INNOVATIVE METHODS IN FORMING PERFORMING MASTERY OF STUDENTS-MUSICIANS

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Poluboyarina I., Pristalov I. Innovative methods in forming performing mastery of students-musicians. The article defines peculiarities in forming mastery performance of students during their learning how to play the piano. The main principles of the innovative process in the art education have been presented, namely: transfer from spontaneous mechanisms to a deliberately directed process; prognosis; increase in innovative processes stability; acceleration of the development of innovation processes in the art education. The article describes peculiarities of the innovative process which are concluded in: pursuing a preemptive tactic, openness to the future, constant anxiety to develop a personality, presence of creative elements, subject and subjective interaction among students and teachers. Some active methods of teaching how to play the piano have been shown, among which there are psychophysiological and acmeological trainings which are actually directed to form performing mastery.

Keywords: pedagogical innovation, innovative methods of teaching, lessons with elements of trainings, students of musical specialties.

Poluboyarina I., Pristalov I. Innovational methods forming of the artistic mastery of students-musicians. It is defined such an ability as creative activity which is used by students in the process of their music performance. It is specified that an innovative process in the art education is the result of the presence of creative elements, subject and subjective interaction among students and teachers. Some active methods of teaching how to play the piano have been shown, among which there are psychophysiological and acmeological trainings which are directed to form performing mastery.

Keywords: innovative methods, pedagogical innovation, forming of performing mastery, creative activity of students-musicians.

Background. The present day demands reforms in the higher musical education system in order to provide conditions for bringing up musicians of new formation who will not be just repeaters of some amount of knowledge, skills and habits, but will be innovative personalities. But it is worthwhile to form performing mastery taking into account individual peculiarities such as temperament, motor abilities and emotionality of a student; competent choice of the repertoire along with different types of work. The speed of culture changes in a country will depend on the very implementation of this task at a great extent as the representatives of the musical society are responsible for the implementation quality of the most of national and international projects.

Within the context of our problem we would like to point out that the process of learning how to play the piano at a higher education establishment of culture and arts might become more interesting and useful, give enjoyment both to a student-musician and to his/her teacher under the condition of an active use of the innovative methods in teaching. The pedagogical innovations change the relations between students and teachers and in the end they must become the philosophy of their shared practical activity.

The aim of this work is to define peculiarities in the use of innovative methods of the performing mastery formation of young pianists.

The presentation of the main material of the article. We need to note that there is no certainty in defining such a notion as “innovation”. In philosophy an innovation is an ability which went beyond existing problem thinking — that allows seeing new formations who will not be just repeaters of some amount of knowledge, skills and habits, but will be innovative personalities. But it is worthwhile to form performing mastery taking into account individual peculiarities such as temperament, motor abilities and emotionality of a student; competent choice of the repertoire along with different types of work. The speed of culture changes in a country will depend on the very implementation of this task at a great extent as the representatives of the musical society are responsible for the implementation quality of the most of national and international projects.

The analysis of specialized literature. Pedagogical innovations are considered to be introductions of something new; a purposeful change which brings new into the educational environment to better the characteristics of certain clusters, parts, components and the educational system itself [5: 122]. An innovation in the educational sphere means implementing new into aims, content, means, methods and types of teaching and upbringing, organizing common activities of a teacher and student [2: 6].

L. P. Polyakova thinks that the pedagogical innovation should be considered a realized introduction into the educational sphere — into methods, content, approaches, types of teaching activities and upbringing of a personality (methods, technologies), into the content and types of organizing the educational system management, as well as into the organizational structures of educational establish-
ments, into the means for teaching and upbringing, which considerably increases the quality, effectiveness and achievement of the teaching and educative process [4: 43].

L. I. Danilenko offered some interesting approaches for understanding the essence of the pedagogical innovation. The scientist considers innovations in the educational sphere as a novelty which greatly changes the results of the educational process [1: 70].

This way the analysis of scientific pedagogical literature shows that most of scientists think that innovations and introductions of something new are identical notions.

In their turn the innovative methods of teaching are considered as methods of teaching which bring new types of relationships “teacher — student”, certain novelty into practical activities in the process of becoming proficient in the material.

We take into account that, on one hand, the teaching methods are a mechanism to realize ideas, which allows implementing aims, content, tasks, teaching principles in practice; on the other hand, they are a driving force of the whole teaching process which corresponds to the modern demands of the society, for example, the main tendencies of the educational sphere development. Through the very implementation of new methods and teaching practices the real reformation of the teaching process in whole takes place, and every teacher of a higher education establishment of culture and arts should use this reformation during a certain lesson.

We think that the teaching progress directly depends on innovative methods used by the teacher. This way, innovative methods in teaching allow acquiring practical experience in creative musical and performing activities which in the end has influence on the level of the performing mastery completeness of students with musical specialties.

It would be logical, as we think, to continue developing the questions connected with the use of innovative methods in teaching by means of defining the main patterns and principles of the innovative process in the educational sphere. So, let’s focus on that.

As S. M. Lactyonova thinks the patterns of the innovative process in teaching are: destabilization of the pedagogical innovative environment which leads to the destruction of the integral pedagogical image and to the polarization of views; total realization of the innovative process both at the spontaneous and at the purposeful, directed levels; tendency to stereotype the pedagogical innovations; repetition of the pedagogical innovations under new conditions [3].

The next step was a task on defining the main principles of the innovative process in the educational sphere, namely: transition from spontaneous mechanisms to a purposefully directed process; informational, material and technical, personnel provision; prognosis; increase in the stability of the innovative processes; speeding-up of the innovative processes development in education.

Further we concentrated on searching for peculiarities of the innovative processes in the educational sphere which are meant to pursue a preemptive tactic, to be open to the future, to have a constant anxiety, to be oriented for a personality development, to have creative elements, to have subject-subjective relations among students and teachers.

We should note that innovative education includes active methods of teaching as they are characterized by dynamics and students’ active participation in the process of teaching how to play the piano. Let’s dwell on some active methods in teaching students of musical specialties among which there are a training of improvisation, a training to play by ear, a training of transposition, a psychophysiological, acmeological training and a training of communication which are really directed to form a student’s competence, to let him/her acquire certain professionally necessary habits and skills.

The complication to use the received knowledge, skills and habits in practice is in the fact that the musical activities are really various, and it is difficult for students to see pattern manifestations in certain situations of the musical reality. That’s why trainings have a very important meaning in the “transition” of the theory into the instrument of practical activities.

Trainings allow acquiring such habits and skills for a short period of time, which are impossible to be acquired using usual patterns. The play moment of the lessons, the accents on practical tasks are good to mobilize abilities and possibilities of all the participants of the training.

Along with the notion of “trainings” some authors use the notion of “experience” [3]. Training forms are the core of the teaching experience, and in some cases they are the only successful method of teaching and changing a person. All feelings and experience born in a group let each participant analyze and reestimate a lot of patterns and views that limit them. During the training the participants can model and try different habits which further they may take into life.

As to our research O. V. Yevtikhov opens up most fully the essence of a psychological training. He thinks that training is a method of purposeful changes of a person directed to lead to his/her personal and professional development through acquiring, analyzing and re-estimating his/her own life experience in the process of a group interrelation. Along with this the author notes that the possibility of working with the practical experience gives an opportunity to use trainings as methods for professional and personal development of students in the process of their professional schooling. So, the professional trainings are directed to shape performing mastery, to acquire new technologies during musical activities. The distinction of the professional training from the traditional forms of teaching is in the use of exercises during lessons.

We shall give examples of such exercises and the process of their fulfillment, they were used at the lessons of “Common and specialized piano play”.

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Here is the exercise for developing a capability to be psychologically ready for concert participation: sit with your back straight. Close your eyes. Move your head forward and put your chin into the hollow between the collarbones. Do the exercise called “forge bellows”: make your spine straight, take a quick and deep breath and in 7–14 seconds breathe out (while your press is under control) fully. One should make the exercise 5–10 times. In the process of making the first or second exercise (it depends on the aim of the exercise) the pulse increases from 10% up to 70% (it gives more blood into the head), the nervous strain from the previous exercises decreases and there is an established atmosphere of trust between students and their teacher in the classroom.

Let’s give an example of a modified training called “Secrets of being successful in the musical creative art”.

The aim is to assist students in getting an active conscious attitude to performing activities.

The quantity of participants is 3–5 persons.

The duration of the lesson is 45 minutes.

The equipment includes Whatman paper, an image of a mountain (for the exercise called “Mountain peak”), paper flags, markers.

Steps in the process:

1. Introduction. The trainer speaks on the topic and aim of the lesson.
2. The exercise “I wouldn’t like to boast but I …”
3. The participants take turns and fill in the blank in the sentence “I wouldn’t like to boast but I …” by stating their achievements in it.
4. Stating the rules of the group work. The trainer tells the participants the rules of the work in the group. The poster with the rules is put up in the classroom.
5. Defining the expectations of the participants. The exercise called “Mountain peak”.
6. The trainer shows the group a poster with a mountain image. Each participant gets a paper flag on which he/she writes down his/her expectations from the sentence “I wouldn’t like to boast but I …” by stating their achievements in it.
7. Stating the rules of the group work. The trainer tells the participants the rules of the work in the group. The poster with the rules is put up in the classroom.
8. Activating the participant’s knowledge on the topic of the training lesson.
9. Brainstorm “Success is …”.
10. The participants are asked to name their own associations to the word “success”. The trainer writes down all the answers on the Whatman paper and then summarizes them.

Informational notification “Success and its components”. We talk about success when we see happy faces of those who receive awards at competitions. These awards are the result of work and efforts. So, success is awards and victories which are reached due to working capacity, efforts of will, commitment, persistence. Success is defined by the individual level of yearning. If a person receives more and more success, this level is going up. One must define the aim and make efforts to reach it. What is necessary for that? Psychologists unanimously say — one needs to imagine a pattern for the organized activities which consists of three stages: 1) preparation; 2) realization; 3) control. At the second stage one should not only work on himself but constantly control if the obstacles have been removed. When you reach success step by step, don’t forget to control your activities, and the main thing is not to stop. If you want success — reach it: believe in yourself, your success; like what you do and step by step move forward; create your own pattern to reach success; don’t stop; be active; all your efforts should be concentrated on the main aim; learn how to be industrious and consistent. This advice can be called a formula of success. Use it in your life. A question. On whom does your own success depend? In what kind of activities would you like to reach success?

Conclusions and further researches. This way the innovative methods in teaching are a real instrument to implement new modern pedagogical ideas, such as a competence approach. Also the innovative teaching provides successful cooperation between a student and a teacher, a higher value of education itself, activation of creative processes in lessons projecting which influences on how intensive the work of a teacher from a higher education establishment will be. We think that the perspective of the further research lays within covering theses aspects of the use of the innovative methods in teaching.

References:

Bibliography: