Brest State University named after A. S. Pushkin

**V.V. Ilyasheva, N.A. Leonyuk**

# THEORY AND TECHNOLOGIES OF MUSIC EDUCATION

*Electronic educational and methodological manual for undergraduates of the specialty 1-08 80 08 "Scientific and pedagogical activity" with the profile "Technologies of music education"*

Brest
BrSU named after A. S. Pushkin
2022

УДК 378.016:78=111(075.8)
ББК 85.31я73
I 54

*Authors:*
Head of the Department of Social Work
candidate of pedagogical sciences
**V.V. Ilyasheva**

Dean of Social and Pedagogical Faculty
associate professor of the Department of Social Work
candidate of pedagogical sciences, associate professor
**N.A. Leonyuk**

*Reviewers:*
Head of the Department of Vocational Education
of the State Educational Establishment
"Brest Regional Institute for the Development of Education"
candidate of pedagogical sciences, associate professor
**I.G. Matytsina**

Head of the Department of Pedagogy of the Educational Establishment
"Brest State University named after A. S. Pushkin"
candidate of pedagogical sciences, associate professor
**T.A. Kovalchuk**

**I 54 Ilyasheva, V. V.** Theory and technology of music education : electronic educational and methodological manual for undergraduates / V. V. Ilyasheva, N. A. Leonyuk ; Brest. state university named after A. S. Pushkin, Department of Social Work. – Brest : BrSU, 2022. – 80 s.

The electronic educational and methodological manual contains abstracts of lecture materials on the psychology of music education, technologies for designing and implementing music education, practical and test tasks, and recommendations for their implementation. The electronic educational and methodological manual is intended for undergraduates and teachers.

# CONTENT

## Introduction

Musical and pedagogical education can be considered as a systematic, purposeful process of appropriation of knowledge, skills and abilities that ensure the implementation of professional and competent musical and pedagogical activities that regulate the relationship of the individual with music on the basis of its self-realization and determine the upbringing and spiritual development of a person. This activity is defined as the teacher's actions in a consciously structured environment that regulate the student's communication with music and contribute to his formation, development and self-realization.

To do this, the future specialist needs to master the psychological mechanisms of music education, use traditional and innovative educational methods, forms and means of teaching, be able to use a number of management technologies (analysis, goal-setting, diagnosis, forecasting, modeling, design, programming, planning and etc.). In this regard, the relevance of the disciplines "Psychology of Music Education", "Subject-Oriented Technologies of Music Education" and "Technologies for Designing Musical Pedagogical Activities" is obvious.

The purpose of the educational and methodological manual is to provide conditions for optimizing the mastery of undergraduates with the theoretical and technological foundations for the design and implementation of music education.

The educational and methodological manual has been developed to achieve the following main objectives:

– providing undergraduates with key theoretical foundations for the design and organization of music education;

– promoting successful adaptation of undergraduates to the new conditions of educational activities;

– ensuring effective interaction between undergraduates and teachers;

– stimulating the activity of students in the process of mastering musical disciplines;

– creating conditions for the development of creativity, analyticity, criticality and reflexivity of thinking of undergraduates.

The electronic educational and methodological manual consists of three key sections. Each section includes a theoretical block of information and a series of practical tasks and tests for self-control. The manual uses hyperlinks that provide a quick transition from the content of lecture materials to tasks. The electronic educational and methodological manual will be useful for undergraduates and teachers of social and pedagogical faculty.

# Section 1. Psychology of music education

## Theoretical aspects of the problem of musicality

The problem of musicality and musical abilities is one of the central problems in musical psychology. In psychology and musical pedagogy, musicality is considered as a complex of human abilities that are formed and developed in the process of musical activity. Ideas about the structure of musicality are of great importance for solving pedagogical issues related to the musical development of a child, since they allow to identify those musical abilities that must be developed for the child to successfully perform certain types of musical activity.

Among the works devoted to this problem, a special place is occupied by the musicality concept of B. M. Teplov ("Psychology of musical abilities", 1947). B. M. Teplov proposed to single out two interrelated aspects in the structure of musicality – emotional and auditory. This selection is conditional, since, taken by themselves, separately from one another, they lose their meaning.

The emotional side of musicality is not limited to only emotional response to music, but manifests itself in more general characteristics of the personality, among which an important place is occupied by the subtlety of emotional experiences, creative imagination, fantasy, artistic perception of the world, that is, everything that is associated with the natural properties of the nervous organization of a person. The ability to respond emotionally to music, experience it as an expression of some content is, according to B. M. Teplov, the center of musicality. The main indicator of musicality is emotional responsiveness to music, that is, the ability to experience it.

The auditory side of musicality lies in activity-visual orientation in sound pitch, rhythmic, timbre and dynamic relationships. This side of musicality reveals correlations with the intellectual side of musicality, which manifests itself in such components as memory, hearing, and logic. These dependencies indicate that in the structure of musicality memory is closely related to the general cultural level, as well as to the

development of visual-motor coordination, visual memory, and learnability.

Other scientists supplement the musicality structure of B. M. Teplov with logical side of musicality. It is associated with the ability to analyze the structure of a piece of music, its expressive means, etc., that is, with the level of development of the child's intellectual functions.

Musicality as a complex of musical abilities also includes performing abilities: expressiveness, immediacy, individual originality in the intentions and means of their embodiment; technical data, possession of performing means (instrument, voice, body) that help to express the character and content of the music.

B. M. Teplov proposed the category of musical talent, including both general elements, common to many activities, and special ones, required specifically for practicing musical activities.

B. M. Teplov defined musical talent as a combination of general and special abilities, on which the success of musical activities depends.

He attributed strength, wealth, initiative of imagination, abundance of visual images, stability of creative attention, volitional features to general abilities. Special abilities are musical abilities, that is, musicality.

Special abilities, in turn, are divided into basic abilities, without which it is impossible to make music, and non-basic abilities, which affect the effectiveness of practicing musical activities. Basic features: sound pitch music hearing and sense of musical rhythm. Non-basic: dynamic hearing, timbre hearing, harmonic hearing and absolute hearing.

The sense of musical rhythm is the ability to perceive and reproduce temporal relationships in music in motion. This ability is manifested in the child's motor response to music, the ability to coordinate various movements in accordance with the emotional expressiveness of the musical rhythm and its accurate reproduction.

In musical sound pitch hearing, he distinguished two components: perceptual, associated with the perception of melodic movement (harmony feeling) and reproductive (musical and auditory representations, the ability to auditory presentation of a melody).

The harmony feeling is the ability to distinguish between the character (emotional color) of music and the relationship between stable and unstable sounds. The harmony feeling is based on the psychological mechanisms of emotional experience of music. This musical ability manifests itself primarily in the process of perceiving music, understanding its harmony (modal) color (major – minor), the moods expressed in it.

Musical and auditory representations are an ability that manifests itself in reproducing the sound pitch and rhythmic movement of a melody by ear with a voice or on a musical instrument. At the same time, musical and auditory representations are based on musical memory, imagination, inner hearing (melodic and harmonic), and motor skills. So, in order to reproduce a melody by ear, it is necessary to carry out a number of sequential actions:

1) mentally imagine what needs to be reproduced (remember the melody);

2) realize the direction and character of the movement of the melody;

3) present the rhythmic pattern of the melody.

However, the musicality is not limited to abilities, distinguished by B. M. Teplov; its structure consists of musical thinking (musical logic, connection with intelligence), musical memory, performing (coordination of movements in eurhythmics, playing musical instruments, possession of the performing means and so on) and creative abilities (individual uniqueness in ideas, fantasy, imagination, etc.). All musical abilities are characterized by the unity of the emotional and auditory components, since emotional coloring and orientation in sound pitch, rhythmic, timbre and dynamic relationships characterize all types of musical activity.

The general musical abilities include (according to K. V. Tarasova):

1) emotional responsiveness to music;

2) cognitive musical abilities – sensory (melodic, timbre, dynamic and harmonic components of musical hearing and sense of rhythm), intellectual (musical thinking in the unity of its reproductive and productive components and musical imagination) and musical memory.

The question about the structure of musicality is still open. The complex of components of musicality remains debatable.

The teacher is important to understand that the musical abilities of the child are the first and foremost the ability to experience the music, the ability to create images of the pieces of music and express them by means of musical activities, and any other means of artistic activities (graphic, fiction, literary). Any artistic activity can influence the development of musical abilities.

An important question for musical pedagogy is the question about the nature of musical abilities. Are they innate? Alternatively, do they develop under the influence of external factors (education, environment, and so on)? The answer to this question largely determines the strategy of pedagogical actions related to the musical development of the student. B. M. Teplov reveals a natural basis of abilities – the makings (or inclinations). According to B. M. Teplov the abilities are individual and psychological characteristics of a person, and they cannot be innate. Only anatomical and physiological features can be innate, that is, the inclinations that underlie the development of abilities, while the abilities themselves are always the result of development carried out in the process of education and training. Therefore, the inclinations are the innate anatomical and physiological characteristics of a person, on the basis of which abilities can (under certain conditions) develop. These can be certain properties of the elements of the functional systems of the human body (special structure of the vocal apparatus, the thickness and length of the vocal cords, structural features of the hearing organs, hands, and so on).

The most important are also the provisions of B. M. Teplov's theory about the possible uneven development of musical abilities, compensation of some abilities with others. B. M. Teplov put musicality problem primarily as a quality problem, not quantitative, focusing on the fact that the successful musical development of the child above all it is necessary to pay attention to his musicality, and on this basis to develop a strategy of pedagogical actions in the field of music education.

The characterization of musical abilities will not be complete if we do not touch upon

the problem of musical giftedness of children. Since 1975, there has been a World Council for Gifted and Talented Children, which coordinates the study, education and upbringing of such children, organizes international conferences. In developed countries, it is widely practiced to identify and diagnose gifted children. Much attention is paid to the training of teachers to work with gifted children.

The musical giftedness of a child is understood as a higher sensitivity to music and more pronounced musical and creative manifestations than that of his peers. Musical giftedness is characterized by the highest and highly individualized manifestation of musical abilities, their peculiar combination. The indicators of musical giftedness include a brilliant musical hearing, phenomenal musical memory, flexible, perfectly coordinated locomotor apparatus, quick learnability, extraordinary performance in areas related to musical activity. Musically gifted children are ahead of their peers in their development by about 2–4 years and are characterized by some common features:

- early manifestation of musical abilities (up to 7 years old, more often – between 3 and 5 years);
- increased curiosity for any sounding objects;
- accurate intonation by 2–3 years old, distinguishing all perceived melodies by 3 years old;
- early mastery of the performing skills of playing musical instruments both by ear and by notes (at the same time, the reproduction of the musical text is immediately distinguished by its meaningfulness and expressiveness);
- ability to concentrate attention on music lessons for a long time;
- fast and strong memorization of music;
- tendency to early (from 4–5 years old) manifestations of the ability to improvise at the instrument.

These characteristics give a largely collective image of a child with outstanding musical abilities. Much of the above appears as a more or less frequent individual feature. However, the early manifestation of musical abilities indicates the need to start the child's musical development as early as possible.

## TASKS

**1. Is the statement true or false?**

1.1. The sense of musical rhythm is the ability to actively (via movements) experience music, to feel the emotional expressiveness of the musical rhythm and to reproduce it accurately.

1.2. The emotional side of musicality lies in the emotional response to music.

1.3. The main indicator of musicality is the ability to experience it.

1.4. The auditory side of musicality is associated with the logical side of musicality, which manifests itself in such components as memory, hearing, logic.

1.5. Indicators of musicality include brilliant musical hearing, phenomenal musical memory, flexible, perfectly coordinated locomotor apparatus, quick learnability, extraordinary performance in areas related to musical activity.

**2. Complete the sentence**

2.1. The unity of the emotional and auditory components is characteristic of ... musical abilities, since all types of musical activity are characterized by ...

2.2. The perceptual component of musical hearing is ...

2.3. The reproductive component of musical hearing is ...

2.4. Performing abilities include ...

**3. Eliminate unnecessary words.**

3.1. Cross out in the statement the abilities that are not general: “B. M. Teplov attributed strength, wealth, initiative of imagination, abundance of visual images, auditory sensations, stability and selectivity of creative attention, emotional responsiveness, volitional features to general abilities”.

**4. Combine the meaning**

4.1. Combine the proposed phrases into two semantic groups: *perceptual component, harmony feeling, musical and auditory representations, reproducing a melody by ear, reproductive component, music perception*

1 - _____

2 - _____

**5. Find out on the basis of text analysis**

5.1. Analyze the text passage and identify the main provisions of B. M. Teplov's theory about the nature of musicality:

1 _____

2 _____

3 _____

4 _____

5 _____

***Text:***

*An important question for musical pedagogy is the question about the nature of musical abilities. Are they innate? Alternatively, do they develop under the influence of external factors (education, environment, and so on)? The answer to this question largely determines the strategy of pedagogical actions related to the musical development of the student. B. M. Teplov reveals a natural basis of abilities – the makings (or inclinations). According to B. M. Teplov the abilities are individual and psychological characteristics of a person, and they cannot be innate. Only anatomical and physiological features can be innate, that is, the inclinations that underlie the development of abilities, while the abilities themselves are always the result of development carried out in the process of education and training. Therefore, the inclinations are the innate anatomical and physiological characteristics of a person, on the basis of which abilities can (under certain conditions) develop. These can be certain properties of the elements of the functional systems of the human body (special structure of the vocal apparatus, the thickness and length of the vocal cords, structural features of the hearing organs, hands, and so on).*

*The most important are also the provisions of B. M. Teplov's theory about the possible uneven development of musical abilities, compensation of some abilities with others. B. M. Teplov put musicality problem primarily as a quality problem, not quantitative, focusing on the fact that the successful musical development of the child above all it is necessary*

*to pay attention to his musicality, and on this basis to develop a strategy of pedagogical actions in the field of music education.*

5.2. Analyze the text passage and the statements after the text. Write down if you agree / disagree with each of these statements. E your answer.

***Text:***

An important question for musical pedagogy is the question about the nature of musical abilities. Are they innate? Alternatively, do they develop under the influence of external factors (education, environment, and so on)? The answer to this question largely determines the strategy of pedagogical actions related to the musical development of the student. B. M. Teplov reveals a natural basis of abilities – the makings (or inclinations). According to B. M. Teplov the abilities are individual and psychological characteristics of a person, and they cannot be innate. Only anatomical and physiological features can be innate, that is, the inclinations that underlie the development of abilities, while the abilities themselves are always the result of development carried out in the process of education and training. Therefore, the inclinations are the innate anatomical and physiological characteristics of a person, on the basis of which abilities can (under certain conditions) develop. These can be certain properties of the elements of the functional systems of the human body (special structure of the vocal apparatus, the thickness and length of the vocal cords, structural features of the hearing organs, hands, and so on).

**Statements:**

- Musicality is the innate feeling of the elite
- Musicality is not educated and does not lend itself to development

5.3. Determine the relationship between emotional responsiveness to music and musical ability by completing the following sentences:

- The higher the emotional responsiveness to music is developed, the...
- The higher the level of development of musical abilities is, the...

**6. Make a structural logic diagram**

6.1. Make a structural and logical scheme of musical giftedness, using the proposed list of words: *musical giftedness, non-basic abilities, musical and auditory representations, general abilities, sound pitch music hearing, basic abilities, harmony feeling, special abilities, sense of musical rhythm.* All presented words and phrases must be used in the scheme.

6.2. Make a structural and logical scheme of general musical abilities (according to K. V. Tarasova).

**7. Answer the questions:**

7.1. Why do you think the problem of musicality and musical abilities is one of the central ones in musical psychology?

7.2. What is the relationship between the emotional and auditory aspects of musicality?

7.3. How do the concepts of "musicality" and "musical giftedness" relate?

7.4. Is it possible to make music without having a sound pitch hearing and a sense of musical rhythm? Why?

7.5. Using the Internet resources or additional sources, describe non-basic abilities of musicality: dynamic hearing, timbre hearing, harmonic hearing and absolute hearing.

## Diagnostics of children's musical abilities and children's musical activity

Most of the concepts of a child's musical development are based on the belief that every child not only has the right to take part in musical activity, but also has sufficient musical ability to do so. However, in order to organize the development of a child's musical abilities properly, it is necessary to know the initial level of his musical development.

The problem of diagnostics (from greek 'diagnosis' – recognition) of musical abilities, searching for rational methods of their identification is one of the most urgent in musical pedagogy and psychology, since it is associated with the tasks of professional selection and individualization of education.

The first to express a series of serious judgments about individual differences in musical abilities and to develop experimental tests for their determination was K. Stumpf, one of the founders of musical psychology (S. Stumpf, 1883). Since then, the entire history of musical psychology is actually associated with testing musical abilities, which has become the leading direction of their study. It is connected with the second direction – the study of individual cases of bright musical giftedness.

The content and methods of diagnosing musical abilities are determined by the general theoretical approach to psychological diagnostics of abilities, on the one hand, and by the problem of musicality and musical abilities, on the other.

One of the fundamental thesis in psychology is the thesis about the leading role of education in mental development. Abilities as a mental phenomenon not only develop in the process of learning (in the broad sense of the word), in the corresponding activity, but are also formed in it (S. L. Rubinshtein, A. N. Leont'ev, B. M. Teplov, etc.). Ability thus represent a process. Therefore, the diagnostics of abilities should also be a process consisting of interrelated stages of cognition.

This is how L. S. Vygotsky approached the problem of psychological diagnostics. He defended the view according to which the method of research of this or that phenomenon should correspond to the nature of this phenomenon. Only then, with the help of this

method, it is possible to obtain adequate results of diagnostic activity. He believed that the psychological diagnostics is the diagnostics of development. Only on the basis of the results of repeated, taking place from year to year, studies and systematic observations of learning it is possible to judge the qualitative uniqueness of the child's psychical development process.

In other words, the diagnostics of a child's musical abilities should be based not so much on their one-time assessment, but on the identification of their changes in comparison with the past and according to the readiness for their improvement in the future. Diagnostics is the process which allows to identify the dynamics of the development of a child's musical abilities, the reliability and objectivity of the results of this process grows in proportion to the amount of information.

It should be emphasized, that the diagnostics of a child's musical development has an "open" character:

– no single test can claim an exclusive role;

– it is not effective to use, even with a complex of techniques, a one-time diagnostic procedure.

The psychological "components" of a child's musical development affect the emotional, motivational, intellectual spheres, his creative properties, and the unconscious layers of the psyche.

In this regard, it is possible to single out the "objects" for diagnosing a child's musical development. They are:

- motivation in music lessons;
- general abilities;
- creative properties of a child;
- special musical abilities.

Diagnostics of special skills in children's musical activity is carried out in a similar way. Diagnosing a musical experience involves examining:

- experience of emotional and valuable attitude to music;

- experience of knowing music;
- experience in interacting with music;
- experience of creative activity or creative involvement in musical activity.

The experience of emotional and valuable attitude to music is expressed in the child's emerging interests in music, differentiated musical preferences, and the first attempts to assess the personal significance of a piece of music. The forming musical taste of a preschooler is determined by his emotional and valuable attitude to music.

The experience of knowing music consists of the child's musical outlook (orientation in musical works) and elementary musical erudition.

Experiences in interacting with music can be characterized by two skill groups:

$1^{st}$ group – skills as generalized ways of children's musical activity. These are the skills necessary in any kind of musical activity, allowing the child to:

- adequately respond to the nature of the music;
- carry out artistic and emotional perception of the musical image;
- understand (decode) the musical image;
- actively express an emotional attitude to the musical image;
- interpret musical images in various types of artistic and play activities.

$2^{nd}$ group – skills required to participate in various types of musical activities. They can be characterized to a greater extent as technical ones – singing, instrumental, dancing.

The experience of creative activity or creative involvement in musical activity is accumulated in the process of the child's active participation in various types of musical activity: interpretation of musical images in accessible and interesting types of activity; attempts at musical writing.

The accumulation and enrichment of musical experience by a child ensures his development as a subject of musical activity.

In the practice of research and experimental work, there is an obvious shortage of diagnostic techniques that are adequate to the nature of musical activity, and, therefore, of experimental data that make it possible to project the process of musical and, more

broadly, aesthetic, creative development of a child, more effectively.

When developing the content of diagnostic techniques, the following conditions should be taken into account:

- diagnostic tasks should be strictly musical;
- they must correspond to the age and degree of musical training of children;
- they should make it possible to judge the level of development of the studied ability in the aggregate of its constituent components;
- form of diagnostic lessons is either a game or a short lesson using game techniques and visualization;
- diagnostic sessions should be conducted strictly individually in a child's usual environment;
- the teacher's actions in the diagnostic process should be carried out according to the appropriate algorithm;
- special questionnaire survey of parents is useful to find out the approximate volume and nature of children's experience of musical activity, the situation of the child's development, and his individual characteristics.

Diagnostic methods: diagnostic tasks, diagnostic game exercises, game diagnostic situation, observation of the manifestations of children in the process of musical activity, conversation-discussion, analysis of the products of children's activities, questioning of parents, etc.

When it comes to the complex and dynamic phenomenon of musicality and musical abilities, this approach to diagnostics seems to be the only correct one. Unfortunately, in the practice of musical pedagogical diagnostics, the opposite method of a one-time examination of children with a narrow goal – to determine their levels of development of some components of the complex of musicality – is widespread. The results of such a survey, the only one and, as a rule, very limited from a scientific point of view, can seriously disorient the teacher.

## TASKS

**1. Construct a diagnostic technique**

Please, choose any component in the structure of musical abilities or in the structure of musical experience of children (age by choice). Suggest diagnostic methods (at least three) and criteria for evaluating the selected component.

Your answer should contain the next information:

1) the object of diagnostics (that is, the component of the structure of musical abilities OR the component of musical experience, chosen by you);

2) the age of children for whom this diagnostic technique can be used;

3) the purpose of the diagnostic technique;

4) diagnostic methods used (at least three):

a) the method name;

b) the purpose of using the method;

c) the algorithm for using the method;

d) the criteria for assessing the level of development of the selected component of the structure of musical abilities OR the component of musical experience.

Look at the example of describing the diagnostic technique. It will be helpful when you start to construct your own diagnostic technique.

**Example description of diagnostics of performing (singing) activity of older preschool children**

Purpose: to study the features of performing (singing) activity of older preschool children.

Diagnostic methods: conversation, observation, diagnostic situation, analysis of the products of children's activity.

*The conversation is* aimed at revealing the child's attitude to song performance and the theme of children's songs that is attractive for a preschooler. The conversation is conducted with each child individually and includes the following questions.

- Do you have any favorite songs? Who are they about?
- When you are in a good mood, what song do you sing?
- What songs do you think other kids like?
- What song would you give your mom if you saw that she was sad?
- Do you prefer singing by yourself or listening to others sing?
- Do you like to sing alone or with other children? Do the children listen to you sing?
- Where do you sing more: at home or in kindergarten?

During the conversation, it is necessary to identify the following:

- what songs do children prefer;
- who is most often the hero of children's songs;
- children's attitude to singing;
- song repertoire typical for children of this age group.

*Purposeful observation* of children during their free activities (during breaks between classes, on walks, during games, etc.) is carried out in order to determine the frequency of using songs in the daily life of kindergarten and their diversity. The observation results are considered according to the following indicators:

- music sounds in the daily life of the kindergarten;
- children sing at will;
- spend their free time in the music zone of the group;
- are engaged in independent musical activities;
- compose songs at will;
- show independence and activity in the process of composing;
- attract aids during composing.

*The game pedagogical situation* is used to clarify the stage preferences of children. For this, the musical leisure "Song of the Year" is held, where children are invited to transform themselves into modern pop stars and perform the famous hit of their favorite singer.

In the course of the performance of songs by children, the following are determined:

- the nature of the song (copies the performer well or badly);

- the ability of children to reincarnate;
- the validity of the choice of the image of the performed song;
- the influence of sociocultural environment on the child's preferred song.

*The method of studying the products of children's activity* is carried out in order to clarify the desire of children to engage in songwriting, to develop their abilities and necessary skills.

For this, a conversation is held with each child. For example: "Imagine that you are a young composer and perform in front of the audience with your own song. Think about what song you will sing, announce its name and sing".

Material: sheet music, piano, toy microphone.

Analyzing the performance of the song, we identify:

1) the presence of creative abilities:
- the child sings a song already known to him;
- the child sings a completely new song;
- the child sings a song to famous words using his own motive;
- the child sings a song to a known tune using his own words;

2) the presence of musical abilities:
- the melody ends with a tonic;
- the melody has a certain rhythmic pattern;

3) the originality of the performance – the presence of a plot, connectedness.

**2. Answer the question**

How can the results of diagnostics of musical abilities and musical activity of children be used? List all possible options.

# Section 2. Subject-oriented technologies of music education

## Essence, features and types of pedagogical technologies

The concept of "pedagogical technology" can be represented by 3 aspects:

1) scientific: pedagogical technologies are a part of pedagogical science that studies and develops goals, content and teaching methods and designs pedagogical processes;

2) procedural and descriptive: the description (algorithm) of the process, a set of goals, content, methods and means to achieve the planned learning outcomes;

3) procedural and practical: the implementation of the technological (pedagogical) process, the functioning of all personal, instrumental and methodological pedagogical tools.

Thus, pedagogical technology functions both as a science that explores the most rational ways of teaching, and as a system of methods and principles used in teaching, and as a real education process.

***The structure of pedagogical technology***

Technology is connected to the maximum extent with the educational process – teacher and student activity, its structure, means, methods and forms. Therefore, the structure of pedagogical technology includes:

a) conceptual framework;

b) the content of the training (learning objectives – general and specific; the content of the training material);

c) procedural part – technological process: organization of the educational process; methods and forms of educational activities of students; methods and forms of teacher's work; teacher's activity in managing the process of mastering the material, diagnostics of the educational process.

***Technology features (criteria)***

*Conceptuality.* Each pedagogical technology should be inherently based on a certain scientific concept, including philosophical, psychological, didactic, social and pedagogical

justification for achieving educational goals.

*Systemic character.* Pedagogical technology should have all the features of the system: the logic of the process, the interconnection of all its parts, integrality.

*Manageability* implies the possibility of diagnostic goal setting, planning, and designing the education process, systematic diagnostics, varying means and methods in order to correct the results.

*Efficiency.* Modern pedagogical technologies exist in a competitive environment and should be effective in terms of results and optimal in terms of costs, to ensure that a certain standard of education is achieved.

*Reproducibility* implies the possibility of application (repetition, reproduction) of pedagogical technology in other educational institutions of the same type, by other subjects.

Some researchers also identify other features of pedagogical technologies, for example, purposefulness, innovation character, optimality, and adaptability.

***Classification of educational technologies***

*According to the level of application*, general pedagogical, particular methodological (subject) and local (modular) technologies are distinguished.

*According to the philosophical basis* materialistic and idealistic, dialectical and metaphysical, scientific and religious, humanistic and antihuman, anthroposophical and theosophical, pragmatic and existentialist, free education and coercion, etc. technologies are distinguished.

*According to the leading factor of mental development:* biogenic, sociogenic, psychogenic and idealistic technologies are distinguished. Today it is generally accepted that the personality is the result of the combined influence of biogenic, sociogenic and psychogenic factors, but a specific technology can take into account or bet on any of them, consider it the main one.

*According to the scientific concept of assimilation of experience*, the following technologies are distinguished: associative and reflex, behavioristic, gestalt technologies,

interiorization, developmental, neurolinguistic programming technologies and suggestive technologies.

*According to the focusing on personality structures*, the following technologies are distinguished: information technologies (the formation of knowledge and skills); operational (formation of methods of mental actions); emotional and artistic / emotional and moral (the formation of the sphere of aesthetic and moral relations), technologies of self-development (the formation of self-governing personality mechanisms); heuristic (development of creative abilities) and applied (formation of activity and practical sphere).

*According to the content character and structure*, the following technologies are distinguished: teaching and upbringing, secular and religious, general education and professionally oriented, humanitarian and technocratic; sectoral and private; monotechnologies, complex technologies (polytechnologies) and penetrating technologies. In monotechnologies the entire educational process is based on one priority, dominant idea, principle, concept; in complex technologies it is combined from elements of various monotechnologies. Technologies, the elements of which are most often included in other technologies and play the role of catalysts, activators for them, are called penetrating.

A fundamentally important aspect in pedagogical technology is the *position of the child in the educational process*, the *attitude of adults towards the child.* Several types of technologies stand out here.

a) Authoritarian technologies, in which the teacher is the sole subject of the educational process, and the student is only an "object", a "screw". They are distinguished by the rigid organization of school life, suppression of students' initiative and independence, the use of demands and coercion.

b) Didactocentric technologies are distinguished by a high degree of inattention to the personality of the child. In these technologies the subject-object relations of the teacher and the student, the priority of teaching over upbringing also dominate, and didactic means are considered the most important factors in the formation of personality.

c) Personality-oriented technologies put the child's personality at the center of the entire educational system, as well as ensuring comfortable, conflict-free and safe conditions for its development, the realization of its natural potentials. The child's personality in this technology is a priority subject; It is the aim of the education system, rather than a means of achieving some abstract goal (which is the case in authoritarian and didactocentric technologies).

Thus, personality-oriented technologies are characterized by anthropocentricity, humanistic and psychotherapeutic orientation and are aimed at the versatile, free and creative development of the child. Within the framework of personality-oriented technologies, humane-personal technologies, technologies of cooperation and free upbringing technologies are distinguished as independent directions. *Humane-personal technologies* are distinguished primarily by their humanistic essence, psychotherapeutic focus on supporting the individual, helping it. They "profess"ideas of full respect and love for the child, an optimistic faith in its creative powers, rejecting coercion. *Cooperation technologies* implement democracy, equality, partnership in the subject-subject relationship between the teacher and the child. The teacher and students jointly develop goals, content, and give estimates, being in a state of cooperation, co-creation. *Free upbringing technologies* focus on providing the child with freedom of choice and independence in a greater or lesser sphere of his life. Making a choice, the child realizes the position of the subject in the best way, going to the result from an internal motivation, and not from an external influence.

*According to the mode / method / means of education*, the following technologies are distinguished: dogmatic, reproductive, explanatory, illustrative, programmed education, problem-based education, developing education, self-developing education, dialogical, communication, gaming, creative, and others.

*According to the category of students*, the most important and original technologies are: mass (traditional) school technology, designed for the average student; advanced level technologies (in-depth study of subjects, gymnasium, lyceum, special education, etc.);

compensatory education technologies (pedagogical correction, support, alignment, etc.); victimological technologies ( surdo -, ortho -, tiflo -, oligophrenopedagogy); technologies for working with deviant (difficult and gifted) children within the framework of the mass school.

***Description and analysis of pedagogical technology***

The description of the technology presupposes the disclosure of all its main characteristics, which makes it possible to reproduce it. Description (and analysis) of pedagogical technology has the following structure.

1. Identification of pedagogical technology in accordance with the adopted systematization (classification system).

2. The name of the technology, reflecting the basic qualities, the fundamental idea, the essence of the applied learning system.

3. The conceptual part (brief description of the guiding ideas, hypotheses, principles of technology, which contribute to the understanding, interpretation of its construction and operation):

- goals and orientations;
- basic ideas and principles;
- the position of the child in the educational process.

4. Features of the content of education:

- orientation to personality structures;
- volume and character of the content of education;
- structure of the curriculum, material, programs, presentation form.

5. Procedural characteristics:

- peculiarities of methodology, application of methods and teaching aids;
- motivational characteristics;
- organizational forms of the educational process;
- management of the educational process (diagnostics, planning, regulations, correction);

• the category of students for whom the technology is designed.

6. Programme and methodological support:

• curricula and programs;

• educational and methodological aids;

• didactic materials;

• visual and technical teaching aids;

• diagnostic tools.

Evaluation of pedagogical technology is multifaceted. Conceptual part is viewed from the perspective of innovation, alternative, humanism and democracy, and modernity. The content of education within the framework of technology is considered from the standpoint of modern theories of education, systemic principles, ideas of developing education and social order. In the procedural description, first of all, the expediency and optimality of individual elements, the complexity of all methodological tools, manageability, adequacy to the content of education and the contingent of students are determined. The programme and methodological support must meet the requirements of scientific and technology nature, sufficient completeness and reality of implementation. The main criterion for evaluating pedagogical technology is its effectiveness and efficiency. The fulfillment of these requirements is considered according to teachers, students and social-parent contingent of people.

***Traditional (reproductive) technology*** is focused on the transfer of knowledge and skills. It ensures that students assimilate the education content, and its quality is tested and assessed at a reproductive level.

This type of technology is widespread today (especially in high school). Its essence consists in learning according to the scheme: learning new material – consolidation – control – assessment. This technology is based on the educational paradigm, according to which it is possible to determine the amount of knowledge sufficient for successful life and transfer it to the student. The main teaching methods used in this technology are explanation in conjunction with using of visual aids; the leading types of student

activities are listening and memorization; the main requirement and the main criterion of efficiency is the error-free reproduction of what was learned.

The advantages of the technology: it is economical, it facilitates student understanding of complex material, provides for efficient management of educational process, it organically fits new ways of knowledge presentation.

The disadvantages: has few possibilities of individualization and differentiation of the educational process, poorly developed mental capacity of students.

***Productive personality-oriented education technologies***

*Developing education technology.* Of all the existing technologies, it is one of the most recognized. The development of the ideas of this technology was greatly influenced by the works of L. S. Vygotsky, the creator of the cultural-historical theory of human mental development. He proved that pedagogy should be guided not by yesterday, but by the future of human development. Only then, in the education process, it will be able to bring to life those developmental processes that at the moment lie in the zone of proximal development. It means that at a certain stage of development, the child can solve educational problems under the guidance of adults and in cooperation with more prepared comrades. D. B. Elkonin, taking into account the age characteristics of schoolchildren, substantiated the system-activity approach to teaching.

The ideas of developing education technology have become widespread among teachers. However, a number of provisions of this technology remain controversial. Thus, children with innate dynamic personality characteristics are doomed to inevitable difficulties when working at the same pace for the entire class. Therefore, the requirements to teach everyone at a fast pace and at a high level of difficulty are not feasible for all students.

*The technology of multilevel education* involves the creation of pedagogical conditions for the inclusion of each student in the activity corresponding to the zone of his proximal development. Its appearance was caused by the fact that the traditional classroom-lesson system, focused on teaching all children according to unified programs and methods, cannot ensure the full development of each student. In the educational process, a teacher deals with students who have different interests, inclinations, needs, motives, characteristics of temperament, thinking, memory, and emotional sphere.

This technology provides level differentiation by dividing flows into mobile and relatively homogeneous groups, each of which masters the program material in various educational areas at the basic and variable levels (the basic level is determined by the state standard, the variable level has a creative character, but it is not lower than the basic one).

*The technology of programmed education* began to be actively introduced into educational practice in the mid-60s of the $20^{th}$ century. The main goal of education is to improve the management of the educational process. The American psychologists and didactics N. Crowder, B. Skinner, S. Pressi stood at the origins. Programmed education technology is a technology of self-directed individual learning according to a pre-developed training program using special means. It provides each student with the opportunity to implement the learning in accordance with his individual characteristics.

Characteristic features of the technology:

- division of educational material into separate small, easily digestible parts;

- the inclusion of a system of prescriptions for the sequential implementation of certain actions aimed at mastering each part;

- checking the assimilation of each part. With the correct completion of the control tasks, the student receives a new portion of the material and performs the next step of learning; if the answer is incorrect, the student receives help and additional explanations;

- fixing the results of the fulfillment of control tasks, which become available both to the students themselves and to the teacher.

The main component of the program is the so-called problem block, which requires intensive intellectual work from the student. This work involves the implementation of various mental actions that enrich the amount of their knowledge.

*The technology of problem-based education* involves the organization, under the guidance of a teacher, of students' independent search activity to solve educational problems, during which students develop new knowledge, skills and abilities, cognitive activity, curiosity, erudition, creative thinking and other personally significant qualities.

Fundamental works devoted to the theory and practice of problem-based education appeared in the late 60s - early 70s.

In problem learning, the teacher does not communicate knowledge in a finished form, but sets a task (problem) for the student, motivates him, awakens his desire to find a way to solve it. The key concept of problem-based education is a problem situation.

In general, the technology of problem-based education supposes that the students are faced with a problem and explore the ways and means of solving it with the direct participation of the teacher or independently, i.e. build a hypothesis, outline and discuss ways to test its truth, argue, conduct experiments, observations, analyze their results, reason, prove.

According to the degree of students' cognitive independence, problem-based education is carried out in three main forms: problem presentation, partial search activity and independent research activity.

The advantages of problem-based education technology: contributes not only to the acquisition of the necessary system of knowledge and skills by students, but also to the achievement of a high level of their mental development, the formation of their ability to independently acquire knowledge through their own creative activity; develops an interest in educational work; delivers lasting learning outcomes. Disadvantages: time consuming to achieve planned results, poor control of students' cognitive activity.

*Distance education technology* is the receipt of educational services without visiting an educational institution, using modern telecommunication systems such as e-mail, television and the Internet.

The capabilities of this technology can significantly simplify the task of conducting a laboratory workshop using multimedia technologies, GIS technologies, simulation, etc. Virtual reality will allow students to demonstrate phenomena that are very difficult or impossible to show under normal conditions. The use of modern technology also makes it possible to check the results of theoretical assimilation of educational material by the student.

## TASKS

**1. Set up a match**

1.1. Establish a correspondence between the aspects of pedagogical technology and their characteristics

| | |
|---|---|
| 1 Scientific | A) the implementation of the technological (pedagogical) process, the functioning of all personal, instrumental and methodological pedagogical tools |
| 2. Procedural and descriptive | B) a part of pedagogical science that studies and develops goals, content and teaching methods and designs pedagogical processes |
| 3. Procedural and practical | C) the description (algorithm) of the process, a set of goals, content, methods and means to achieve the planned learning outcomes |

Your answer: 1___2___3___

1.2. Establish a correspondence between the features of technology and their characteristics

| | |
|---|---|
| 1. Conceptuality | A) the presence of connections between the components of pedagogical technology, integrality |
| 2. Systemic character | B) the possibility of application in other educational institutions of the same type, by other subjects |
| 3. Manageability | C) the efficiency of results with optimum costs, a guarantee of achieving a certain standard of education |
| 4. Efficiency | D) reliance on a certain scientific concept, scientific justification for achieving educational goals |
| 5. Reproducibility | E) providing the possibility of diagnostics, goal-setting, planning, and designing the education process, varying means and methods in order to correct the results |

Your answer: 1___2___3___4___5___

1.3. Establish a correspondence between the bases for the classification of educational technologies and the corresponding types of technologies

| | |
|---|---|
| 1. According to the level of application | A) technology of problem education |
| 2. According to the leading factor of mental development | B) local (modular) technologies |
| 3. According to the position of the child in the educational process | C) didactocentric technologies |
| 4. According to the mode / method / means of education | D) sociogenic technologies |

Your answer: 1___2___3___4___

1.4. Establish a correspondence between the components of the technology description and their content

| | |
|---|---|
| 1. Conceptual part | A) diagnostic tools |
| | B) basic ideas and principles |
| 2. Features of the content of education | C) structure of the curriculum, programs |
| | D) application of methods and teaching aids |
| 3. Procedural characteristics | E) didactic materials |
| | F) orientation to personality structures |
| 4. Programme and methodological support | G) goals and orientations |
| | H) organizational forms of the educational process |

Your answer: 1___2___3___4___

1.5. Establish a correspondence between the names of productive technologies and their main ideas

| | |
|---|---|
| 1. Developing education technology | A) self-directed individual learning according to a pre-developed training program using special means |
| 2. Technology of multilevel education | B) education via modern telecommunication systems |
| 3. Technology of programmed education | C) learning at a fast pace and at a high level of difficulty |
| 4. Technology of problem-based education | D) the inclusion of each student in the activity corresponding to the zone of his proximal development |
| 5. Distance education technology | E) organization, under the guidance of a teacher, of students' independent search activity to solve educational problems |

Your answer: 1___2___3___4___5___

**2. Determine the essence**

Using additional literature and Internet sources, describe the essence of educational technology features:

- *purposefulness* – _____;
- *innovative character* – _____;
- *optimality* – _____;
- *adaptability* – _____;

**3. Make a structural logic scheme that reflects the classification of teaching technologies.**

**4. Fill the table**

4.1. Compare reproductive and productive technologies with each other, reflect the comparison results in the table.

| Comparison criteria | Reproductive technology | Productive technologies |
|---|---|---|
| The purpose of the technology | | |
| Teaching Methods | | |
| Possibility of individualization / differentiation | | |
| Resource consumption (human, time, material and technical resources) | | |

4.2. Identify the advantages and disadvantages of productive education technology, reflect the results of the analysis in the table.

| **Productive pedagogical technologies** | **Advantages** | **Disadvantages** |
|---|---|---|
| Developing education technology | | |
| The technology of multilevel education | | |
| The technology of programmed education | | |
| The technology of problem-based education | | |
| Distance learning technology | | |

## Humanitarian technologies of music education

Musical education in the understanding of society has finished fulfilling only a narrowly specialized role – learning to play musical instruments and obtaining musical knowledge. Its main and most important goal is the development of personality and thinking through music lessons, education of a professionally oriented music lover.

A person has an aesthetic need for emotional and motor self-expression, the most adequate way of satisfying which psychological science considers musical and creative activity. Under the influence of various sciences about human, understanding the essence and meaning of musical education in the modern world is gradually shifting towards understanding it not as additional, but as necessary. Today we say that musical and creative education of a person, the development of his natural musicality is not only a path to aesthetic education or a way of familiarizing himself with cultural values, but a very effective way of developing a variety of people's abilities, a path to their self-realization as a person.

New approaches to music education also require the use of completely different, most effective pedagogical technologies in the development of children's musicality. Acting as a specific type of human thinking, music performs the main function – the function of human communication. In this context, the main thesis of the pedagogy of music education in recent decades looks justified: "A lesson in music is a lesson in art". This presupposes the dominance of the spiritual and practical, creative, individual attitude of a person to the world in such lessons, which makes the authoritarian approach and the corresponding teaching methods unacceptable. The formation of such an attitude is possible in the conditions of upbringing by creativity, that is, the organization of children's artistic activity as a trinity of listening to music, its performance and creation. Thus, the appeal to music as a means of educating a growing person is based on the understanding of the essence of this type of art. The main purpose of music, organically combining all social functions with the leading communicative function, is to organize artistic communication of children.

The fundamental question of pedagogy of music education, which is relevant at different stages of its development, is how to interest and captivate a child with music. This question requires bringing to the fore those teaching methods that make it possible to evoke in children an understanding and a feeling that music is an integral part of their life, a phenomenon of the world created by man. This justifies the predominance of integrated teaching methods, which are a specific fusion of general pedagogical and special methods of musical education.

Introduction to art, musical education is a very individual occupation associated with the unique self-determination of the individual. In this regard, forms and methods of musical and artistic activities must allow to develop children's:

- ability to sensual perception of the world, its observation ;
- associativity of artistic thinking;
- expressiveness of (speech, vocal, plastic, instrumental) intonation;
- sense of (temporal, spatial, plastic, musical) rhythm;
- palette of expressive movements, sounding gestures, onomatopoeia, colors of their voice, methods of elementary music-making, artistic and visual activity.

Let's name and characterize the main *modern humanitarian technologies that are used in music education.*

The most developed technology in music education is the *technology of reflective education.* It is associated with the growing role of subjectivity and independence, the need for learning "through the whole life". It can be called the leading one in the music education of the modern world. This is due to the increasing role of reflection in learning. It can be used at all levels of musical primary, secondary (vocational) and higher education. In the technology of reflective education, the subject position becomes a determining factor in the educational process. Personal development acts as one of the main educational goals, therefore, interiorization is of particular importance. The interiorization is a psychological concept that means the formation of mental actions of the internal plan of consciousness through the individual's assimilation of external actions

with objects and social forms of communication. The interiorization of subject knowledge in organic unity with reflective and methodological and culturological foundations creates conditions for the development of reflexive skills of students. In the technology of reflective education, conditions are created for the formation of skills and abilities through the student's own personal experience. Virtually all performing arts techniques are based on reflective technology.

*The technology of projective education* is fairly new in music education. It is based on humanitarian technology and ensures the actualization of the personal attitude to educational and scientific problems, subjects studied and participants of the educational process. It helps the subjects of the educational process to realize their personal potential. Realization of the student's personal potential is most effective precisely in the technology of projective education. This technology is often used in the system of higher music education.

*The technology of critical thinking development* is usually applied in general music education at the level of professional training. It could be characterized by the words of D. Brauss and D. Wood, who believed that critical thinking is "reasonable, reflexive thinking, capable of putting forward new ideas and seeing new opportunities".

*The technology of problem education.* The problem situation of the psychological state of the student's intellectual difficulty arises if he cannot explain a new fact with the help of existing knowledge or perform a known action in the old ways that are familiar to him, and therefore must find new opportunities. This humanitarian technology is represented by problem education. Problem-based learning methods are set by the degree of the student's search and creative independence. In the technology of problem education, the heuristic method plays a special role. Heuristic learning aims to construct one's own meaning, purpose and content of music education. This includes the process of organizing it, diagnosing and realizing the result of this education. This technology in music education student uses quite often, if not every day, especially in the performing practice during regular rehearsals.

*Technology of "case study"* in music education is fairly new and promising one. It is based on the theory of practicing learning. "Case-study" is a method of specific situations, situational analysis, i.e. training using descriptions of real economic, social and business situations. The student should analyze the situation, understand the essence of the problem, suggest possible solutions and choose the best one. Cases are based on real factual material or are close to a real situation.

*The technology of game education* is sufficiently developed in music education, and exists in a variety of forms of education. $1^{st}$ stage – introduction to the game – includes defining the content of a given game, analyzing the information received, instructing about the goals of the game and what can be learned with its help, the formation of game groups and the distribution of roles. The $2^{nd}$ stage includes the construction of a description of the object being developed, which involves role-based communication in groups and a description of the object of study. The $3^{rd}$ stage involves the assessment of group projects or discussion of the presented projects. The $4^{th}$ stage is the experimental implementation of the presented projects. It includes an assessment of the projects and players' activities, the analysis of the game itself.

*The technology of group discussion* assumes the management of the course of the group discussion, and also draws attention to the correspondence of the content of the discussion to its topic, goal and set problems. The technology of group training includes structured discussion, compliance with its rules and regulations. The second participant in this technology, in addition to the teacher, is a group of students who actively and interestedly participate in the discussion of each of its elements.

*The technology of modular education* has become especially widely used in music education in recent decades, and is associated with the intensive introduction of computer technologies in the field of education. A training module is an autonomous part of the training material in the form of a standard package (kit), consisting of the following components: information bank, methodological manual, practical exercises, resume, control (verification) work of various types for training and inspection purposes.

The *technology of organizing the student's independent work* is quite in demand in music education at the present stage and is effectively included in the modern educational process. By the nature of the cognitive activity of students, all independent work is divided into three types. The first type is reproductive. It includes the following elements: reproducing, training and overview. The second type is search work. It includes laboratory-practical and logical-search forms of education. The third type of technology of organizing the student's independent work includes creative work. These are various types of artistic and creative, constructive and design, productive and technological work.

The adaptation of humanitarian technologies in relation to music education, their awareness, understanding, free use and the formation of a systematic approach in technological processes will not only enrich student learning, but make it creative, open up interactive opportunities in the future of lifelong education.

## TASKS

**1. Answer the questions:**

1.1. What is the meaning of music education at the present stage?

1.2. Why is music education perceived not as additional, but as necessary?

1.3. What is the main function of music as a means of education?

1.4. The development of what abilities is considered the most important in the process of music education?

**2. Fill the table**

Analyze the presented technologies of music education and determine the possibility of their application at different levels of education (preschool, school, professional). In the table, mark the possibility of using technology at a given level of education with the plus sign +, and the impossibility with the minus sign −.

| Music Education Technologies | Education levels | | |
|---|---|---|---|
| | Preschool | School | Professional |
| Technology of reflective education | | | |
| Technology of projective education | | | |
| Technology of critical thinking development | | | |
| Technology of problem education | | | |
| Technology of "case study" | | | |
| Technology of game education | | | |
| Technology of group discussion | | | |
| Technology of modular education | | | |
| Technology of organizing student's independent work | | | |

**3. Create a lesson fragment** within one of the music education technologies (according to your choice). Describe it as follows:

3.1. The name of chosen music education technology

3.2. Age group for which the lesson is intended

3.3. Purpose of the lesson

3.4. Tasks (at least two), allowing you to achieve the goal of the lesson

## Subject of musical activity

The first step in revealing the concept, lying in the basis of subject-oriented technologies of musical educational process, will be the definition of the phenomenon of the subject of musical activity.

The subject is the source of cognition and transformation of reality, the bearer of activity. The subjectivity of a person is manifested primarily in the demonstration of his own personal attitude to an object, subject or phenomenon of reality (formulating an assessment, interest in it). Then, on the basis of the relationship the initiative is formed, which is actually the desire to be active to the chosen object. Initiative is transformed into the actual activity of the subject, which is carried out autonomously and independently, on the basis of individual choice.

The behavioral chain of the subject of activity looks like this:

– the emotional component expresses attitude, interest, selectivity to the subject of activity;

– the emotional-activity component is formed on the basis of initiative and leads to the actual activity;

– the activity component manifests itself in selectivity or freedom of choice, autonomy, independence, human creativity.

The qualities that characterize a person as a subject of activity, which determine the ability of the individual to change himself and the world around him, are: interest, selective attitude, activity, initiative, responsibility, the ability to make a conscious value-based choice, independence, reflexivity.

Two groups of child's subjective manifestations in musical activity can be distinguished: emotional-subjective and activity-subjective.

Emotional-subjective manifestations are expressed in the child's interest in music, preference for this type of activity. The child loves to listen to musical works, likes to participate in various types of musical activity. Another equally important manifestation

of subjectivity is the selective attitude to music, i.e. the child's preference for a particular opportunity to interact with music.

Activity-subjective manifestations are associated with the child's activity and initiative in the choice of musical activities. Its subjectivity is determined by the creative attitude to the choice of the content of musical activity. The child begins to offer options for interpreting a particular piece of music independently, making the first attempts to analyze and self-analyze the products of musical activity. Thus, the following qualities are manifested in a child as a subject of musical activity: interest in music, selective attitude to music and various types of musical activity, initiative, desire to be engaged in musical activities, independence in the choice and implementation of musical activity, creativity in the interpretation of musical works.

## Subject-oriented technologies, their essential characteristics

Today music education focuses mainly on personality-oriented learning technologies. However, recently in pedagogical science and educational practice, another group of technologies has become relevant. They are called subject-oriented and differ from personality-oriented in a number of essential features. The allocation of these technologies into a special group, the establishment of essential characteristics, the substantiation of their educational potential is of great practical importance, since it allows to determine the areas of effective use, to design the pedagogical process with a target focus on creating a subject-developing educational environment.

Subject-oriented technologies differ from personality-oriented ones, according to L. Baiborodova, I. Kharisova, V. Yudin, in such characteristics as a conceptual approach, a general target orientation, a planned result, a teacher's function, a student's position. Unlike personality-oriented technology, where the basic approach involves creating conditions for self-development, self-realization of the individual, subject-oriented technology is aimed at creating a subject-developing educational environment that allows students to make an independent, conscious choice of an individual educational, professional and life route based on their needs, motives, value attitudes, and make appropriate changes in the world around them, as well as their life.

The subject-developing environment, based on the analysis of literary sources, can be defined as an environment in which conditions have been created for students to gain subjective experience (to be a subject) in various types of activity, to form and develop the subjective qualities of a personality, providing the highest level of manifestation of subjectivity – the ability to consciously design their own personality-professional development, changing themselves and the world around them on the basis of personal value attitudes, motives.

The goal-result of the application of subject-oriented technologies is the development of personality subjectivity (the goal of the personality-oriented technology is the

development of the personality, all spheres of its individuality). The position of the teacher also changes in the context of the application of subject-oriented technologies: unlike personality-oriented ones, where the teacher performs the function of pedagogical support, it (the position) consists in pedagogical partnership (we are talking about equality of rights and obligations, mutually beneficial cooperation in the process of living of certain educational or social events that are of key importance for students, arising spontaneously or specially designed by the teacher).

## TASKS

**1. Complete the sentences:**

1.1. The subjectivity of a person is manifested in ...
1.2. Emotional-subjective manifestations of the child in musical activity include ...
1.3. Activity-subjective manifestations of the child in musical activity include ...
1.4. A child as a subject of musical activity has the following qualities ...

**2. Fill in blank cells in the table**

| Criteria for comparison | Personality-oriented technologies | Subject-oriented technologies |
|---|---|---|
| conceptual approach | creation of conditions for self-development, self-realization of personality | (1) ... |
| target orientation | (2) ... | development of personality subjectivity |
| teacher function | pedagogical support | (3) ... |
| (4) ... | accompanied | partner |

## Types of subject-oriented technologies

What technologies are classified as subject-oriented? First, L. Baiborodova identifies a general subject-oriented technology, which includes such stages as self-diagnosis, self-analysis, self-determination, self-realization, self-esteem, and self-affirmation. The implementation of this technology actualizes the task, which can be formulated as a purposeful inclusion of students in the process of self-knowledge. The process of self-knowledge is a factor in the formation of self-concept, adequate self-esteem, the foundation for the design of one's personal and professional self-development for the purpose of self-realization and self-assertion, as well as the development of capacity for knowledge, understanding and acceptance of the others (including students), establishing productive interaction with them. Proceeding from the fact that the essence of the educational process lies in the interaction of its subjects, mutual knowledge acquires special significance for its successful implementation.

Local subject-oriented technologies include technologies of formative or criteria-based assessment, personal goal-setting, designing an individual educational route, and reflection. In addition to local subject-oriented educational technologies there are private technologies of project-based learning, planning educational events, social planning, designing social events, case-technologies, debates, games, portfolio.

In the context of the application of subject-oriented technologies and the creation of a subject-developing environment with their help, all components of the educational process fundamentally change. This supposes active involvement of students in the processes of goal-setting, planning activities in the classroom, choosing means, achieving goals, implementing reflexive-evaluative activity, self-diagnosis of personal and professional qualities and abilities, designing programs for personal and professional development. The main task of the teacher is to create conditions for the manifestation and development of subjectivity – conditions for self-determination, conscious choice, motivation of the student's activity in accordance with his choice, providing support for the individual in a situation of difficulty, including students in the process of managing their activities (goal-setting, planning, criterion analysis and assessment, self-correction).

## Local subject-oriented technologies

Local subject-oriented technologies include technologies of formative or criteria-based assessment, personal goal-setting, designing an individual educational route, and reflection. Let's describe some of the named local subject-oriented technologies that can be used practically in every lesson.

In the *technology of goal-setting*, the main emphasis is on the inclusion of students in the process of personal goal-setting, which involves two components – meaning formation and the definition of specific educational tasks of the lesson.

The first component supposes the formation of personal meaning, personal motivation to participate in learning and cognitive activity, gaining the experience of taking self-conscious solutions. Since not all students can realize self-determination with respect to the meaning of their teaching and learning activity, the teacher at the first stage can ask them the following questions, for example: What for do you need these skills and knowledge? What will mastering the content of this topic give you? What can you learn? What experience will you gain while mastering the content of this topic? What kind of experience is especially relevant to you? What are your needs that can be met in this lesson? What abilities do you want and can develop? The main purpose of such questions is to help students understand what they personally need to mastering the content of a discipline, subject, or definite experience, and what they can get for themselves during the class.

At the initial stage of mastering the experience of personal goal-setting by students, it is advisable to offer them for choice a set of possible options for the personal meanings of activity in the classroom, studying a particular academic discipline, for example, creative self-realization, self-development, productive communication with partners in joint activities, experience of cooperation, implementation of leadership qualities, gaining

recognition, development of professional abilities (to be specified, which ones), personal qualities (to be specified, which ones), realization of the need for self-actualization / to be successful / to get pleasure from the process of activity / obtaining subjective experience, development of subjective abilities and qualities, etc. In the future, as the ability for personal goal-setting develops, students are given the right to self-determination, i.e. self-formulation of the meaning of the lesson. It should be noted that the goal of the activity, meaningfully formulated by the student himself, plays the role of an attitude, motive, is a source of his activity, initiative, a guarantee of success in achieving it. It is advisable to use the described methods of meaning formation at the beginning of the study of the course (students formulate the goals and meanings of studying the subject), then periodically in the classroom (the goal and meaning of the lesson is determined). It should be noted that it is also advisable to encourage students to comprehend how the goals, personal meanings of a particular lesson are consistent with the goals of mastering the curriculum, with life and professional plans.

The second component of personal goal-setting is the definition of specific educational tasks of the lesson, its structural parts. This component involves determining the level of mastering the educational content, its elements. The formation of the ability for self-determination regarding the level of mastering the educational content should also be carried out in stages. First, students are encouraged to make their choice from the options, and only then move on to independent designing of goals, taking into account their capabilities and needs.

To master the experience of personal goal-setting, it is necessary to constantly stimulate students to formulate current educational tasks during the lesson. In order to create conditions for pedagogical cooperation between the teacher and the student (co-management), it is advisable to jointly draw up a lesson plan or refer to the plan proposed by the teacher, refer to the logical structure of the content or activity being

mastered, and involve students in a reflexive position regarding which task has already been solved, which task is necessary to be solved and how, in order to achieve the goal.

*The technology of designing an individual educational route* involves not only self-determination by students regarding the personal meanings of their educational activity (within the framework of mastering the whole course, in the classroom), but also the choice of methods, means, stages, timing of achieving the goals. Within the framework of this technology, the student is given the right to choose the level of complexity of the educational route (basic, advanced, in-depth). The technology of designing individual educational routes requires the teacher to design assignments different in degree of complexity, content, ways of completing, providing the student with conditions and the right to choose. Students must be given the right to formulate tasks for their own independent work in the framework of mastering the content of the topic they have chosen.

Recently, the *technology of formative or criteria-based assessment*, based on a formative approach to assessing the educational achievements of students, has received wide practice at all levels of education. The educational practice of a number of foreign countries demonstrates successful experience in the use of formative assessment. At the moment the attention to this technology is increasing, since it makes it possible to increase the educational achievements of students in the most effective way.

The technology of criteria-based (formative) assessment requires students' familiarization with various criteria and specific indicators for assessing knowledge, skills, creative work, meta-subject and personal experience, their conscious application in various educational situations.

The use of criteria-based (formative) assessment significantly increases the efficiency of students' work during the presentation of creative work or a project. Before the performance and presentation of the work, together with the students, specific criteria for

its assessment are established (at the first stage, the teacher proposes already developed criteria). During the presentation, all other students (working in pairs, micro-groups or individually) set points or fix with the "+"sign those parameters that fully meet the established criteria. Counting points or signs "+"allows you to give an overall assessment of the work, to name specifically the merits of the work and what still needs improvement. It should be noted that specific criticisms of classmates significantly affect the further improvement of work results.

It is advisable to give an example of another productive means of criteria-based assessment, the use of which is productive for the inclusion of students in the process of mutual assessment of the answer of classmates / essay, report, message. Students receive cards with a list of content elements that must be presented in the message, abstract, presentation. The completeness and persuasiveness of the information presented are proposed as the main assessment criteria, accessibility, literacy and expressiveness of speech, etc. – as additional ones. The list of criteria is established jointly with the students. In the course of the message, students note (using a checkmark, a "+"sign, which content elements were disclosed, on the contrary, they give points according to other accepted criteria (for example – 2 points if it fully meets this criterion, 1 – not fully, 0 – does not answer). The total number of points scored for the message is the basis for evaluating the work as excellent, good or in need of improvement. After the student's message is completed, it is found out how the speaker himself and then classmates would rate it. It is useful to ask the students' opinion, what the speaker especially succeeded, and what needs to be improved. The partial analysis of students answer allows to draw a conclusion, what issues or aspects have been disclosed well, which not fully / clearly, available. Experience has shown that in the conditions of the criteria-based assessment of the response, messages of his classmate, the attention of students to the speaker, his message, and, as a consequence, the effectiveness of their teaching activity, increase.

## TASKS

**1. Establish a correspondence:** indicate to which group of subject-oriented technologies (indicated by letters) the technologies indicated by numbers belong

| | |
|---|---|
| A. Local | 1. technology of formative assessment |
| | 2. technology of designing social events |
| | 3. case technology |
| | 4. technology of project-based learning |
| | 5. technology of designing an individual educational route |
| B. Private | 6. technology of reflection |
| | 7. portfolio technology |
| | 8. technology of personal goal-setting |
| | 9. debate technology |
| | 0. game technology |

Your answer: A___B___

**2. Give an example** of the use of private subject-oriented technology (debate or game) in music education. When describing it, indicate the purpose of the debate / game, which should reflect the development of some aspect of subjectivity, write questions for debate / summary of the game.

**3. Develop a project** of an action for World Music Day. In the project, reflect: the goal (which should reflect the development of some aspect of subjectivity), the target group (for students of what age the action is organized), the course of the action (a brief description of the mechanism of the action), materials (necessary for the action).

**4. Describe one method / technique** (of your choice) that can be used in music education to provide learners with a goal-setting or formative assessment experience.

# Section 3. Technologies for designing musical and pedagogical activities

## The essence of pedagogical design

Musical and pedagogical activity is the teacher's actions in a consciously structured environment, regulating the student's communication with music and contributing to his formation, development and self-realization.

For this, it is not enough to use traditional and innovative educational methods, forms and means of teaching. A music teacher must be able to use a range of management technologies, such as analysis, goal setting, diagnostics, forecasting, modeling, design, programming, planning, etc. In this regard, the relevance of the discipline "Technologies for the design of musical and pedagogical activities" is obvious.

Pedagogical design is the process of creating and implementing a pedagogical project. Project activity requires from its participant the ability to identify and solve unique problems, which implies the ability to structure the components, predict the activity results with a focus on subjects, update past experience to gain new knowledge, and use previously learned methods of activity in new conditions.

## Historical aspects of using the project method

The concept of “project” appeared for the first time more than 300 years ago in Western Europe. The term was originally used in architecture by the Roman School of Art in the 16th century. Gradually, in the same school of arts, the term “project” begins to be used in a pedagogical context. The project activities of that period were characterized by the following features:

- orientation towards independent activity;
- focusing on reality;
- product orientation.

At the end of the 19th century, America became the center for the development of pedagogical thought in this direction. Close attention to the project method in the United States was due, on the one hand, to the social order of society and the requirements of modernity, and on the other, to the peculiarities of the mentality of the American nation. At that time, the project method became a sensation in the American pedagogical world.

American professor E. Collings proposed the world’s first classification of educational projects. He identified four groups:

1. Game projects – children’s activities, the purpose of which was to participate in group activities (various games, folk dances, drama performances, etc.).

2. Excursion projects, which involved the study of problems related to the surrounding nature and social life.

3. Narrative projects that aimed to enjoy creating a story in a wide variety of forms: oral, written, vocal (song), artistic (drawing), musical (playing a musical instrument), etc.

4. Constructive projects aimed at creating a specific, useful product: making a rabbit trap, making cocoa for a school breakfast, building a stage for a school theater, etc.

Special attention was paid to teacher duties. In addition to the main function of helping children in a free choice of a project, there were a number of others: helping

children in planning a project, its practical implementation and criticizing the final results, i.e. planning, realization, criticism should be the work of the children themselves, and not the result of any plan worked out by the teacher. As a result, teacher assistance boils down to the following:

– supplying children with all kinds of materials, reference books, tools, etc.;

– discussion of various ways to overcome the difficulties that have arisen by means of indirect, leading questions;

– approval or disapproval of the various phases of the working procedure.

In Russia, the ideas of project-based education are associated with the name of the outstanding Russian teacher P. Kapterev, who believed that project-based education is aimed at a comprehensive exercise of the mind and the development of thinking.

Project learning in Russia developed in parallel with the developments of American scientists. Back in 1905, under the leadership of the Russian teacher S. Shatsky, a small group of employees was organized, trying to actively use project methods in teaching practice. S. Shatsky emphasized the value of the experience already accumulated by children, which they received from life on their own. This was the starting point of his pedagogical method. Alongside this unorganized childhood experience, the school must put the experience it has organized and compare the child's personal experience with the experience of ready-made knowledge. These three forms of experience – personal, organized and ready-made (the experience of humanity, race, nation) – operate in life partly intermittently, in leaps and bounds. The methodological task, according to the teacher, is to link them into a single process, to make these three types of experimental activities of the child, school and life dependent. Experience is the starting point of the method, exercise is its consolidating part.

In the 60s of the XX century, the project method experienced a rebirth in the West.

Today, there are three main changes in theoretical approaches to the project method:

1. understanding of the need for implementation of the method based on traditional education projects;

2. awareness of the need for the teacher to plan the project activities of students (this concerns the topic of projects, place in the content of the academic discipline, research methods, etc.);

3. the assumption of the possibility of children studying not only real life problems, but also problems of a fictitious nature.

The ability to use the project method is an indicator of the teacher's high qualifications, his progressive teaching methodology and student development. It is not for nothing that these technologies are classified as technologies of the 21st century, which primarily provide for the ability to adapt to the rapidly changing conditions of human life.

## Stages of musical and pedagogical design

Design activity is closely related to the concepts of “forecasting”, “constructing” and “modeling”

Forecasting is a kind of scientific foresight, a special study of the prospects of a phenomenon, a probabilistic scientific judgment about the possible states of a phenomenon in the future.

Design and forecasting have common goals and a results orientation. However, design requires more strictness and responsibility, since it is carried out to obtain a result that is directly used in practice. Forecasting as a “judgment about prospects” allows for a certain variation in the conclusions.

Constructing originally emerged as an engineering activity. The modern concept of construction extends to the social sphere, where it is used in the sense of identifying, detailing, developing and establishing a system of social ties.

Constructing and designing are sequential stages of approaching an idea to its substantive implementation. In the process of constructing, details and elements of the designed object are developed, and during design, a system of interconnections of these elements is created, a project is developed and formalized.

Design is also associated with modeling as a method for studying objects of various nature on their counterparts (models).

A model is an artificially created sample in the form of a diagram, description, physical structures or formulas, similar to the object (phenomenon) under study and reflecting or reproducing in a simpler form the structure, properties and relations between the elements of the object (phenomenon).

The model can be material (subject) and ideal. The material model reproduces the geometric (to scale), physical, dynamic, functional characteristics of an object (for example, a model of an architectural structure, an airplane). The ideal model is a descriptive or symbolic representation of an object. For example, a mathematical model, a physical model.

Modeling is widely used in design to represent and transform objects, phenomena or processes that are not yet in reality or for some reason are not available.

The modeling process includes three main stages:

1) *analytical*, when all initial data, conditions are analyzed;

2) *constructive (projective)*, as a result of which the required model appears;

3) *performing*, associated with the implementation of the plan.

There are three stages of design:

**1. Pedagogical modeling** involves the development of a general idea, the creation of a model of teaching technology and the main ways of its implementation. At the modeling stage, a generalized sample is developed, a model as a general idea of creating a new pedagogical object, and the main ways of achieving it are outlined. And if in technology a model is a model that serves as a standard for serial or mass reproduction, then a pedagogical model is some idea of the organization, implementation and development of a pedagogical object, the implementation of which can be carried out in different ways.

**2. Actually pedagogical design** – further development of the created model and bringing it to the level of practical use. At the design stage, a project is created, that is, the developed model is concretized for certain pedagogical conditions, here the possibility of its practical application arises. The pedagogical project contains data for the subsequent detailed development of the pedagogical object. Pedagogical projects include curricula plans and curricula programs, qualification characteristics, methodological recommendations, plans for extracurricular educational work, etc.

**3. Pedagogical constructing** – the final stage of design. At the design stage, the project is detailed down to the basic components of objects, including the specific actions of real participants in pedagogical processes, finding their embodiment in various constructs. And although there is no concept of construct in technology, but there is constructing documentation, nevertheless, it is introduced into pedagogy. The pedagogical construct contains specific data and creates an opportunity to present and correct any pedagogical object. The pedagogical constructs include: plans and summaries of lessons, scenarios, extracurricular activities, assignments of control charts, graphs of students' move in workplaces, educational materials, schedule and so on.

Stages of design activity in pedagogy:

1. Determination of the design goal (goal setting).
2. Clarification of the system of pedagogical factors and conditions influencing the achievement of the goal (orientation).
3. Description of the pedagogical reality to be designed (diagnostics of the initial state).
4. Fixation (selection) of the level and operational units of pedagogical thinking for making decisions on the creation of a project (reflection).
5. Nomination hypotheses on options for achieving the objectives and evaluation of the probability of achieving them in specific circumstances (forecasting).
6. The construction of a specific model (project) of a pedagogical object (modeling).
7. Construction of a methodology for measuring the parameters of a pedagogical object (extrapolating control).
8. Implementation of the project (implementation).
9. Evaluation of the results of the project and their comparison with theoretically expected (evaluation).
10. Construction of an optimized version of a specific pedagogical object (correction).

At the present stage of development of the educational system, the thesis is no longer in doubt: “To supervise learning is to foresee it”. The teacher must always clearly understand to what answer, decision, conclusion he must lead the students, whether it is feasible for them. Without such a standard, it is impossible to clarify, correct, direct the educational activities of students, as well as correctly and objectively evaluate them during the lesson. All this requires skillful design of the upcoming lesson, careful preparation for its conduct.

The concepts of “designing” and “planning” a lesson differ significantly from each other. Conducting a lesson according to a rigid plan involves compulsory achievement of planned results with varying degrees of deviation from the purpose of the lesson, assuming that this deviation occurs because of defects of a teacher’s activity. On the contrary, a lesson project, not a rigid plan of action, should ensure, like any project, only the most probable achievement of goals. Lesson project belongs to the instrumentation is of variable and personality-oriented education, and plan belongs to the design of reports and achievement a certain stage in the development of knowledge, skills and abilities. Thus, it can be argued that a modern lesson is built in accordance with the project.

It is advisable to design a lesson in stages.

| | Essence of the stage | Result |
|---|---|---|
| 1 | Clarification of the role of the lesson in the structure of the study of the topic | Determining the type of lesson |
| 2 | Highlighting the leading goal, which will determine the whole logic of the future lesson | Lesson goal setting |
| 3 | Planning learning outcomes | Presentation of a goal by a system of tasks |
| 4 | Determination of the initial conditions | Clarification of the system of tasks and, if necessary, the organization of introductory repetition in the lesson |
| 5 | Choosing a teaching method | The choice of the method (methods) of teaching, adequate to the objectives of the lesson |
| 6 | Understanding the organizational form of the lesson | Choosing a suitable organizational form of training |
| 7 | Developing a lesson structure | Making a future lesson in the form of a plan document or diagram |
| 8 | Content of the lesson | Formation of texts in the form of modules |
| 9 | Selection of teaching aids | Logistics for efficient work with texts |
| 10 | Creating an organizational chart of the lesson | Designing a competent professional technology lesson |
| 11 | Selection or invention of suitable pedagogical techniques | Creating a psychological comfort and atmosphere of interaction |
| 12 | Creating a lesson image | Focusing on the interior of the office, the teacher's appearance, the motto or epigraph of the lesson, temporary attributes |

The basis for designing a lesson is to define its intention, i.e. a clear idea of why it will be carried out, how it should be built, what students should take out of it.

The intention of the lesson is reflected, first of all, in its purpose(s). The goal is a characteristic of its final results, its controlling power, guiding the activities of both the teacher and students. Typically, the goal of the lesson is formulated with the help of verbs indicating definite actions of the teacher: “acquaint...”, “articulate...”, “consider...”, “show...”, “help...”, “teach...”, “ensure the use of...” and the like; accordingly, for the students, the goals of the lesson will be: “to understand...”, “to remember...”, “to learn...”, etc.

An important element of the design of a lesson is the definition of the content, volume of educational material. For deep study in the classroom, experienced teachers select only the basic educational material that reflects the essence of the subject being studied, the topic. The assimilation of the rest of the material (especially at the later stages of the educational process) is usually transferred to the independent work of students.

When designing a lesson, preparing for it, it is very important for a teacher to “model himself”, that is to be able to see yourself “from the outside”, mentally assess your actions, your state. At the same time, the methods and methodological techniques outlined for the lesson must correspond to the teacher’s experience, his capabilities, fit into his “pedagogical handwriting”, pedagogical style.

## TASKS

**1. Answer the questions:**

1.1. What management technologies should a music teacher have?

1.2. What was the role of the teacher in organizing student project activities in American schools?

1.3. What is the difference between planning and designing a lesson?

**2. Define whether the sentence true or false**

1. Pedagogical design is the process of creating a pedagogical project.

2. American professor E. Collings identified the following groups of educational projects: game, excursion, narrative, constructive, social.

**3. Establish a correspondence**

3.1. Establish a correspondence between the design stages (indicated by letters) and their functions (indicated by numbers)

| | |
|---|---|
| A. Forecasting | 1. Development of details, elements of the designed object |
| B. Construction | 2. Determination of possible states of an object in the future |
| C. Modeling | 3. Representation and transformation of objects that are not yet in reality or they are unavailable for some reason |

Your answer: A___B___C___

3.2. Determine to which group (indicated by letters) the objects presented below (indicated by numbers) belong

| | |
|---|---|
| A. Pedagogical project | 1. Lesson summary<br>2. Schedule<br>3. Curriculum plan<br>4. Methodical recommendations |
| B. Pedagogical construction | 5. Scenario of the event<br>6. Curriculum program<br>7. Schedules for monitoring tasks<br>8. Validation characteristic |

Your answer: A___B___

## Algorithm of musical and pedagogical design

Pedagogical design of music educational materials (training course / module, optional course / module, training session / lesson, educational event, project for mastering the type of musical activity in the lesson, project for working on a piece of music) includes the following positions:

– statement and analysis of the pedagogical problem;

– analysis of the target audience (students) and expected learning outcomes;

– selection of teaching and learning tools;

– analysis and structuring of "ready-made" educational materials, including digital;

– design and development of author's educational materials in the traditional format of their presentation, editing and preparation of materials for publication;

– determination of the used methods of students' educational work and teacher's methods of managing their educational activity;

– development of methods for assessing educational work;

– approbation and assessment of educational effectiveness of the use of educational materials;

– implementation of the full cycle of creating digital educational materials.

Since the musical and pedagogical process exists in the unity of educational-musical and musical-pedagogical activity, it is necessary to dwell in more detail on the structure of activity: purpose, motives, activity programs, information basis of activity, decision-making, a subsystem of activity-important personality traits.

**The goal**, as the central link in the system of activity, can act in two aspects:

– as a conceivable prospective result of activity;

– as the level of achievement that a person wants to achieve.

**Motive** is the driving force for action. Activity can be mastered only if it is accepted by the subject. Conscious needs, relationships, feelings, interests, etc. can act as a motive for a person.

**Activity** is carried out in actions and movements. Action is a unit of activity, the purpose of which is elementary and cannot be decomposed into simpler ones. This is a relatively complete element of activity, a conscious act of human behavior, which proceeds from certain motives and is aimed at achieving a certain goal.

Mastering the **program of activities** involves the formation of ideas about the component composition of the activity and the ways of performing individual actions. The program of activities serves as the coordinator, which defines, what, how and when to do in order to achieve the goal activity.

An important link of activity is its **information basis** as a set of information that characterizes the objective and subjective conditions of activity and allows you to organize it in accordance with the goal-result.

The success of the development and implementation of activities is significantly influenced by the subsystem of the **activity-important personality traits.**

## Stages of the musical and pedagogical process

The first stage is to set goals as intended results of activities and motivate activities.

The second stage involves the creation of a program of activities and provision of its information basis.

The third stage, the actual implementation of educational-musical and musical-pedagogical activities.

The fourth stage involves the assessment and correction of activities based on various types of reflections.

The fifth stage merges with the first, assuming the formation of the personality of the future teacher-musician (as a result of the activities of the teacher and student) in the integral unity of his general and specific personal and professional qualities, ensuring his high-quality, effective and highly qualified activity.

Based on the foregoing, the method of designing and organizing educational process can be determined by the following positions:

- the main emphasis is on the organization of the active types of students' cognitive activity;

- teacher acts as a teacher-manager and training director, ready to offer the minimum required set of teaching aids;

- training information is used as a means of organization of cognitive activity and not as a goal of education;

- the student acts as the subject of activity, along with the teacher, and his personal development acts as one of the main educational purposes.

## Analysis of the object of musical and pedagogical design

The objects of pedagogical design may be pedagogical system, pedagogical process, and pedagogical situations.

The largest objects of the pedagogical design are *pedagogical systems*. They can be considered:

– at the macro level as the state education system, regional education systems, etc.

- at the mesa level as educational institutions, children's organizations, social institutions, where pedagogical goals are realized;

- at the micro level as systems that implement specific tasks, author's pedagogical systems.

*The pedagogical process* is the main object of design for the teacher. The pedagogical process is a system in which the processes of formation, development, education and training are organically combined with all conditions, forms, methods of their functioning.

Pedagogical processes are cyclical. In the development of all pedagogical processes, there are the same stages. There are preparatory, main and final stages. At the stage of preparing the pedagogical process or the preparatory stage, important tasks are solved: goal-setting, diagnostics of conditions, forecasting achievements, designing the pedagogical process, planning the development of the pedagogical process. The main stage or stage of the implementation of the pedagogical process includes important interrelated elements: pedagogical interaction, organization of feedback, regulation and correction of activities, operational control. The final stage or analysis of the achieved results is necessary in order not to repeat mistakes in the future, to take into account the ineffective moments of the previous one.

*A pedagogical situation* as an object of design always exists within the framework of a pedagogical process. The pedagogical situation is an integral part of the pedagogical process, characterizing its state at a certain time and in a certain space. The significance of the pedagogical situation is enormous. Expressed as concrete educational relations,

pedagogical situations realize the possibilities of both the pedagogical process and the pedagogical system.

The structure of the pedagogical situation is outwardly simple. It includes two subjects of activity (teacher and student) and the ways of their interaction. But this simplicity is deceiving. The interaction of the participants in the pedagogical situation is built as the realization of their difficult inner world, their upbringing and training. Pedagogical situations can arise spontaneously or be pre-projected.

## The choice of the form of musical and pedagogical design

Forms of design – are documents that describe, with varying degrees of accuracy, the creation and operation of design objects. The main forms of pedagogical design are:

- qualification characteristics, professiograms, curricula plans and programs, staffing tables, job descriptions;

- schedules of lessons, schedules of the educational process and control, requirements for lessons, scientific and thematic plans, lesson plans and summaries, scenarios, models of visual aids, textbooks, teaching aids, methodological recommendations;

- internal regulations, plans of teaching and educational work, plans of sections, etc.

The choice of the design form depends on which stage has been chosen and how many have of them you need to go through. Any form of design should be expedient, appropriate to the characteristics and capabilities of students and teachers.

One of the forms with the help of which the main point of view, the main idea, the theoretical principles of constructing systems or processes is presented, is a **concept.** The concept is based on the results of scientific research and is of great practical importance, although it is often generalized and abstract. The purpose of the concept is to present the theory in a constructive, applied form. Consequently, the concept should include only those theoretical knowledge that can be applied in practice in a particular system or process.

Another form of pedagogical design is a **plan.** A plan is a document that lists events, the procedure and location for them. In the design process, plans are used quite widely. These plans include curriculum plan, lesson plan, activity plan, and more. Each of the plans has its own purpose and structure. So, the *curriculum plan* is a project, which gives a general list of academic disciplines, the amount of hours allocated for their study, the order of study of disciplines. *Thematic plan* contains disciplines and includes the list of topics, objectives of their study, the number of hours devoted to topics, interdisciplinary connections, and methodological support. *The lesson plan* is a definition of the tasks of

the lesson and a list of the main actions of the teacher and students to master the content of the educational material. If the thematic plan is a project of the pedagogical process, then the lesson plan is its construct.

The educational work used different types of formalization of methodological material: method-action, two-way action, lesson designer, a script instruction, detailed scenario etc. – and also well known in the theory and practice of music education symbols, diagrams, symbolic notation, images, dictionaries of aesthetic emotions, etc. Pre-prepared methodological equipment (video material, computer programs, handouts, instruction diagrams, etc.) is used as pedagogical tools.

**Pedagogical technology** is created by the entire design system in the unity of all three of its aspects. Pedagogical design is a technology development mechanism in pedagogical theory and practice.

## Methodology of pedagogical modeling in music education

The strategy for mastering pedagogical modeling goes from cognition of the external properties and qualities of an object to deepening and comprehension of the internal mechanism of the phenomenon. Therefore, the objects in their order are lined up in a scheme: artistic picture of the world → musical image, musical work → methods and techniques of musical development of students → image of a music lesson → lesson construct → lesson scenario.

The core of modeling in musical art is the ability to learn to translate an experience (mood, feeling, emotion), moreover, developing in time, first into speculative models, and then into real ones (in sound, word, voice intonation, facial expressions, gestures, movement, drawing, in the selection of analogs from life and art that explain the phenomenon).

The main formula explaining the modeling mechanism is a chain that is read both from left to right and from right to left depending on the type of musical activity (composer, performing, listening): experience → expressive speculative model → expressive material model.

Modeling is a creative process. In order for the model to be of interest, to really be an analogue of the original, you need to create it with a lot of effort. Material for modeling can be found spontaneously, but you still need to take it from the pool of your impressions. Therefore, it is necessary to set up students to act as artists, writers, musicians do – to observe life and purposefully select those impressions that are filled with experience, to remember them. That is, to create a "bank of impressions". At the same time, a bank of "formulas-models" is being accumulated. With the help of model formulas, the teacher simplifies the way students learn about musical art. Any model is created to solve a specific problem. Proposed examples of the model formulas have the following structure: name, explanatory part, task.

**Teach to be surprised**

You can listen to music very carefully, rejoice, be surprised, fantasize, comprehending it. But it could be different. You can treat it indifferently, without the desire to learn something, without interest in working with it. Is the music to blame for this? More often than not, such polar mental states in students of the whole class can manifest themselves when studying the same piece of music. It is very important to awaken the impulse of the energy of surprise, which many music teachers pay attention to.

Algorithm: you need to find such an angle of view at which even the ordinary becomes amazing. The teacher begins to simulate the situation.

Task: pick up amazing facts for a specific piece of music or simulate a situation using this technique to attract attention and interest in learning the piece.

**Teach to make discoveries**

**A.** One of the easiest discoveries – it is a guess, *what you can do with this music.* Musical art is so expressive that even without special knowledge about the means of expression, a child, comparing sound with life, realizes that one can walk to one music (depict a cat, bear, elephant, a hare running), and dance to another, under the third – jump or spin, etc. This methodological move is used to study genres with a specific sphere of existence – song, dance and march. Children are invited to decide what we will do, and then portray it in action. Movement, facial expressions, plastic – everything is involved in modeling.

Task: find a piece of music for which, first of all, YOU want to do something (you need to have your own version of the answer) and formulate the riddle to schoolchildren with a subsequent piece of work. Be sure to praise good answers!

**B.** Guess what the composer wanted to say. A piece of music can be used in the situation “Message to the Moon”, “Letter to our generation”, “What the find told about”, etc. Children listen to the piece without preliminary explanation and the teacher’s story, analyze, reason, make guesses on their own based on the music. Invented versions – the result of fantasy, imagination, free flight of thought – are valuable as examples of children’s creativity. The answer in a generally accepted form is given by the teacher at the end of the work.

The professional activity of a teacher is a whole palette of types and forms of work with students, but the *lesson* is always the central link. Despite the fact that there are a great many lessons to be given, each of them is based on artistic musical images, on music that must be taught to love, and therefore requires constant creativity.

## Types of music lessons

*Traditional forms of lesson:* thematic lesson (introduction to the topic lesson; topic deepening and development lesson; topic generalization lesson), rehearsal, combined, concert, lecture, conversation, excursion (including an imaginary journey), integrated and panoramic, dispute, discussion, quiz, test.

*Nontraditional forms lesson:* performance, staging, presentation, salon, ball, music lounge, tournament, round table, conference, briefing, game (in its various varieties), philharmonic society, folk festival, exhibition.

**Lesson constructor** – a sequence of the main semantic nodes of the lesson – "modules": the beginning of the lesson (setting up for the lesson), warm-up, chanting, choral singing, listening to music, control, homework, the end of the lesson. And from them you can construct a lesson in any combination.

There can be much more "modules", or components, as in toy constructors (playing instrumental music, movement to music, music composition and improvisation can be independent forms of work), their substantive content can also be represented in a special way.

***Module 1. Beginning of the lesson, setting up for the lesson:***

- musical greeting;
- entrance to the classroom with music;
- musical epigraph;
- riddle;
- acquaintance with the topic and lesson plan;
- information about the non-traditional form of the lesson;
- checking those present, seating.

***Module 2. Warm up:***

- improvisation and composition of music;
- discussion of homework, checking it;
- game situation;
- tongue twisters;
- “Yes - no” game ;
- intellectual warm-up or a survey on basic questions;
- game “I know five names”;
- rhythmic echo.

***Module 3. Chanting:***

- work with one sound (of different nature, different strokes, different duration, etc.);
- work with a simple motive (singing in sequences, with different syllables, with a closed mouth, using vowels, with different nuances, changing character);
- work with a fragment of a familiar, convenient song (by sequences);
- work on specially selected fragments of the song, intended for quick learning;
- work with the theme of an instrumental piece;
- by any system (relative solmization).

***Module 4. Choral singing:***

- melodic echo;
- using phrases at a slow pace;
- solfegging;
- singing along method;
- karaoke;
- method of assistants;
- with a closed mouth, in syllables, with different strokes;
- work on intonation, imagery through comparisons, metaphors;
- consolidation in the relay (in rows, in desks, one by one, by canon);
- by roles, with dramatization;
- exit to the topic of the lesson;
- analysis of the musical image, means of expression;
- performance analysis;

***Module 5. Listening to music***

- proposed circumstances;
- film reel of visions;
- “fantasy in the material”;
- guessing the idea;
- breaking through the main topics;
- movement to music;
- plastical intonation;
- connection with the topic of the lesson;
- analysis in various forms;
- comparison;
- draw to music;
- verbal characterization of the image;
- story based on a literary source;
- literary and musical composition;
- imaginary travel;
- orchestration;
- joint performance;
- history of the creation of the work;
- touches to the portrait of the composer;
– historical context, the finishing touches to the epoch;
- genre (history, features);
- image (essence, vitality, classification).

***Module 6. Control:***

- control listening;
- frontal survey;
- selective survey;
- programmed survey;
- observation of the emotional reaction;
- phonogram, quiz;
- creative task.

***Module 7. Homework:***

- three levels of homework;
- special task;
- task – setting for a new topic;
- creative task;
- memorize the words of a song;
- selection of material on the topic for folders, albums, lessons, newspapers;
- consolidate information on the textbook;
- tell the content;
- talk about the composer, musical genre;
- write a short essay about your favorite performers;
- letter to the teacher;
- solve the crossword puzzle;
- make entries in the diary of impressions.

## TASKS

**1. Answer the questions:**

1.1. What is the difference between the concepts of “pedagogical system” and “pedagogical process”?

1.2. How are the concepts of “pedagogical process” and “pedagogical situation” related?

*Please note, that in this task you should not just give the definitions of the abovementioned terms, but explain their differences!*

**2. Establish a correspondence between the forms of educational design (indicated by letters) and their characteristics (indicated by numbers)**

| | |
|---|---|
| A. Concept | 1. It is a theoretically grounded system for solving pedagogical problems in practice |
| B. Plan | 2. Includes theoretical provisions that can be applied in practice |
| C. Technology | 3. Includes specific events, order and location |

Your answer: A___B___C___

**3. Get acquainted with the formulas-models of cognition of musical art proposed in the lecture and develop 2 formulas-models of your own.** Use the suggested structure: title, explanatory part, task. Below is an example of the description of the model formula.

**Teach to be surprised**

*You can listen to music very carefully, rejoice, be surprised, fantasize, comprehending it. But it could be different. You can treat it indifferently, without the desire to learn something, without interest in working with it. Is the music to blame for this? More often than not, such polar mental states in students of the whole class can manifest themselves when studying the same piece of music. It is very important to awaken the impulse of the energy of surprise, which many music teachers pay attention to.*

*Algorithm: you need to find such an angle of view at which even the ordinary becomes amazing. The teacher begins to simulate the situation.*

*Task: pick up amazing facts for a specific piece of music or simulate a situation using this technique to attract attention and interest in learning the piece.*

**4. Using the lesson constructor presented in the lecture, construct a music lesson summary.** The summary needs to reflect:

– lesson topic
– age of students
– the following 7 modules:

1. Beginning of the lesson, setting up for the lesson
2. Warm up
3. Chanting
4. Choral singing
5. Listening to music
6. Control
7. Homework

When describing each module, you can use the proposed (in the table below) methods, or others of your choice. The methods used must not only be named, but also described meaningfully.

| Module name | Working methods |
|---|---|
| ***1. Beginning of the lesson, setting up for the lesson*** | - musical greeting;<br>- entrance to the classroom with music;<br>- musical epigraph;<br>- riddle;<br>- acquaintance with the topic and lesson plan;<br>- information about the non-traditional form of the lesson;<br>- checking those present, seating. |

| | |
|---|---|
| ***2. Warm up*** | - improvisation and composition of music;<br>- discussion of homework, checking it;<br>- game situation;<br>- tongue twisters;<br>- "Yes - no"game;<br>- intellectual warm-up or a survey on basic questions;<br>- game "I know five names";<br>- rhythmic echo. |
| ***3. Chanting*** | - work with one sound (of different nature, different strokes, different duration, etc.);<br>- work with a simple motive (singing in sequences, with different syllables, with a closed mouth, using vowels, with different nuances, changing character);<br>- work with a fragment of a familiar, convenient song (by sequences);<br>- work on specially selected fragments of the song, intended for quick learning;<br>- work with the theme of an instrumental piece;<br>- by any system (relative solmization). |
| ***4. Choral singing*** | - melodic echo;<br>- using phrases at a slow pace;<br>- solfegging;<br>- singing along method;<br>- karaoke;<br>- method of assistants;<br>- with a closed mouth, in syllables, with different strokes;<br>- work on intonation, imagery through comparisons, metaphors;<br>- consolidation in the relay (in rows, in desks, one by one, by canon);<br>- by roles, with dramatization;<br>- exit to the topic of the lesson;<br>- analysis of the musical image, means of expression;<br>- performance analysis |

| | |
|---|---|
| ***5. Listening to music*** | - proposed circumstances;<br>- film reel of visions;<br>- "fantasy in the material";<br>- guessing the idea;<br>- breaking through the main topics;<br>- movement to music;<br>- plastical intonation;<br>- connection with the topic of the lesson;<br>- analysis in various forms;<br>- comparison;<br>- draw to music;<br>- verbal characterization of the image;<br>- story based on a literary source;<br>- literary and musical composition;<br>- imaginary travel;<br>- orchestration;<br>- joint performance;<br>- history of the creation of the work;<br>- touches to the portrait of the composer;<br>– historical context, the finishing touches to the epoch;<br>- genre (history, features);<br>- image (essence, vitality, classification). |
| ***6. Control*** | - control listening;<br>- frontal survey;<br>- selective survey;<br>- programmed survey;<br>- observation of the emotional reaction;<br>- phonogram, quiz;<br>- creative task. |

| | |
|---|---|
| ***7. Homework*** | - three levels of homework;<br>- special task;<br>- task – setting for a new topic;<br>- creative task;<br>- memorize the words of a song;<br>- selection of material on the topic for folders, albums, lessons, newspapers;<br>- consolidate information on the textbook;<br>- tell the content;<br>- talk about the composer, musical genre;<br>- write a short essay about your favorite performers;<br>- letter to the teacher;<br>- solve the crossword puzzle;<br>- make entries in the diary of impressions. |