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UWARUNKOWANIA PEDAGOGICZNE ROZWOJU WOLI WYKONAWCZEJ PRZYSZŁYCH NAUCZYCIELI SZTUKI MUZYCZNEJ W PROCESIE PRZYGOTOWANIA DYRYGENCYJNEGO

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Adnotacja. W przepisach artykułu naukowego autor omawia metodyczne podstawy rozwoju woli wykonawczej przyszłych nauczycieli sztuki muzycznej. Celem pracy jest określenie warunków pedagogicznych rozwoju woli wykonawczej przyszłych nauczycieli sztuki muzycznej w procesie przygotowania dyrygenckiego. Cel realizowany jest za pomocą metod badań teoretycznych: analizy, syntezy, uogólnienia, ekstrapolacji i conceptualizacji. Praca koncentruje się na treści pojęcia „Wola wykonawcza dyrygenta” oraz na specyficznych cechach rozwoju tej integralnej jakości osobowo-zawodowej. Podana jest autorska definicja pojęcia „Wola wykonawcza przyszłych nauczycieli sztuki muzycznej w procesie przygotowania dyrygenckiego” oraz uzasadniony jest specjalny zestaw warunków pedagogicznych, których wdrożenie w procesie edukacyjnym zapewni skuteczny rozwój woli wykonawczej jako ważnego aspektu profesjonalnego rozwoju dyrygenta-chórmistrza. Ujawniono treść warunków pedagogicznych, które są uwzględniane w przygotowaniu dyrygenckim przyszłych nauczycieli sztuki muzycznej.

Słowa kluczowe: wola, wola wykonawcza, przyszli nauczyciele sztuki muzycznej, przygotowanie dyrygenckie, podejścia naukowe, warunki pedagogiczne.

PEDAGOGICAL CONDITIONS FOR THE DEVELOPMENT OF FUTURE MUSICAL ART TEACHERS' PERFORMING WILL IN THE PROCESS OF CHOIRMASTER TRAINING

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Abstract. In the provisions of the scientific article the author highlights the methodological foundations of the performing will development in future musical art teachers. The purpose of the work is to determine the pedagogical conditions for the development of future musical art teachers' performing will in the process of choirmaster training. The aim is realized using the methods of theoretical research: analysis, synthesis, generalization, extrapolation and conceptualization. The paper focuses on the content of the concept of “performing will of the choirmaster” and on the specific features of developing this integral personal and professional quality. The author's definition of the concept of “performing will of future musical art teachers in the process of choirmaster training” is given and a special set of pedagogical conditions is substantiated, introduction of which into the educational process will ensure effective development of performing will as an important aspect of professional conduct of a choirmaster. The content of pedagogical conditions that are implemented in the choirmaster training of future musical art teachers is revealed.

Key words: will, performing will, future teachers of musical art, choirmaster training, scientific approaches, pedagogical conditions.

ПЕДАГОГІЧНІ УМОВИ РОЗВИТКУ ВИКОНАВСЬКОЇ ВОЛІ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА У ПРОЦЕСІ ХОРМЕЙСТЕРСЬКОЇ ПІДГОТОВКИ

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Анотація. У положеннях наукової статті автор висвітлює методичні засади розвитку виконавської волі майбутніх учителів музичного мистецтва. Метою роботи є визначення педагогічних умов розвитку виконавської волі майбутніх учителів музичного мистецтва у процесі хормейстерської підготовки. Мета реалізується за допомогою

методів теоретичного дослідження: аналізу, синтезу, узагальнення, екстраполяції та концептуалізації. У роботі зосереджується увага на змісті поняття «виконавська воля хормейстера» і на специфічних особливостях розвитку цієї інтегральної особистісно-професійної якості. Надається авторське визначення поняття «виконавська воля майбутніх учителів музичного мистецтва у процесі хормейстерської підготовки» й обґрунтовується спеціальний комплекс педагогічних умов, упровадження яких в освітній процес забезпечуватиме ефективний розвиток виконавської волі як важливого аспекту професійного становлення диригента-хормейстера. Розкрито зміст педагогічних умов, які імплементуються у хормейстерську підготовку майбутніх учителів музичного мистецтва.

Ключові слова: воля, виконавська воля, майбутні учителі музичного мистецтва, хормейстерська підготовка, наукові підходи, педагогічні умови.

Introduction. The study of the concept of “will” as a scientific category has a long history. The study of this phenomenon began in ancient philosophy and continues in the modern scientific field in the context of psychology, law, medicine, sociology, pedagogy, and so on. Socio-philosophical construct “will” is reflected in the classical theories of personality, intersects with the motivational mechanisms of human activity, is included in the construct of human consciousness, along with the concepts of meaning of life, freedom and responsibility. Thorough scientific theoretical and practical explorations have led to the accumulation of a significant number of theories, definitions and features of this concept. In the context of the philosophical sciences, such philosophers as Aristotle, R. Descartes, F. Nietzsche, B. Spinoza, and others paid attention to this topic. Will in philosophical research was compared with the “cosmic force”, the origin of human manifestations. Psychologists considered the will in relation to issues of choice, subjective regulation, behavioral strategies in different periods of life. Various aspects and mechanisms of will were considered by such psychologists as K. Abulkhanova-Slavskaya, E. Blair, L. Vygotsky, W. Wundt, E. Erickson, E. Meiman, S. Rubinstein, D. Uznadze, and others.

Pedagogical and psychological research in the context of musical activity also reflects the significant interest of scientists in the problem of freedom (G. Kogan, K. Martinsen, J. Milstein, V. Petrushin, and others). There is a number of interesting and thorough studies of the phenomenon of freedom in the context of the activities of a musical art teacher. The competence of the specialist involves the ability to various forms of artistic-pedagogical communication, which require the ability to make an appropriate positive impact on students. This requires from the teacher endurance, initiative, motivation. All these qualities intersect with the volitional mechanisms of the psyche. There is also a significant amount of research on the methodological support of choirmaster training of future musical art teachers and development of psychological traits necessary for effective music-pedagogical and choirmaster work (A. Gotsdiner, I. Zabolotny, A. Kozyr, V. Razhnikov and others). Such research is based on the fact that the basis of professional activity of musical art teachers is choirmaster training. It includes acquiring by the applicants of higher artistic-pedagogical education of all kinds of choirmaster knowledge, skills and abilities. Interaction with the choir takes place as an interaction with a “live” musical instrument. It requires from a specialist a significant list of skills, abilities, experience of practical choirmaster work. It is believed that special attention needs to be paid to the development of volitional qualities of the conductor-choirmaster, which determine his purposefulness, persistence, energy, self-control and emotional impact on the choir performers. A sufficient number of studies on these issues, however, allows us to state the need for specification and conceptualization of the methodological support for the development of the performing will of future musical art teachers in the context of choirmaster training, which determines the purpose and objectives of the study.

The purpose of the article is to determine the pedagogical conditions for the development of future musical art teachers’ performing will in the process of choirmaster training. To achieve the goal of the study, it is advisable to identify the following tasks:

- to clarify the essence of the concept of “will” based on the analysis of philosophical and psychological research;
- to highlight the essence of the concept of “performing will of future musical art teachers in the context of choirmaster training”;
- to specify the methodological strategy for the development of future musical art teachers’ performing will in the context of choirmaster training;
- to develop a conceptual system of pedagogical conditions for the development of future musical art teachers’ performing will.

Research methods. Based on the fact that present study is theoretical, the author uses the following methods: analysis, synthesis and generalization in order to study scientific sources on research problems, to determine the scientific categories on which the study is based, to clarify the key definitions; modeling method – to determine the system of methodological approaches to the development of future musical art teachers’ performing will, methods of extrapolation and conceptualization – to substantiate the pedagogical conditions for the development of future musical art teachers’ performing will in the process of choirmaster training.

Results and discussion. In the twentieth century, there is a postulate that the will is the basis of conscious activity, controls purposeful human behavior, becoming more active after the emergence of intention (Kuhl, 1985). R. May’s work reflects the will as a quality that ensures purposefulness. The author explores this phenomenon in the context of the study of intentionality as a person’s ability to have certain intentions (May, 1997). According to V. Ivannikov, the will provides for mobilization of psychophysical resources of the individual, which gives additional energy momentum to a particular action. Conscious regulation of actions, the author points out, is of the greatest importance in the study of the phenomenon of will (Ivannikov, 2010). T. Kirpenko notes that the result of the manifestation

of will is the specific achievements of man, and successes, changes that have occurred in the individual. The author lists such results of the will as “new attitude to oneself, development of one’s own capabilities, increase of one’s own competence, professionalism, emotional stability in professional activity, in achieving changes of one’s own personality” and insists that will can be formed only in solving life problems (Kirpenko, 2017: 98).

Creative professions related to working with people, such as the profession of a musician-teacher, require courage, determination, which N. Kovtun associates with the volitional qualities of the artist. It is the volitional qualities that allow a person to realize his own creative potential. The researcher points out: “the volitional nature of the artist’s work is most fully manifested in his transformative activity aimed at adaptation to the natural and social environment. Any transforming activity is based on the manifestation of such volitional qualities as: determination, courage, diligence, firmness of character, which motivate the creator to constantly move the chosen path to a high goal” (Kovtun, 2018: 47). Purposefulness, efficiency, expediency of such work, to a large extent, depends on the ability of the individual to show volitional qualities. The volitional activity of a musician is manifested in his ability to convince listeners, students-choristers in the expediency of his own artistic-interpretive concept.

The issue of the performing will in musical-performing activity is investigated by K. Martinsen. The author considered the phenomenon of sound-creating will as an aspect of the musician’s performance technique. The researcher is the first to use the concept of “sound production will”, by which he means the ability to achieve performance intent, as well as the primary power of performance (Martinsen, 1966: 30–34).

The peculiarity of the performing will of the conductor-choirmaster is that leading of the choir is a synergistic combination of creative efforts of the choirmaster and the choir (Cao Hongkai, 2017). The process of conducting-leading the choir will not be complete without the active volitional influence on a single creative “organism” of the choir. And making such an influence is the highest goal of all forms of professional choirmaster training. It is thanks to his own performing will that the choirmaster is able to transmit the artistic image, which is formed in his imagination, to the performers. Based on the will, the artistic concept of the conductor becomes the artistic concept of each performer of the choir, which is the key to achieving the desired performance result. Therefore, based on a thorough theoretical study, we note that the performing will of future musical art teachers in the context of choir training is considered as “individual basic personal and professional property that allows the conductor making the psycho-emotional impact on the choir members to unite them by emotional-spiritual resonance. Through the volitional sphere, the regulation of one’s own intellectual and creative activity is carried out in order to achieve a high artistic level of interpretation of the emotional-figurative content of a musical work and increase the efficiency of both the ensemble and the choirmaster” (Xie Lifeng, 2020: 135).

The methodological strategy for the development of the performing will of future musical art teachers in the process of choirmaster training is based on interrelated scientific approaches. *The noological approach* is related to the understanding of the spiritual landmarks of the individual, the value of understanding the spiritual meaning of existence. Based on the noological approach, the choirmaster training of future musical art teachers is considered as a phenomenon with high cultural and spiritual developmental potential. In the dimension of the noological approach, the performing will of the choirmaster develops in a holistic meaningful space, designed to inspire, guide, unite people on the basis of a common spiritual worldview. *The artistic-identification approach* envisages development of the choirmaster’s performing will in the process of comprehending the semantic and emotional-figurative palette of a musical work in order to involve the choir performers in a common spiritual and aesthetic experience. From the standpoint of a *poly-communicative approach*, development of future musical art teachers’ performing will in the process of choirmaster training takes place against the background of a poly-communicative act through mutual inclusion and enrichment of artistic meanings, through congruent coordination of all participants in the artistic space on the basis of developed artistic-interpretation concept of its intonation-image palette. *Emergent approach* allows to build an evolutionarily new methodological solution to the problems of choirmaster training, choral performance through the introduction of random (situational) variations and deviations from the usual, traditional methods of artistic-pedagogical influence, as a result of which the will of the future choirmaster will develop effectively under new, unpredictable poly-communicative system.

On the above methodological basis, the pedagogical conditions are determined, implementation of which into the choirmaster training of future musical art teachers will contribute to the effective development of the performing will. It is worth emphasizing that the pedagogical conditions in the context of the study should be considered as a system of external and internal factors, which facilitate development of the studied phenomenon in the applicants. This is a specially designed set of circumstances that are implemented in the choirmaster training and can ensure achievement of the goal – development of future musical art teachers’ performing will.

Thus, the pedagogical conditions for the development of future musical art teachers’ performing will in the process of choirmaster training are:

- stimulating the students’ personal value attitude to the choirmaster activity in the context of modern choral festival-competition trends;
- realization of students’ leadership intentions on the basis of introduction of elements of theatrical pedagogy in the process of choirmaster training;
- activation of students’ conscious reflexive position on the basis of comprehension of artistic-pedagogical management strategies.

The essence of values is that they are the primary form of the object of reality. Personality determines for himself the value of a subject through the prism of value attitude. Value attitude is realized through human needs and expresses his interests. Value attitude is the primary, initial human attitude to reality (Maksimov, 1997).

The value attitude of the individual has an impact on all types of mental activity: affective, cognitive and behavioral. Value attitude is the basis of motivation, is a factor of activity and a measure of its evaluation (Rokeach, 1973).

Value attitude, of course, is related to the volitional activity of the individual and is its catalyst. It is on the basis of value attitude that a person can overcome obstacles or limit himself, engage in social communication and succeed (Maercker et al., 2009). Any volitional action begins with the emergence of motivation, which is expressed in the desire for action. This desire should initiate and reinforce the whole process of volitional action, which begins with the goal-motive, continues directly with the phase of action and ends with the evaluation of results (Shelekhov et al., 2019). Therefore, it is worth noting that the value attitude to the choirmaster training, to the activities of the choir conductor can be an incentive for conscious and purposeful development of the student's performing will as a personal and professional quality necessary for successful professional activity.

The value attitude as a manifestation of the conscious positive motivation of future specialists is supported by stage performances, which are a creative stimulus for the effectiveness of artistic collectives, in particular choirs. Participation in festivals and competitions increases interest in vocal and choral activities on the basis of creative competition and provides ample opportunities for creative social communication (Savenko, 2021: 8). Increasing stage activity stimulates the creative motivation of applicants, intensifies the repertoire search and development of new stage and performance forms. In addition, it is noted that the volitional activity of the individual is significantly increased due to stage performances, because the performer must achieve concentration and will for a successful, bright and highly artistic implementation of the performance concept of a musical work. The musician on stage must mobilize all his performing reserves in order to build an emotional impact on the audience (Komarovska, 2012: 7).

The value attitude to stage performances is based on a multi-component stage-performance motive aimed at self-expression and communication in their unity (Balanchivadze, 1983: 53). Modern trend to combine competition and festival events provides for a combination of the festive mood of the festival and cultural traditions of the art competition, a combination of competitive nature with interesting personal and artistic communication, stimulates the search for new performance forms and modern performance repertoire. Thus, participation in choral competition-festival events stimulates students' positive, value, personality-motivated attitude to choral performance, to self-development as choirmasters, to the creative realization of their artistic and intonation ideas, which is a prerequisite for the development of the performing will. This leads to the outlining of the first pedagogical condition: *stimulation of students' personal value attitude to the choirmaster activity in the context of modern choral festival-competition trends*.

The second pedagogical condition is defined as: *implementation of students' leadership intentions on the basis of introducing the elements of theatre pedagogy in the process of choirmaster training*. Researchers have repeatedly drawn parallels between the activities of the actor and the activities of the teacher. Thus, N. Sereda emphasized such common features of these two professions as the exercise of influence in order to create experience and presence of communicative-creative processes. The author notes that the necessary features for both the actor and the teacher are "charm and persuasiveness" (Sereda, 2011: 50). This determines the significant popularity of methods and technologies of the theatre pedagogy, especially in the context of the artistic-educational process. As you know, theatre pedagogy is based on the following principles: the principle of truth of life, the principle of ideological activity of art (the principle associated with the doctrine of the supertask), the principle of activity and action, the principle of naturalness and the principle of reincarnation. All these principles are extremely important in the context of the choirmaster activities of future musical art teachers.

The choirmaster uses his psychophysiological apparatus in his work. Artistic-emotional and technical-performing information is transmitted from the choirmaster to the choir, and from the choir – to the listeners. The choirmaster carries out his activity with the help of movements, gestures, facial expressions. The choirmaster's performance is conducted through biomechanics, which implies the need to coordinate the conductor's gesture, facial expressions, pantomime and all other elements of the conductor's technique with the auditory representation of the performer's concept of the musical work. The choirmaster must not only subordinate his own performance technique to the figurative content of the musical work, but also fill it with an active emotional and volitional impulse, able to unite the performance efforts of each member of the choir in order to achieve a highly artistic performance.

Among the necessary professional qualities of a choirmaster, one of the most important is the ability to be a leader. This personal trait, T. Bahrii notes, is associated with conducting magnetism, artistic energy and is based on the volitional mechanisms of the psyche (Bahrii, 2018: 134–138). Only with the help of the active leadership will, built on the conscious super-task of the choirmaster, it is possible to overcome the inertia of each individual member of the choir and involve them in the general emotional field of artistic-performing communication, to make them participants in the creative act.

Therefore, the choirmaster must be a leader, have appropriate personal and professional qualities. But the leadership intentions of the future choirmaster need development and practical implementation in the performance process, because the potential of each student has a different level of formation. And it is the elements of theatrical pedagogy that will promote the activation of students' leadership qualities through the conscious mastery of subconscious, to some extent, creative processes that occur during the artistic and emotional transformation. With the help of theatrical pedagogy, future professionals will be able to master the art of using the image through a real inner experience, rather than imitation. Based on the realization of the choirmaster's overriding task, the highest general creative goal, which is the disclosure and translation of the whole figurative and interpretive concept of a musical work, the choirmaster learns to mobilize all his internal reserves, leadership and will, which allows to unite all choir members by a spiritually enriched idea.

Another pedagogical condition for the development of future musical art teachers' performing will in the process of choirmaster training is *activation of students' conscious reflexive position based on understanding of the strategies of artistic-pedagogical management*. S. Savenko notes that one of the main conceptual functions of the conductor is managerial. It determines the features of the choirmaster in the field of organizational and rehearsal process, preparation of the choir for concert and competition activities. Such activities require significant self-control, independence, responsibility and a high level of ability to evaluate and self-assess the conductor of the choir. In this perspective, it is appropriate to talk about the reflexive position of future choirmasters.

M. Marusynets defines a reflexive position as an integrative characteristic of the individual, which enables analyzing the ways and results of his own activities (Marusynets, 2013: 93). The reflexive position of the choirmaster is realized in the process of reflexive and evaluative professional activity, involves self-understanding and understanding of others, self-evaluation and evaluation of others, interpretation and self-interpretation (Min Shaowei, 2017: 127). The most important aspect of the choirmaster's reflexive position is the need for constant conscious intonation and auditory control, which is guided by purposeful attention. Such control is necessary to work with the choir as a "live", "untempered" instrument, much more than in the process of performing on a tempered musical instrument. With the help of constant monitoring, auditory reflection, it is possible to model the intonation-image palette of a musical work in real time. The basis of this process is volitional effort, which enables the choirmaster to distribute his attention in different modalities: auditory (monitoring of sound and intonation flow), visual (feedback control with the choir, tracking and adjusting performative form), kinesthetic (control of his own conductor's expression).

In the context of activating the reflexive position of future musical art teachers-choirmasters, the technologies of artistic-pedagogical management are relevant and effective. This type of management involves active and systematic work, planning, control, monitoring, mobilization of all possible resources, responsibility and creativity, which becomes the basis for the development of future musical art teachers' performing will.

Conclusion. Generalization of the presented scientific investigations allows us to conclude that development of the performing will of future musical art teachers as choirmasters is defined as a complex personal and professional trait, which is an extremely important aspect of a conductor-choirmaster's professional development. Effective development of the performing will requires introduction of a system of special pedagogical conditions in choirmaster training: stimulating students' personal and value attitude to choirmaster activity in the context of modern choral festival-competition trends; realization of students' leadership intentions on the basis of introduction of the elements of theatre pedagogy in the process of choirmaster training; activation of students' conscious reflexive position on the basis of comprehension of the artistic-pedagogical management strategies. Further research will be devoted to the development and experimental testing of the methods of developing the performing will of future musical art teachers in the process of choirmaster training.

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