students started using the acquired knowledge, skills and abilities in various disciplines ("Innovative musical and pedagogical technologies in general education school", "Professional musical art in Mordovia", during instrument lessons, etc.), as well as in practice to obtain initial professional skills and abilities, including initial abilities and skills of research.

Another aspect that required the authors; involvement was the dissemination of the experiment findings through methodological and consultative work with university and school teachers on the effective use of educational concerts of various types; and analysis of the actual use of educational concerts in the music education of music students at pedagogical university. The effectiveness of educational concert training delivered by teachers whose mission is to raise the future generation of music teachers was assessed. For this purpose, the interviews and surveys of methodologists and school teachers taking part in the students' pedagogical internships, during which they were supposed to hold educational concerts, were used.

The offered educational concert support for professional training of a future music teacher in the modern university was expressed in transformation of the existing stereotypical approaches to the limited use of didactic potential and diversity of educational concerts, taking into account the individual characteristics of its subjects and actual context for implementation of this form of training.

5 Conclusion

The incorporation of an educational concert in the training of music students at pedagogical university raised important questions related to the need to learn typological classification of an educational concert, methods for shaping content and informational component of an educational concert, the principles for building a concert program with the musical compositions sequenced by gradual increase in the degree of their complexity; integration in the educational process of individual and collective educational concert projects within the frames of which students complete a range of specially developed educational concert assignments helping to build educational concert competence of the future teachers of music in the conditions as close as possible to the future independent pedagogical activity. The conducted research has validated the need to use such organizational form of training as an educational concert in the educational process of the pedagogical university. The presented approach to the organization of

educational concert training of students holds high pedagogical potential that may enrich the music education practices in preschool, general, supplementary and professional education institutions.

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