

APPLICATION OF COLLECTIVE WORKING METHODS IN THE PROCESS OF ON-LINE LEARNING IN THE MAIN MUSICAL INSTRUMENT (PIANO) CLASS

ЗАСТОСУВАННЯ КОЛЕКТИВНИХ МЕТОДІВ РОБОТИ В ПРОЦЕСІ ON-LINE НАВЧАННЯ В КЛАСІ ОСНОВНОГО МУЗИЧНОГО ІНСТРУМЕНТУ (ФОРТЕПІАНО)

In the article, the authors consider the possibilities of using collective forms of work in the class of the main musical instrument (piano) in the process of online learning (e-learning, distance learning, electronic learning) – a mass and accessible way of obtaining new knowledge, abilities, skills, competencies and experience in one or another profession or activity using Internet services and in real time.

The need to modernize higher education in Ukraine and the desire of higher education to meet European educational standards demands the use of innovative methods, mobile and dynamic forms of learning, which include distance learning, that has proven its effectiveness in the process of training specialists from various fields, in particular, representatives of creative professions.

Modern conditions and standards, requirements and needs of society demand new formats of education, including creative ones – musical, art, choreographic, etc., therefore, all acquired innovative experience of music education in a distance format (on-line and off-line education) needs scientific methodological generalization for its dissemination in practice.

In today's conditions, teachers of the main musical instrument (piano) choose new methods and methods of working with future teachers of musical art, because the use of information and communication technologies in music education contributes to its transformation into a highly artistic and high-tech process.

The active use of distance courses in the process of learning the main musical instrument (piano) allows to increase the effectiveness of the formation of the instrumental and performance competence of future music teachers due to the collective methods of involving the means of information and communication technologies and artistic and creative projects.

Studying in the classroom of the main musical instrument (piano) is traditionally an individual lesson. However, the use of online learning technology in the classroom of the main musical instrument (piano) has modern educational prospects, and deserves a more comprehensive study for the development of innovative methods and techniques based on information and communication technologies. Further study of collective forms of work in the class of the main musical instrument (piano) in online learning conditions can develop in such areas as, for example: pedagogical conditions of collective forms of learning in the piano class in online learning conditions; continuity of traditions and technological innovations in collective forms of learning in the class of the main musical instrument (piano), etc.

Key words: online learning, collective methods, information and communication technologies, distance course, artistic and creative project, future music teacher.

У статті автори розглядають можливості застосування колективних форм роботи в класі основного музичного інструменту (фортепіано) в процесі on-line навчання (e-learning, дистанційне навчання, електронне навчання) – масового та доступного способу отримання нових знань, умінь, навичок, компетентностей та досвіду в тій чи іншій професії або видах діяльності за допомогою сервісів Інтернету та в режимі реального часу.

В умовах сьогодення викладачі основного музичного інструменту (фортепіано) обирають нові методи та прийоми роботи зі здобувачами вищої освіти, адже використання інформаційно-комунікаційних технологій у мистецькому навчанні сприяє його перетворенню на високохудожній й високо-технологічний процес.

Освітній процес у класі основного музичного інструменту (фортепіано) традиційно має формат індивідуальних занять, проте використання онлайн-технологій на таких заняттях має сучасні перспективи, заслуговує на більш комплексне дослідження для розробки інноваційних методів та прийомів у контексті інформаційно-комунікаційних технологій. Подальше вивчення колективних форм роботи у класі основного музичного інструменту (фортепіано) в умовах онлайн навчання може розвиватися за такими напрямками, як педагогічні умови колективних форм навчання у класі фортепіано в умовах онлайн-навчання; спадкоємність традицій та технологічних інновацій у колективних формах навчання в класі основного музичного інструменту (фортепіано) тощо.

Активне використання дистанційних курсів у процесі навчання основному музичному інструменту (фортепіано) дозволяє підвищити ефективність формування інструментально-виконавської компетентності майбутніх учителів музичного мистецтва завдяки колективним методам використання засобів інформаційно-комунікаційних технологій та художньо-творчих проєктів.

Ключові слова: on-line навчання, колективні методи, інформаційно-комунікативні технології, дистанційний курс, художньо-творчий проєкт, майбутній вчитель музичного мистецтва.

UDC 378.018.43
DOI <https://doi.org/10.32782/2663-6085/2023/58.1.32>

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Problem statement in general form and its relation to important practical tasks. The need to modernize higher education in Ukraine and the desire of higher education to meet European educational standards demands the use of innovative methods, mobile and dynamic forms of learning, which include

distance learning, that has proven its effectiveness in the process of training specialists from various fields, in particular, representatives of creative professions.

Modern conditions and standards, requirements and needs of society demand new formats of education, including creative ones – musical, art,

choreographic, etc., therefore, all acquired innovative experience of music education in a distance format (on-line and off-line education) needs scientific methodological generalization for its dissemination in practice.

An analysis of recent research and publications. Scientific-pedagogical and scientific-methodical investigations of domestic and foreign researchers testify to the fact that the use of information and communication technologies has become an integral part of art education.

The beginning of the XXI century was marked by the development and wide use of computer programs and multimedia tools for music education: J. Savage, the author of several projects on the musical education of children using ICT, develops new approaches to the introduction of computer technologies taking into account the educational plan, educational goal, effective management of the educational process. M. Simonson, S. Smaldino, M. Albright, etc. justify the principles of using remote technologies for teaching various disciplines, including art [8].

In domestic science, research on the development and use of ICT and multimedia technologies in music education are presented in the works of G. Alexandrova, O. Afonina, A. Bondarenko, L. Vasileva, V. Zamorotskaya, L. Gavrilova, O. Lyashenko, O. Tchaikovsky and others, who emphasize that the specific properties of multimedia provide the opportunity to illustrate, make complex material available, increase emotional impact, intensify the work of students and more.

L. Gavrilova proposes the introduction of distance learning in the art training of future primary school teachers using the example of the distance courses «History of Musical Art of Ukraine» and «Multimedia Technologies in Art Education» [1].

Formulation of the article's goals. Consider the methods of collective work in the class of the main musical instrument (piano) in the conditions of on-line learning.

Presentation of the basic research material. On-line education has gained popularity over the past few years. This form of education, which is also called e-learning, i.e. distance learning, electronic learning, is a mass and accessible way of obtaining new knowledge, abilities and skills, competences and experience in one or another profession, type of activity with the help of Internet services and in real mode time.

On-line training is carried out through direct audio or video communication using an Internet connection and gadgets (a modern portable device, a device for receiving and transmitting information of any kind in digital format) with a teacher, or through a student viewing a recorded process; through the performance of assignments, tests, quizzes and other forms of teacher control over the volume and quality

of the knowledge and skills acquired by the student; through participation in collective sessions on educational topics using chats and forums; through receiving individual consultations from the teacher in real time or with a delay in time.

Therefore, online education most successfully combines various forms of education – face-to-face and part-time, collective, group and individual, which is one of its most important advantages [2, p. 45].

In music education, online learning is increasingly attracting the attention of teachers and scientists due to its increasing practical significance [1, p. 4]. On-line and off-line are two forms of distance learning that complement each other, and they both have the right to be applied according to the specifics of music education. On-line training, to a greater extent than off-line training, corresponds to the peculiarities of mastering the art of music and allows educators to implement individual-personal and person-oriented approaches in the learning process. On-line training in the field of music education has its own disadvantages and advantages. One of these advantages is the expansion of educational opportunities of collective forms of education. Online education is education «here and now», and since online education is able to «expand» numerically and territorially the audience of pupils/students and, by virtue of its format, be as close as possible to the traditional face-to-face education, then this question deserves special consideration [2, p. 37].

As for the collective form of learning on the classification basis of direct or indirect communication with the teacher (teachers) and/or educational materials, all three types of collective forms of learning listed above in the class of the main musical instrument (piano) are successfully implemented in modern educational practice as well as in distance learning.

In music teaching, collective forms of work have their own specifics, which consist in the fact that the audience present at the open lesson (which makes such a lesson a «collective» form of musical education) observes the teacher's lesson with the student, i.e. by individual work. Of course, the teacher's comments in this case are addressed not only to a certain student, but also to the entire audience, and the skill of the teacher-musician is to make his comments useful to the entire audience.

If this form of public presentation of an individual form of work is implemented in a traditional form – a student, a teacher and an audience present in a classroom or concert hall, this requires special personal qualities and special psychological training from the student.

If this form of work in the class of the main musical instrument (piano) is implemented in online learning mode, then psychologically it will be much easier and simpler for the student, since the entire numerous audience will be replaced by a video camera, and if

you «forget» about it, then such an activity will differ a little from a regular individual lesson with a teacher [3, p. 23].

It should be noted that today's youth are much easier to relate to their own video recording and this is facilitated by the fascination with blogs, tik-toks, chats, forums, etc. Collective classes conducted by the teacher with students online in the class of the main musical instrument (piano) can be considered as an innovative didactic method in the preparation of the performer for the concert stage. This is a kind of propaedeutics, i.e. preliminary and consistent preparation of the student (psychological, moral, volitional, professional) for the social and public side of the future profession.

As a technique for such work, you can use a preliminary recording of several options of the entire open lesson or its fragments, so that later the teacher together with the student will discuss all options and choose the best one for public demonstration.

This method greatly relieves the student's stress and psychological tension, creates conditions for the best manifestation of his musical abilities and personal qualities. In the future, this will help the performer to overcome anxiety and immediately tune in to a public performance. The specified opportunities and techniques for psychological emancipation of students in collective forms of on-line learning in the class of the main musical instrument (piano) are becoming very important [1].

A modern teacher uses new methods and methods of working with students in online learning conditions. For example, the method of «bossing» a more capable student of the class over a beginner student. This method is implemented in different ways:

1) a more capable student conducts classes with a beginner student in the online broadcast mode; the teacher observes and expresses his comments and wishes;

2) a beginner musician performs a piece of music or its fragment several times online, improving it time after time; then both students discuss all performance options and reasonably choose the best of them, for example: the climax sounded better; flawlessly performed technically difficult passage; in polyphony, a dynamic balance between the theme and counter-composition (or undertones), etc., is observed. In the future, the number of student participants during the implementation of this method may increase, and this will only have a positive effect on the «removal» of the psychological clamp.

Online music education gives the teacher of the main musical instrument (piano) the opportunity to use another method in his practice – performing cycles of musical works, when each of the pieces is performed by one of the students. It is very easy to find examples of such work in the pianist's repertoire: 1) A. Goldenweiser «From a Child's Life»;

2) R. Shuman «Album for Youth»; 3) H. Sasko «Mosaic»; 4) O. Nezhigai «Everyday life of a young musician, or life as it is»; 5) B. Filts «Transcarpathian novelettes», «Musical dedications», «Musical kaleidoscope»; 6) M. Stepanenko «Images»; 8) N. Boyeva «Musical greetings» and others.

It is advisable to use this method with students of the same level of piano training, which provides an opportunity to organize a collective discussion on the following issues: advantages and disadvantages in the performance of each student; the degree of adherence to a single author's style; nuances of interpretation of the images of the plays brought by each performer; the ability of students to create a coherent form of the entire cycle when they sequentially perform each of the plays of this cycle and other tasks that the teacher sets directly for each of the students in his class.

Therefore, we have developed the training course «Basic musical instrument (piano)», which provides for individual lessons with the student, as well as the possibility of adjusting and adapting the program in accordance with the instrumental and performing abilities of the future specialist in the field of musical art. The course is aimed at the further development and improvement of students' instrumental and performance skills and the preparation of future specialists in the field of musical art to use the piano in musical art lessons and in extracurricular work of general secondary education institutions.

Distance course «Basic musical instrument (piano)» organically complements the system of professional performance training of future specialists in the field of musical art, implementing the principles of mixed learning, and, just like the discipline, contains theoretical, practical, control sections and tasks for independent work of students.

Among the main tasks of the distance course «Basic musical instrument (piano)», we single out the following: – optimization of professional instrumental and performing training of a future specialist in the field of musical art; – increasing motivation for pedagogical activity and professional self-improvement of the student's instrumental and executive training; – preparation for carrying out educational activities in educational institutions by accumulating a musical repertoire; – formation of professional skills to select and interpret samples of musical art, taking into account the age characteristics of schoolchildren; – education of aesthetic tastes and value orientations of future specialists in the field of musical art.

The expected result of studying the discipline and work in the distance course «The main musical instrument (piano)» is the formation of students, first of all, professional instrumental and performance competence, which involves mastering the technical techniques of playing the piano: performance skills, technical endurance, auditory control; reading sheet

music; playing in an ensemble; transposition; mastering methods of intellectual work when studying musical works; the ability to organize students' musical activities in music lessons and in extracurricular time.

It is well known that in order to create a full-fledged performance interpretation, immersion in the content of a musical work, not only technical perfection is needed, but also professional performance skill, which involves a complex of musical knowledge, skills, developed aesthetic needs and values, and other personal qualities.

Also, the performer must know the systematization of musical forms, and instrumental science, and musical literature itself (biographies of composers, information about individual works), understand the problems of musical aesthetics, the development of artistic directions and creative schools, various aspects of the influence of composer creativity on the spiritual life of society. In addition, musical-instrumental performance involves the use of interdisciplinary connections with literature, history, cultural studies, art (painting, theater, cinema, choreography).

Therefore, musical performance interpretation activity is one of the most diverse types of musical activity, which includes a significant amount of information. Modern technologies, in particular multimedia and other computer technologies, greatly facilitate the search for information and allow to deepen the awareness of this or that musical phenomenon at the expense of other types of information (textual, graphic, static and dynamic-visual), etc. Involvement of ICT tools in the class of the main musical instrument (piano) took place in the following directions: – work with information about the life and work of the composer, with his individual works on the Internet; elaboration of scientific articles; working with audio and video files for a deeper understanding of the historical realities of the era; – search activity for the purpose of analysis and comparison of musical and performance interpretations of the work performed by the author and well-known and little-known pianists; – creation of one's own interpretation, developed for a specific audience, based on the analysis of compositional and performing means of expression and systematization of processed information; – use of resources of online music notes libraries; – involvement of electronic content of multimedia encyclopedias and other information and reference publications; – recording the performance of a musical piece using a video camera or phone for further analysis of the performance interpretation (independently or with a teacher); – attracting visual associations, searching for works of painting and other types of fine art, using associative connections, artistic analogies to deepen the interpretation of the content of a musical work.

The method of involving the means of information and communication technologies contributed to the development of certain abilities and skills of

musical-interpretive performing activity, among which we will highlight the following: – development of independent musical thinking, mastering of self-presentation skills and communication with different audiences; – creation of an «auditory model» of the performance interpretation of a musical work; – formation of the ability to use media during education, to critically evaluate one's own media activity.

The project method has become one of the leading in the work of students in the distance course «Basic musical instrument (piano)». We will determine the algorithm of creative project activity of future specialists in the field of musical art during the formation of professional instrumental and performance competence: identification of participants of the artistic and performance project and choice of topic; statement of the problem, goal and task of the artistic project; definition of the type and content of artistic project activity; selection of methods and means of project implementation; independent performance and interpretation activities of students, etc. [3, p. 22].

Two types of projects were offered to future specialists in the field of musical art: a single-subject project from the discipline «Basic Musical Instrument» (project-interpretive activity within the repertoire and performance tasks in a music class) and a multi-subject project involving work from several professional disciplines («Additional musical instrument», «Harmony», «Polyphony», «Analysis of musical works», etc.).

The specific topics of the projects were agreed with the students, they were offered topics of different content, taking into account the individual level of the participants of the project groups and the range of their musical preferences [3].

Projects were carried out during the academic year and were evaluated by teachers both at the stage of current and final control.

The project «Harmony of music and painting in the work of K. Debussy». Students were divided into four groups:

- searchers who implemented the information-search component of the project: accumulated and systematized information about the life and work of K. Debussy, as well as searched for his piano works performed by various pianists and works of painting);
- analysts-art historians (the main types of activity are musical-analytical: musicological, musical-pedagogical and interpretive analysis of selected works of K. Debussy; aesthetic and stylistic analysis of works of painting and research into the implementation of the principles of musical formation);
- IT specialists (the main type of activity is the creation of informational multimedia support for the performing interpretation of K. Debussy's works by means of computer technologies);
- performers-interpreters implemented the interpretive component of the project (they performed a

musical performance and briefly commented on the content, means of expression and musical form).

The final product of the artistic project «Harmony of music and painting in the work of K. Debussy» was a performance interpretation of three musical works of the composer accompanied by multimedia, which presented the paintings that were most closely related to the composer's musical text.

Conclusions. Studying in the classroom of the main musical instrument (piano) is traditionally an individual lesson. However, the use of online learning technology in the classroom of the main musical instrument (piano) has modern educational prospects, and deserves a more comprehensive study for the development of innovative methods and techniques based on information and communication technologies. Further study of collective forms of work in the class of the main musical instrument (piano) in online learning conditions can develop in such areas as, for example: pedagogical conditions of collective forms of learning in the piano class in online learning conditions; continuity of traditions and technological innovations in collective forms of learning in the class of the main musical instrument (piano), etc.

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