

Musical-Pedagogical Conditions of Preparation of Teachers for the Implementation of Innovative Process at Modern School

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ABSTRACT

This article considers improvement of public morale, raising the emotional and aesthetic culture of young people, their patriotic feelings by providing the musical-pedagogical conditions of training future teachers for the implementation of innovative processes in modern school. The world science would benefit from using the Kazakh musical masterpieces, keeping in mind the fact that music broadcasts do not always meet quality standards, in other words, the world encounters similar pedagogical problems. The Kazakh musical heritage has significant aesthetic and spiritual potential and the highest degree of professional skill. It is able to speak to the mentality of other peoples and therefore, Kazakh scientists are able to realize their student teaching potential in cooperative intercultural dialogue. Practical significance of this study lies in describing the pedagogical experiment with the best samples of the Kazakh classical music. In addition, the described innovation, expressed in the use of computer programs for writing music data, editing and design of the notes, contains creativity elements within the framework of the teaching and learning process.

KEYWORDS

Music teacher, pedagogical problem, teaching and learning process, innovation

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Introduction

Creation of musical-pedagogical conditions of training future teachers for the implementation of innovative processes in modern school presents an urgent task, which requires version thinking. This article aims at attracting the world music community to the Kazakh cultural heritage, whereas various researchers believe that Kazakhstan is able to integrate best patterns of its cultural legacy into the world cultural heritage (Toda, 1999).

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The purpose of this article is to study experimentally the impact of the Kazakh music, which presents the most unique pattern that is worthy of implementation and expansion, not only within a single pedagogical system of a specific country. Speaking about patterns of the Kazakh experience being already used by the world science, one should mention novelty of the music content, which requires a certain form of innovation. Detailed attention is paid to the Indian and Turkish musical traditions; at the same time fine art experts, musicologists and cultural scientists showed particular interest to the music of Kazakhstan under the former Soviet Union. (Nurtazin, 2013).

The author draws attention to the lack of Kazakh classical music in the world educational system, which has great practical significance for the musical-pedagogical education. This study discusses masterpieces composed by Kurmangazy Sagyrbauily, Yerkegali Rakhmadiyev, Kudus Kudzhamyarov (Adams, 2012).

Since the innovation processes in the modern school are tremendous, the authors suggest using music from the ballet "Chin Tomur" by Quddus Hodzhamyarovich Kuzhamyarova as the substantive content of the musical-pedagogical conditions of teacher training in the modern world practice (Adams, 2012).

The conducted experiment showed that music composed by the Kazakh musicians, composers became classical in the XXI century; it was recommended for use in the training programs, keeping in mind its patriotic content (Toda, 1999).

Background Paper

Training teachers for the implementation of innovative processes in modern school as well as knowledge perception was considered in a number of research works. In particular, G.K. Bergaliyeva (1992), studied pedagogical conditions related to interaction between the student self-government and mentoring in training future teachers. I.Y. Dyachenko (2009) proved the importance of music skills for primary school teachers. A.B. Pecherskaya (2009) focused on the general importance of integration among higher educational institutions and multifunctional training of the future music teachers. A.A. Tlepbergenova (2015) and J. Umbetbaeva (2015) discuss the need to develop professional skills of the future music teachers. K. Ebzhanova (2015), R. Iliasova and K. Khalikova (2014) conducted many studies on general pedagogy. K. Elpus (2015) conducted experiments on the quality of teachers' professional suitability. E. Kuznetsova (2010) stressed the main conditions of training the future teachers.

Comparative studies by Lin Hi (2007), who thoroughly described the methodology of director-choir training of students for working in Chinese schools and N. Levchyk (2011), who considered training of teachers in the US and the UK, became the basis of the original research aiming at the analysis of the Kazakh music as a substantial component of the world pedagogy and the development of recommendations, which could be interesting and useful for the world practice.

Successful implementation of the State Program of Education Development in the Republic of Kazakhstan for 2011-2020 primarily depends on the quality of teaching staff. K. Buzabakova and S. Seytkazieva believe that disproportionate increase in the number of universities that train teachers can be regarded as one



of the main factors, which reduce the quality of their training. Universities provide training of multidisciplinary specialists. At the same time, when assessing the training level, one should keep in mind that colleges are responsible for training teachers. (Buzaubakova & Seitkazieva, 2012).

Therefore, strict control over the training quality of the future school staff could be provided only by means of their training based entirely on public contracts

Training of highly qualified teachers as recognized experts is closely connected with the involvement of talented young people in teaching (Scherbakova, Kamenets & Zinchenko, 2014). According to the State Program of Education Development in the Republic of Kazakhstan for 2011-2020, admission to teacher training colleges is performed through the creative examination. Determination of the pedagogical and psychological tendencies is carried out by means of surveys, interviews, observations, and other forms of control over the required qualities (Seytkazy, Akeshova & Tashetov, 2015).

In 2009, scientists from the Kazakh State Pedagogical Institute located in Taraz developed and adopted the program, which became the recommendation of the National Seminar of the "teaching staff qualifications by the level of education" (Maudarbekova, Mizikaci & Dyusembinova, 2015). The program defined qualification requirements for teaching staff in terms of training, bringing the academic process closer to the European practice.

The Republic of Kazakhstan was among the first states of the former Soviet Union, which signed and ratified the Lisbon Convention on the Recognition of Qualifications concerning Higher Education in the European region and was working hard in terms of joining the Bologna process and ratification of the European Cultural Convention" (Akhmetova, 2015)

Therefore, proceeding from the analysis of the above studies, the most important question related to the quality of pedagogical education refers to the details related to the formation of a conceptual approach to the development of the state standard of pedagogical education. This systematic approach may be provided by the presence of a national system of teacher qualifications, the standard result of teacher training (Almetov, 2016). So far, the list of pedagogical specialties does not provide a clear answer to the following questions: "Who can be regarded a qualified teacher; what abilities and competence should be inherent in qualified teachers capable of providing good academic results of their students, and how to improve the learning quality of teachers?" (Mishra & Koehler, 2006). The above facts determine relevance of this research in the present context. This research is also important for the world pedagogy, as it highlighted the main factors that determine the impact of folk music on the development of key human qualities in general, and the conducted experiment demonstrated the ability to use the ego, as a leading teaching method in modern schools.

Research Purpose

The purpose of this study is to consider the musical and pedagogical conditions of training future teachers for the implementation of innovative processes in modern school.

Research questions

Research tasks include:

- to examine the current research sources on pedagogy, theory and methodology of education, psychology, methods of teaching music;
- to focus on analyzing specific features of the musical heritage and its importance as a component of the global educational process with due regard to the current conditions of educational development, to describe the innovative learning tools;
- to describe the outcome of experiment.

Methods

In order to prove his statement, the author used a number of research methods, such as the analysis of musicological, educational, aesthetic, psychological literature, studied literature related to the methodology of teaching music, philosophical literature, as well as Sibelius v. 7.5 and Finale software. The author also used conversation and observation, studied musical-pedagogical training of the future teachers for the implementation of innovative processes in modern school. The pedagogical experiment, which was carried out in several stages and required serious practical training, proved the effectiveness of the proposed technique. Practical experiment was carried out in three stages. During the first phase (2012-2013), the author analyzed the theoretical state of the training conditions of future teachers, based on facilities and resources, determined key research approaches. The second stage (2013-2014) implied conducting the experiment, which resulted in the development of the content-experimental program. The final third stage, 2014-2015, implied processing of results and making conclusions in the form of methodological recommendations. The experiment was based on the music of ballets, operas, symphonic music, as well as kyui of the famous Kazakh composers. The students had to prepare lessons and to give them in their groups, using the piano and the music synthesizer. Each session was described detail in the form of notes. Then the lesson plan was implemented on a practical lesson. During the final stage, the future teachers were engaged in creative work, seeking to identify the interrelation between music and other forms of art. Creative tasks implied selection of colors and finding relevant illustrations, creating visuals for the proposed music samples and the use of vocal genres.

Data, Analysis, and Results

The study of musical-pedagogical conditions of training teachers to use innovative methods in modern school provided important results, as regards current stage of education development. Using experimental techniques, the authors summarized the main conditions that are relevant and important in terms of their school application not only in Kazakhstan, but also abroad.

Data analysis showed the existence of different views regarding planning music lessons, being different not only from each other, but also from those required by the teacher. There were several key issues in this regard: concern related to starting the planning, the difficulty of determining the student needs, recognition of decisions taken on the fly, a comparison between the teacher's perception of teaching and planning and the actual plan fixed in writing, along



with the limited transfer of experience in class, described as part of the teaching project.

Thus, the authors of this research found an important condition, which is applicable in the case of musical and pedagogical training of future teachers – the development of student independence, which could be based on an integrated approach to the acquisition of knowledge and skills, which they can pass on to their students. In this case, students offered plans and synopses of classes, considering the estimated age characteristics of schoolchildren. Thus, independent planning and creative thinking was developed. Harmonious development of personality includes the activation of all types of thinking, and their improvement. The need to develop different kinds of mental activity stems from the specifically productive, creative thinking.

One should also note amazing musical works by Artyk Toksanbaeva "Stephen sketch, Trio for Violin, Cello and Piano", "Steppen sketch, Trio for Violin, Cello and Piano. Part 2: Part 3", "Concert kyui for String Orchestra and Piano", "Sergek kyui for String orchestra"; Yerkegali Rakhmadiyev "Dairabai", "Symphony kyui" Kudash-datura"; aria from the opera "Sadyr Palvan" and "Nazugum" composed by Kuddus Kuzhamyarov, music from the ballet "Chin-Tomur", symphonic picture "Marshap" and "Concerto for Trumpet and Orchestra" as well as Symphony No.1 by K. Kuzhamyarov; the operas "Amangeldy" and "Birjan and Sarah" by Murkan Tulebaev, "Concerto for Piano and Orchestra" and "Concerto for Piano, Strings and the Percussions (1. Allegro, 2. Adante, 3. Allegro vivo)" by Tles Kazhgaliev, oratorios by Gaziza Zhubanova "Love the human person" for narrator, soloists, child and mixed choir and the symphony orchestra in nine parts". This list of works heard by the future teachers in the language classroom while being familiarized with innovative processes in modern school is incomplete.

The original research confirmed the importance of pitch development in teachers as a musical-pedagogical condition. As a result, recommendations were made in terms of further pitch skills development that provides hearing of classical music.

The original experiment was successful in converting rhythms of the musical work by Artyk Toksanbaeva "Steppen sketch, Trio for Violin, Cello and Piano", "Steppen sketch, Trio for Violin, Cello and Piano. Part 2, Part 3", "Concert kyui for String orchestra and Piano", "Sergek" kyui for String orchestra" by means of computer software. Hence, multiple samples of interesting musical interpretation were obtained, which served as a meaningful part of the practical training session for the future teachers.

Thus, the new substantive content of pedagogical education programs for the future teachers serves as the fundamental pedagogical condition that logically follows from the studied world experience.

The information space of professional training presents the integral characteristic of the information environment as a set of information to be assimilated by students in the course of their professional training, determines pedagogical effectiveness of the information environment and presents the pedagogically driven space of the educational opportunities. Taking into account the above, the authors believe that innovation processes in modern schools are expressed primarily in their computerization. Hence, there is another very important condition - basic knowledge of relevant computer programs.

Music interpretation and evaluation is an important pedagogical condition, which is considered as the specifics of musical perception in the context of interest to classical music understanding.

Discussion and Conclusion

There are two major problems of pedagogy in terms of understanding the nature of innovation processes in education - the problem of studying, generalization and dissemination of advanced pedagogical experience and the problem of introducing achievements of psychological and educational science into practice. In this case, during the third stage of the research experiment future teachers were engaged in creative work, identifying the relationship of music with other forms of art by using innovative technologies. Creative tasks included color matching, finding appropriate pictures, illustrations, creating visuals for music, the use of vocal genre. In addition, the author offered to carry out comparative analysis of excerpts taken from musical compositions of the Russian and Kazakh composers, as well as from literary adaptation of fairy tales and folklore of the Kazakh opera.

The experiment implied education of youth by means of the best examples of the Kazakh classical music as drafting summaries for these classes required improvement of theoretical knowledge of young people in terms of the history of the creation and interpretation of images, etc.

Search of suitable musical pieces by means of the media contributed to the development of abstract-creative thinking, and to the establishment of common themes, ideas and imagery between music and visual pictures.

Thus, speaking of the Kazakh experience, the author of this paper used creation of a comfortable psychological space along with creative cooperation between the teacher and students, which is observed both in the Russian and in the world science. Having considered the scientific concepts regarding the need to radically upgrade the training of music teachers, traditions of teaching performing art disciplines, approaches to the Eastern traditions of musical art, the importance of hearing development as well as the need to work with archival data required to preserve audio collections, it is appropriate to talk about sound reconstruction of the existing archive data related to the Kazakh composers. The archive contains drafts of keynote symbols that can be played by using innovative technologies. One can be confident that this practice is very real, taking into account the paper by N. Koumartsis, D. Tzetis, P. Kiratzis and R. Kotzakis dealing with reconstruction of the ancient musical instrument. The authors of this paper thoroughly studied musical works by A. Toksanbaev "Steppen sketch, Trio for Violin, Cello and Piano", "Steppen sketch, Trio for Violin, Cello and Piano. Part 2; Part 3", "Concert kyui for String Orchestra and Piano", "Sergek" kyui for String orchestra"; "Dairabai" and the "Symphony kui "Kudasha-dope" by Erkegali Rakhmadiyev; aria from the opera "Sadyr Palvan" and "Nazugum" by Kuddus Kuzhamyarova, music from the ballet "Chin-Tomur", the symphonic picture "Marshap" and "Concerto for Trumpet and Orchestra" as well as Symphony №1 by K. Kuzhamyarov; the operas "Amangeldy" and "Birjan and Sarah" by Murkan Tulebaev, "Concerto for Piano and Orchestra" and "Concerto for Piano, Strings and Percussion (1. Allegro, 2. Adante, 3. Allegro vivo)" by Tles Kazhgaliev, oratorios "Love the human person" for narrator,



soloists, child and mixed choir and symphony orchestra in 9 parts" by Gaziza Zhubanova.

The best samples of the Kazakh classical music may become the unique repertoire, which study will provide future teachers with new knowledge and the specific playing skills, as well as with the search and creative experience.

In turn, the introduction of classical samples of the Kazakh music to the modern school promotes effective formation of aesthetic taste since early childhood, and involvement of students into this process implies practical implementation of the innovation process.

Implications and Recommendations

The author of this study recommends mandatory creation of a favorable psychological climate in classes. This could be provided by including the musical works by Artyk Toksanbaev "Steppen sketch, Trio for Violin, Cello and Piano", "Steppen sketch, Trio for Violin, Cello and Piano. Part 2; Part 3", "Concert kyui for String Orchestra and Piano", "Sergek" kyui for String orchestra"; "Dairabai" and the "Symphony kui "Kudasha-dope" by Erkegali Rakhmadiyev; aria from the opera "Sadyr Palvan" and "Nazugum" by Kuddus Kuzhamyarova, music from the ballet "Chin-Tomur", the symphonic picture "Marshap" and "Concerto for Trumpet and Orchestra" as well as Symphony №1 by K. Kuzhamyarov; the operas "Amangeldy" and "Birjan and Sarah" by Murkan Tulebaev, "Concerto for Piano and Orchestra" and "Concerto for Piano, Strings and Percussion (1. Allegro, 2. Adante, 3. Allegro vivo)" by Tles Kazhgaliev, oratorios "Love the human person" for narrator, soloists, child and mixed choir and symphony orchestra in 9 parts" by Gaziza Zhubanova into the content of educational programs for future teachers as well as into the academic calendar plans, which provides introductory listening to the entire material. Practically each of these works presents an interesting problem in the context of their comparative characteristics with the European music. One should note the unique rhythmic features peculiar to the Kazakh music.

Transposition and playback of music pieces during music classes by means of available software, as well as the creation of a color scheme for the selected music samples will determine creativity and interdisciplinary interest in the future teachers.

The authors of this paper also suggest using cinemaphony as well as audiovisual and multimedia compositions for the musical works by Artyk Toksanbaev "Steppen sketch, Trio for Violin, Cello and Piano", "Steppen sketch, Trio for Violin, Cello and Piano. Part 2; Part 3", "Concert kyui for String Orchestra and Piano", "Sergek" kyui for String orchestra"; "Dairabai" and the "Symphony kui "Kudasha-dope" by Erkegali Rakhmadiyev; aria from the opera "Sadyr Palvan" and "Nazugum" by Kuddus Kuzhamyarova, music from the ballet "Chin-Tomur", the symphonic picture "Marshap" and "Concerto for Trumpet and Orchestra" as well as Symphony №1 by K. Kuzhamyarov; the operas "Amangeldy" and "Birjan and Sarah" by Murkan Tulebaev, "Concerto for Piano and Orchestra" and "Concerto for Piano, Strings and Percussion (1. Allegro, 2. Adante, 3. Allegro vivo)" by Tles Kazhgaliev. Color expression that could be created by the students, will be unique in each individual case, since music perception will be special and unique for every person. From this perspective, it is interesting to compare color expression, which in turn could be

considered in terms of comparative studies while talking about color expression of the well-known European musical pieces in comparison with the Kazakh samples.

While working on the substantive part, future teachers acquired useful planning skills, teaching experience and professional knowledge, as well as the structured the obtained experience with various forms of planning school lessons.

Research results have enormous potential, since they can radically update the substantive content of musical training programs being implemented by the world universities, which provide teachers of aesthetic disciplines.

Hereafter, the author of this article is planning to play archival musical notations of the Kazakh composers, using relevant software.

Disclosure statement

No potential conflict of interest was reported by the authors.

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