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## PEDAGOGICAL MODEL OF FORMATION OF VALUE ORIENTATIONS OF THE FUTURE TEACHER-MUSICIAN

**Formulation and justification of the relevance of the problem.** At the present stage, characterized by sharp social and spiritual changes in the society, the task of improving the efficiency of future professionals' training becomes of particular importance. Students acquiring professional knowledge and skills in a particular discipline takes central place in the educational process of higher education, and insufficient attention is paid to understanding the value of professional activity: professional values formation necessary for a teacher-musician, personal attitude to future career as a vitally important activity. The learning process actually touches the problem of value beliefs of future teacher-musicians. Professional and educational qualities of a future specialist can not develop without considering his personal orientation, values, beliefs.

**Analysis of recent research and publications.** Analysis of pedagogical works by M.G.Kazakina, L.G.Koval, V.S.Mukhina, G.M.Padalka, A.P.Rudnytska [3, 5, 6, 7] specifies that values, on the one hand, are elements of the relationship of psychological orientation of the individual (interests, needs, abilities, tastes, attitudes), and on the other hand act as a reflection of a certain type of value orientation which is caused due to the level of development of relations and aesthetic advantages in a wide field of human reality and art.

In studies by B.Asaf'yeva and A.Losev, in

musicological writings of modern scholars M.Lobanov, V.Medushevskiy, E.Nazaykinskiy, A.Sokolov, V.Kholopova, U.Kholopov, T.Cherednichenko and others various aspects of understanding of music as an art phenomenon are considered: psychological aspects of perception; range of aesthetic and axiological issues related to personal and valuable attitude to it.

The problem of the formation of value orientations becomes of particular importance in the preparation of musician professionals whose personal artistic values system and its ability to generate future students largely determines the level of the younger generation. These issues are widely reflected in modern pedagogical literature, writings by B.Asaf'yeva, A.Apraksin, T.Berkman, V.Dryapika, L.Koval, G.Padalka, O.Rudnytska, G.Shevchenko, T.Tsvelyh, V. Shatskiy and other numerous publications in which authors emphasize that the defining principle of education is to prepare thoroughly educated, skilled musician educators with advanced artistic orientations, ready to fulfill the honored role of bearers and promoters of music.

A person builds the activity in accordance with standards and values. It is impossible to determine the objectives of one's activities without awareness of human values. This subjective aspect of the production goals of the people is displayed by value orientation categories. Value orientation is a complex entity, which reflects the different levels and

forms of interaction of social and individual in the person and one's awareness of reality.

For the first time in the national science notions of value orientations were reasonably grounded by V.Olshanskiy, A.Zdravomyslov and V.Yadov. Researchers have widely interpreted the concept as a system of individual settings to certain values of material and spiritual culture. According to their definition: «Value orientations are the most important component of a person's structure ...it is that component of structure which becomes some axis around which revolve the thoughts and feelings of a man and in terms of which most questions of life are solved» [2, p. 198].

A.Zdravomyslov at work named «Needs. Interests. Values» also marks a key role of value orientations in the formation of all motivational spheres of a person: «Value orientations are the most important elements of the structure of a personality, embodied by life experience of an individual, the totality of his experiences and aspirations» [1, p. 190]. Consequently, many researchers (S.Angelov, V.Andrushchenko, V.Vichev, V.Vodzinska, J.Hudechek, A.Zdravomyslov, A.Margulis, O.Khmelev, A.Sviblova, A.Mitrikas V.Lisowskiy, N.Smelser, V.Yadov, etc.), refer to the value orientation as the major component of a personality structure, consider it as an integrated feature of the subject.

In pedagogy the concept of «value orientation» has begun to be actively used only in the 70-ies of XX century. Analysis of scientific works by V.Annenkov, O.Asmolov, I.Behk, V.Butenko, Z.Vasil'yeva, I.Zyazyun, M.Kazakina, L.Koval, I.Nuzhna, V.Mukhina, G.Padalka, V.Radul, O.Rudnytska and other researchers provides an opportunity to identify some important aspects that characterize the essence of values. First, they form the relationship of a person's interests, needs, abilities, tastes, attitudes and, secondly, are the reflection of a certain type of value-orientation activity, which depends on the level of aesthetic attitudes and preferences of rights in a broad range of material and spiritual culture. Therefore targeted value regulation in the education requires penetration into the essence of a person, structure and dynamics of a person's motivations, a person's needs, tastes and attitudes, in the sphere of creation and selection of values.

«The study of human value orientations confirms the importance of this non-traditional for pedagogy formation in the structure of the person», - writes M.G. Kazakina and further notes: «... that a wide range of objective social and moral values is reflected in the content of value orientations and through this mechanism «grows in self-esteem» and evaluation of others, becomes the controller-general guideline of one's behavior. The active nature of

individual value orientations appears in such an effective regulation» [4, p. 66].

Pedagogical model of formation of value orientations of future teacher-musicians imaginary reflects the principles of the internal process of forming values and includes the definition of goals, tasks, content of the educational process, forms and methods of musical practice. The need to develop educational models is caused by ineffective training process, in which the formation of value orientations as a holistic phenomenon often recedes into the background.

The purpose of the process of formation of value orientations is to develop the individual abilities of a future teacher-musician to value thinking, rethinking and evaluation of music, their creative interpretation.

Accordingly, **the basis** for the formation of value orientations is personal and student orientation of values, which is formed in the process of training and practice.

The content of the process of formation of value orientations of future teacher-musicians covers the system of knowledge about music and different types of musical practice; a person's experience of emotional and value attitude to reality embodied in musical works; artistic and creative search activities; development of new ways of life based on already known ways which requires conversion of before self-acquired knowledge and skills.

Analysis of scientific, methodological literature and best teaching experience upon the defined problems of the research allowed to identify the main pedagogical principles of construction of this model:

- unity of theoretical and practical and training creative of students by expanding the interdisciplinary connections;

- continuity and consistency of formation of students' skills and practical experience with the gradual complication of the content of their artistic and creative activities;

- involving students into different types of classroom and independent work based on creative activity and value oriented approach and forming their own system of values of a future teacher's personality;

- providing the creative activity of students in the educational process on the basis of values and learning of modern piano music.

Guided by the teachings on the gradual formation of the artistic and aesthetic activities (L. Koval, I. Zyazyun V. Dryapika, O. Rudnytska etc) we have defined the main stages of the formation of value orientations:

- motivational and value - formation of value orientations through the development of axiological attitude to music and its whole perception;

- emotional and intellectual - formation of

values, the ability to apply acquired knowledge and skills;

- creative and interpretative - forming value orientations by improving one's own musical practice.

The multicomponent structure of values and gradual process of its formation provides holding of these three stages of the pedagogical model – motivation and values, emotional and intellectual, and creative and interpretative, is seen as a process of holistic perception, art and values reflection and evaluation, selection and transformation (reconsideration) complex artistic images in a new quality in artistic and creative activity, teaching and performing.

Motivational-value stage of teaching model aims to develop axiological attitude to music and its holistic perception, updating motivational component of forming values and to develop a certain level of knowledge and skills which is required for the studying process.

The main objectives of this phase are: to acquaint students with the peculiarities of functioning of music in different ways based on professional interdisciplinary connections; update axiological attitude of students in educational activity by means of comparing of music of various musical eras; develop specific knowledge and skills of students based on their understanding of the means of musical expression; attract future teachers in active learning of the study of music through a comparative analysis of the music of previous eras and the modernity.

Realization of certain tasks of this phase is possible under such circumstances: study disciplines, teaching which on the interdisciplinary basis in the major contributes to the development of appropriate knowledge and skills necessary for the study of the works of music; ensure coordination and consistency of teaching; enriching the content of the educational process through the use of music samples based on value selection.

Upon this step students familiarize with the functioning of music features, value attitude of teachers to pieces of music updates, certain abilities and skills to work over musical material have been made. Thus, educational needs and interests of students grow up in the process of studying of works of music through whole comparative axiological analysis of music of previous eras and the modernity.

The second stage - emotional and intellectual - is aimed to art and valuable understanding and making a value judgment (as a component in the structure of value orientations) and the acquisition of knowledge and skills to further musical practice.

The main objectives of this phase are: accumulation of musical experience of students; activation of evaluative-selective activity; construction of hypothetical performing and teaching models of music; studying of works of musical art of

different forms and genres through the use of association, genre, style, intonation and stylistic approaches.

Working upon the teaching model is based on the concept of dialogue and communication and designed for the formation of value orientations, it is constructed as a summarizing course by applying the associative, genre, style and intonation and stylistic approaches. The combination of these approaches creates synergetic evolutionary method that treats the object of study - musical art – as a system that develops itself, and the subject - a person who is formed - as a self-developing and adaptive system. To form the orientations mechanism means at the same time to form the mechanism of self-adjustment, which allows empathy, and already it offers a way to co-creation.

The second phase of emotional and intellectual formation of value orientations allows students to analyze the stages of penetration into axiosphere of music; to understand the mechanisms of value orientations; to identify the main challenges to address the musical theory of interpretation (hermeneutics); to understand the relationship between education harmoniously developed personality and creative holistic comprehension of musical space; to formulate the basic principles of performing and teaching repertoire.

The efficiency of the process of formation of the future teacher-musicians value orientations greatly increases both at the pedagogically directed classes and also in extracurricular activities of students. Organization of extracurricular activities becomes the content of the next stage of the creative and interpretative formation of values. The main objective of this stage is the expansion and consolidation of acquired knowledge and practical skills and working in one's own musical practice.

Pedagogical effectiveness of performance and teaching practice is represented in the principles of voluntariness, freedom of choice of forms and kinds of activities and consideration of individual abilities and interests of students. It is grounded on the use of self-selection method. The conditions of modern life, a developed system of mass communication and consequently heterogeneous multiplicity of modern musical art media as well as anti-artistic origins, constantly put a man (teacher, student, pupil) before a choice. Thus it is appropriate to choose the best, most significant, most valuable. This method encourages a person to active-selective evaluative activities according to one's own taste preferences.

Using creative interpretation of a musical work is caused by the introduction of various forms of formation of values. This system greatly extends mastery of studying musical phenomenon: perception - analysis - a creative interpretation.

The principles of associative-arch, genre, style and intonation and stylistic similarities in evaluative

thinking over the musical reality that was the basis for the construction of hypothetical models performing and teaching music development work have formed the basis of individual lessons of performing practice. Works prepared by students who previously studied them in the individual studies are performed within the educational and concert activity and allow to adjust lined up before hypothetical performing and teaching model.

Thus, we have achieved a unity of practice for the development of music through its valuable reflection and we have carried out dialogical communication in the development of musical space. In that process we have involved the mechanism of forming of orientations that includes creativity, evaluative reflection, evaluation, that consists not only from evaluation of the work, but also is accompanied by introspection, self-esteem, self-control, which in turn determines the choice of one's own ways.

**Conclusions and prospects for further researches of direction.** As a result of the use of pedagogical model we have defined priority goal of musical pedagogy – upbringing of a harmoniously developed creative personality that seeks a holistic comprehension of musical space; correlation of independent hypothetical performing and future teachers' pedagogic models with experience of domestic and foreign piano pedagogy (I.Hoffman, V.Landovska, H.Neuhaus, A.Rubinstein, V.Safonov, S.Feinberg); worked the conceptual approaches to performing and teaching activities; determined that the formation of value orientations of students in music and pedagogic education is a means to comprehend the musical world.

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