

Formation of Various Competencies in the Process of Training the Future Music Teachers at the Present Stage

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ABSTRACT

The article is devoted to professional training of future music teachers. Based on the analysis of domestic and foreign studies, the authors proved the importance of studying this problem and focusing on different pedagogical aspects. The study of this topic in general shows that the process of training the future music teachers has its own characteristics associated with the development of professional culture in the future music teachers, the development of their motivation for this profession. More specifically, the study focuses on the development of theoretical models describing development of music performance competence in the future music teachers. The effectiveness of professional development of the future music teachers depends on professional competence, determined by a continuous musical and pedagogical education. The experimental study focuses on specific features of undergraduate training of the future music teachers, as well as on the analysis of their problems in terms of their cultural identity and the development of student self-esteem. The paper also provides analysis of professional competence development strategies through archival documents in the teachers' portfolio.

KEYWORDS

Professional competencies, music education, music pedagogy, music acquisition, teacher training, music skills

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Introduction

In the context of the modern education paradigm, development of professional competencies in music teachers presents one of the key problems of pedagogical science.

Relevance of professional competence development in the future music teachers is determined by the importance of their practical readiness to perform professional musical-pedagogical activities, integration of pedagogical and special abilities, professional competence development in the future music teachers along with their creative attitude to the development of professional competencies.

Development of knowledge and skills in the future music teachers essentially reflects the theoretical and practical student readiness for music performance (Khaibullina, 2011), and also affects the reflective component that

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includes both critical and heuristic beginnings, serves as a source of new knowledge, performs a regulatory function (Kashapova & Khaibullina, 2015).

This research paper is considered by the authors in terms of a system approach, as an externally controlled process in the structure of professional training of students, as well as a self-regulating process, i.e., movement from the initial music performance competence to its higher level in accordance with relevant stages of this process (Tutolmin, 2008).

Practical significance of this paper is determined by the analysis of both domestic and foreign studies that refer to the development of self-education culture of music teachers as a professionally required quality of modern specialists in the field of music education (Suzanne, 2011); to studying the perception of early career development by the future music teachers regarding the "music education" curriculum as well as successful development of competencies required for their effective activity in school music classes (Legette, 2013).

Background Paper

Questions related to training of music teachers for their subsequent professional activity have been highlighted in various monographs and dissertations dedicated to the system of competencies inherent in teachers-musicians.

In particular, various researchers proceed from the creative potential of the personality in identifying the musical-psychological component of professional and pedagogical competence of music teachers (Kashapova & Khaibullina, 2015).

Foreign researchers give special attention to the development of self-education culture in music teachers as a professionally required quality of a modern specialist in the field of music education (Dyganova & Yavgildina, 2015); to the perception of the early career progression of the future music teachers referring to the "music education" curriculum, in relation to their success in the development of competencies required for effective performance at school (Twyman & Redding, 2015); to professional development of music teachers, their contribution to the development of professional identity (Fitzpatrick, 2012); to the importance of effective cooperation between schools and universities in terms of formation and development of effective music teachers (Sarah & Ronald, 2013). Considerable attention is given to the problem of self-control in training music teachers (Yakovlev, 2010).

Professor L. Kashapova & R. Khaibullina (2015) examined this issue in terms of professional culture of music teachers. In particular, she focused on their intellectual, creative and human potential.

Among the mentioned criteria, one should also highlight the awareness of choosing the music teacher profession, maturity of personal system of professional values, as well as the desire for creative self-realization and self-affirmation in the professional activity (Susan, 2015).

The effectiveness of professional development of the future music teachers is determined by their professional competence, fostered by the continuous musical-pedagogical education (Tutolmin, 2008). The authors of this research believe that these conditions can and should develop in unity along with a certain hierarchy. Each of the conditions determining the creative competence of

future teachers is fully independent by its nature and purpose. Their creative potential is revealed mostly in conjunction.

At the same time, there are significant contradictions: between the urgency, high practical significance of competence development and insufficient development of theoretical ideas regarding the nature and specifics of abilities of the future teachers-musicians in the psychological-pedagogical science.

From the standpoint of musical pedagogy, the structure and content of the musical competence of teachers is determined by the specifics of their professional activity. In order to be engaged in musical activities, teachers should have a sense of rhythm, tuneful ear, "music-ear insights" (Teplov, 1985).

The personal-creative component of music-creative competence consists of professional self-awareness, self-knowledge and self-esteem, musical and creative thinking, self-regulation, self-reflection, self-realization and self-affirmation (Kholodnaya, 2002).

The music performance competence is assessed with regard to certain criteria, such as the degree of musical abilities, emotional and volitional qualities, motivation and value orientations, development of the system of knowledge and skills, reflective performance readiness (Vasilyeva, 2006).

Development of music performance competence of the future music teachers is considered as the externally controlled, self-regulating process within a system approach (Legette & McCord, 2015).

Many studies also relate to professional development of music teachers, their contribution to the development of professional identity (Laor, 2015).

The purpose of the literature review is to analyze studies focused on the early years of professional development of the future music teachers. Attempts were also made to develop recommendations for education and training of future music teachers as well as subsequent studies referring to music teachers (Conway, 2015).

The development of mentors for the future music teachers is of particular importance. The advantages and problems experienced by those who act as mentors for other teachers of music are discussed; some studies provide suggestions regarding support of the music teachers and their mentors (Zaffini, 2015).

Studying this problem, the authors focused on the analysis of professional competence development strategies teachers through archival documents in the teachers' portfolio. The DANIELSON assessment model was applied (based on four areas of effective teaching methods) to show what music teacher can use to facilitate students and what competencies they need to develop (Lance, 2014).

J. Shively (2015) argues that over the past twenty years, constructivism has been developed as a learning theory, which plays an important role in the Western music education. Serious efforts have been made to transform music education into a more constructivist practice with significant implications for the development of relevant policies at all levels of music education. In his study, J. Shively (2015) seeks to recalibrate the general thinking about what it might or might not mean to take a constructivist teaching stance in the music classroom.

The authors of this research believe that the comprehensive approach to the development of different competences in the training process is an international problem and, therefore, its analysis presents a certain contribution to the world science (Kertz-Welzel, 2008).

The analysis of recent studies provides the possibility to state that professional competency in the future music teachers implies abilities, skills, abilities required for successful implementation of their professional duties. This activity focuses on the motivation of future experts as an active form of worldview, which encompasses goals, resources, process and analysis of training results.

Research Purpose

This study focuses on specific features of undergraduate training of the future music teachers, as well as on the analysis of their problems in terms of their cultural identity and the development of student self-esteem. The paper also provides analysis of professional competence development strategies through archival documents in the teachers' portfolio.

Research questions

This study implied solving the following research tasks: analysis of learned treatises on the subject; overview of key competencies required for high-quality teaching of musical subjects; development of quantitative analysis methods to assess professional competence of students who study in the "Music" specialty; clarification of professional competence status level of graduates-specialists (specialty "Music education") in the present context.

Method

Experimental work was carried out during undergraduate studies at the university (the first four academic years). The participants included 122 students of the Institute and 11 teachers of the institute, studying in the specialty "Pedagogical Education" educational profile - Music (35 people). In accordance with the requirements for pedagogical experiment, the control (CG) and the experimental group (EG) were formed. The control group consisted of 36 students. Training in both groups was carried out according to practically similar work curricula with an identical set of academic disciplines, as well as with an equal volume and content of professional disciplines (that were used in the experiment).

During the experiment, adjustment of conditions was achieved using similar criteria, as well as similar quantitative and qualitative indicators, diagnostic methods, measurement procedures and professional competence assessment in students.

Different methodological approaches were tested (system, activity, person-centered, cultural, reflective, technological, competence-centered, and level-based). This provided the possibility to carry out complex analysis of the scientific support of professional competence development of future specialists, to define the purpose and principles of this process.

Data, Analysis, and Results

Experimental results showed that development of competencies in the future music teachers was considered by the future teachers only in terms of a system approach, as the externally controlled process in the structure of professional training of music department students. In this regard, one should not overlook that it is also a self-regulating process, i.e., the movement from the existing (initial) musical performance level to a higher level of competence in accordance with relevant stages of this process.

The criteria of the developed professional competence of the future music teachers included mastery of the theory and methods of maintaining various kinds of musical activity of schoolchildren. In this regard, three levels of the developed professional competence were highlighted: high, medium and low.

Difficulties in the professional competence development of the future music teachers were detected both in the experimental and control groups: participation in the experiment and the ability to diagnose problems and to find solutions. At this stage, the authors of this research developed methods of quantitative information analysis of professional competence in the future music teachers.

Pursuant to the set tasks, we find the average value of the professional competence of students from the experimental group:

$$X_{av} = 264/37 = 7,13 \text{ points.}$$

Then we find the value of this indicator for the control group:

$$X_{av} = 256/36 = 7,11 \text{ points.}$$

Comparison of the obtained digital data with the above levels of professional competence in students gave the possibility to state that the situation was almost identical by the end of the first stage of professional competence development in the control and experimental groups of students: professional competence was at the "critical" level in students of both groups.

The second stage was designated by the authors as a professional-activity stage; it chronologically coincided with the second year of study at the university. The objectives of this stage included development of student ability and willingness to implement educational programs on the subject pursuant to educational standards; practical application of the acquired knowledge in the course of classroom and extra-curricular activities; organization of training and education in the field of music education; interaction with the participants of the educational process; mastering of speech culture and musical performance; professional self-development.

Thus, the obtained and analyzed experimental results demonstrated the effectiveness of the pedagogical model describing the development of professional competence of future music teachers in terms of various training forms. Consequently, the initial hypothesis of the study was confirmed. Based on the research objective, the authors received experimental results, which provided basic parameters of competence development in the future music teachers. These parameters included the quality and stability of mastering professionally oriented knowledge, the need to continuously deepen the knowledge, completeness and reliability of professionally oriented abilities and skills, the creative component of professionally oriented activities, professional motivation and self-regulation of individual behavior.

In general, it should be noted that the most important features of competence include its "motivational and value-semantic" components. In this respect, the present pedagogical process aimed at the development of different competencies in training the future music teachers has its specific components and features that need to be considered.

Discussion and Conclusion

Thus, the analysis of domestic and foreign studies (Kashapova & Khaibullina, 2015; Khaibullina, 2011, Yakovlev, 2010; Tutolmin, 2008; Susan, 2015) as well as an experiment related to the development of various competences in the process of training the future music teachers at the present stage showed significance of this problem and the need to focus on different pedagogical aspects.

The process of training the future music teachers has its own specific features, which are directly related to the development of professional culture in the future music teachers. Participation of students in the experimental groups had a positive impact on their motivation for the relevant profession, as well as on the development of creative, special, cognitive, communicative abilities and social qualities.

The study showed that motivation to self-development and self-education was an important part of training the future music teachers. The main controversies of research work on this topic is its relevance, high practical significance of competence development and insufficient development of theoretical ideas about the nature and specifics of abilities of the future teachers-musicians in the psychological and educational science. Theoretical analysis of sources revealed significant gaps in the practical application of aspects required for successful accumulation of the above-mentioned competences. These gaps largely include insufficient level of self-education, as well as the presence of such essential qualities as self-control and the emotional-volitional aspect.

Particular attention is paid to the development of theoretical models describing the development of musical performance competence of the future music teachers; the effectiveness of professional development of the future music teachers is determined by their professional competence, fostered by the continuous musical and pedagogical education.

The authors considered the importance of studying the perception of early career development in the future music teachers as regards the "musical education" program, in relation to their success in the development of competencies required for effective performance in school music classes.

The paper focused on the problem of studying specific features of undergraduate training of the future music teachers and developing recommendations for training. In this regard, development of mentoring for the future music teachers is of particular importance.

One should also consider transition of music education to a constructivist practice as well as the importance of studying music education in different countries and the problem of motivation and training of the future music teachers.

Professional development of music teachers of and their contribution to the professional identity development presents the main aspect that determines relevance of this research. The importance of effective cooperation between schools and universities in terms of formation and development of effective music teachers proves the need to study this problem.

The analysis of domestic and foreign papers on the problem being under study indicates the need for a comprehensive approach, associated with the development of professional culture in the future music teachers, their motivation and the technological approach to the development of professional competencies (formation and development of creative, special, cognitive, communicative abilities, social and personal qualities of the person of the future music teachers).

Implications and Recommendations

Keeping in mind research purposes, the authors received experimental results, which provided the main indicators of competence development in the future music teachers: the quality and stability of mastering professionally oriented knowledge, the need to continuously deepen the knowledge, completeness and reliability of professionally oriented abilities and skills, the creative component of professionally oriented activities, professional motivation and self-regulation of individual behavior.

Development of professional competences in the future music teachers should be implemented with due regard to the main areas of their professional activity. It is important to consider specifics of future educational activities (constructive, design, cognitive, organizational and communicative competences).

The authors of this study stress the fact that the need to develop professional competences in the future music teachers is determined by the general educational need for the intellectually developed, creative educators, capable of exerting a progressive influence on the spiritual renewal of society, human development, maintaining cultural traditions and producing innovative ideas, as well as the need for action keeping in mind the expanding activities of high school graduates, their self-development and self-education in the chosen professional field.

Among the selected criteria, the authors would like to lay emphasis on indicators of motivation, theoretical, technological, productive and creative readiness for dialogue, interpersonal interaction in the cultural and educational space by means of musical art: awareness of choosing relevant profession, maturity of personal system of professional values in music teachers, awareness of the need to master professional culture, the desire for creative self-realization and self-affirmation in their professional activities.

It is necessary to pay special attention to the technological development of creative competences in the future music teachers. This could be achieved by special seminars, workshops, trainings, innovative education methods aimed at enhancing creative literacy, as well as problem-centered methods that improve the level of motivational orientation to pedagogical creativity. It is important to use creative techniques to stimulate personal involvement in the creative pedagogical process; at the same time, one should pay attention to the relevant manuals, multimedia training programs and didactic materials.

It is important to form the skills related to the effective use of software and related technologies in the teaching and learning process and to develop relevant orientation skills as well as skills related to the selection of teaching material.

Particular attention should be paid to independent work assignments.

Professional training should contribute to the development of personal potential of the future music teachers, their objective and comprehensive understanding of music and teaching activities along with their personal creative transformation.

Disclosure statement

No potential conflict of interest was reported by the authors.

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