

DEVELOPING PROFESSIONAL SKILLS OF A PERFORMING MUSICIAN IN A HIGHER MUSIC INSTITUTION

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SUMMARY. The aim of the research is to determine the problem of developing the professional skills of a performing musician in a higher music institution. The study involved the following methods: comparative analysis, systematization and grouping, derivation of categories. The relevance of this study is determined by the need to modernize and spread the boundaries of the educational environment when teaching performing musicians. The results of the development of this problem represented it as a complex, multifaceted and, at the same time, integral system, which includes components that differ in content and function, ensuring the effectiveness of the educational program.

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The conclusions testify to a wide scope of the problem of the formation of a performing musician, its focus on various spheres in the life of society, and the importance of each of its components. The prospects of further research in this field of art are in its flexibility, the ability to be updated, replenished with the achievements of time, and respond to the needs and mood of society.

Keywords: music education, integration, art, performing musician, dual education

Introduction

The relevance of the chosen topic is determined by the need to create a current modernized system of music education in higher education institutions (HEIs). It includes various directions in the field of mastering the profession of a performer by a student and testifies to its direct connection with the needs of society, being one of the most important components in its context.

Musical performance, as a subject, is represented by different periods and national schools. This field of art has many studies that single out its most important components. However, they mostly dealt with the issues related to the playing technique, the principles of reflecting the composer's idea, and showing the architecture of the work.

Modern artistic practice requires performing musicians to have a universal model of presentation of their creative potential. It also requires the specialist to have the ability to establish social communications with society. All these elements need to be studied in the context of practical activities of students — future performing artists and performing teachers. Until now, there has been no analysis of a complex interdisciplinary approach to the formation of professional skills and knowledge of a performing musician. This factor necessitates further study of this issue, more broadly — the topic, which enables revealing the categories of the modern system of higher musical education. This is because knowledge of their role, functions and their modernization contribute to progress in the field of education. This, in turn, testifies to the relevance of conducting experiments, arrangement of the obtained information related to the context of the educational process, and drawing relevant conclusions.

The aim of the study was the process of revealing the effectiveness of a complex interdisciplinary approach to the formation of professional musical performers. This includes the essence, composition and content of this problem, analysis of each of its components. It appears as a phenomenon with

the significance and functions in the life of society determined by a number of interconnected elements and spheres that are outside the scope of musical art.

This determines a range of objectives to be fulfilled in this study. They include the creation of a general comprehensive and multifaceted picture of building professional skills of a performing musician in a higher music institution. This picture, which demonstrates one of the optimal options for modern education, is intended to stimulate the teachers' activity in the direction of updating and spreading the networks of processes of acquiring a profession by students.

One of the objectives was the need to study the problem of training professionals in musical education institutions.

The second, no less important objective was to analyze each of the components of the subject of this study.

Finally, the third objective is aimed at identifying the conditionality of all components of the problem.

Fulfilling the first objective was necessary to outline the scale of modern higher musical education and identify many categories that serve as the foundation for the education of future performing musicians. This gives an idea of the problem, which is considered in the publication, as a systemic complex phenomenon. On the one hand, it concentrates on the professional technical principles of performing subject, and the process of interaction between musical art and various branches of human consciousness and activity, on the other hand.

Fulfillment of the second objective enabled understanding the content of all components of the modern education system and their functional significance in the context of building professional skills of a performing musician in a higher music institution. This analysis identified factors that are of great importance for musical art in general and in the field of performance.

The third objective is to identify the relationships between the leading components of education and their influence on the prospects of music education, as well as on the life of society as a whole. This was the way to obtain information about the reasons for their existence, the mechanisms of functioning in the system of higher musical education, and a kind of "bridge" that combines performance and the needs of modern society.

Literature review

Researchers of the subject related to the process of formation of skills of a performing musician in a higher music institution focused on certain aspects of this problem.

Pereverzeva dealt in her study with the analysis of the professional culture of the future specialist in the field of musical art⁶. According to the researcher, it is formed due to the creation of conditions for students to effectively build a system of special, psychological, and pedagogical information and skills. This is facilitated by the universal professional relations between the teacher and the student in the learning process. Its foundations are such components as the formation of a system of developed, flexible professional knowledge, abilities, skills and thinking, the ability to learn independently, master new technologies, improve qualifications; humanization and humanitarization of education; a system of professional knowledge, abilities and skills that meet the requirements of a teacher's professional activity, the functions, and duties of a future music teacher. In her other publication, Pereverzeva examines the issue of the importance of a performing musician who plays the role of the leader of an orchestra. She emphasizes the fact that the leader of an orchestra is a full participant in the creative and pedagogical processes, because an effective system of training specialists in such a complex field of performance as choral conducting involves the combination of the efforts of two people — a teacher and the leader of an orchestra⁷.

Kivijärvi and Rautiainen suggest providing creative autonomy to specialists in the field of musical art to music teachers. According to their point of view, a music teacher has all the competencies for reasonable rotation in terms of logistical support of the educational process (choice of instruments, notation) and interaction with students⁸.

Schmidt reveals the significance of the relationship between politics and art. In particular, he examines the process of political influence on the lives of teachers, including musicians. He emphasizes that representatives of musical culture should be interested in the potential of politics, be able to understand and rethink its meaning, because this contributes to building a modern educational experience⁹.

⁶ Pereverzeva, Olena. Concept and Content of Future Music Teacher's Professional Culture. *Pedagogical Education: Theory and Practice. Collection of Scientific Works*, 26, No. 2, 2019, pp. 153-159.

⁷ Pereverzeva, Olena. Psychological and creative aspects of the concertmaster's work in the process of choral conducting education of the future teacher of music art. *Scientific Notes of Mykola Gogol Nizhyn State University, Series "Psychological and Pedagogical Sciences"*, 4, 2019, pp. 123-128.

⁸ Kivijärvi, Sanna, Rautiainen, Pauli. Contesting music education policies through the concept of reasonable accommodation: Teacher autonomy and equity enactment in Finnish music education. *Research Studies in Music Education*, 43, No. 1, 2020, pp. 1-19.

⁹ Schmidt, Patrick. *Policy as Practice: A Guide for Music Educators a Guide for Music Educators*. New York: Oxford University Press, 2020.
<http://dx.doi.org/10.1093/oso/9780190227029.001.0001>

The main goal of the research conducted by Laes and Schmidt is the issue of the relationship between musical art and medicine, in particular the practice of art therapy¹⁰.

So, a performing musician can help the elderly through regular music lessons with them. They testify that their active participation in the process of integrated and sustainable learning reduces the rate of aging. The researchers concluded that trans-disciplinary actions, which are based on the expansion of the activity networks of modern musicians, have a positive effect on the development of medicine and, at the same time, musical culture.

Bylica and Schmidt consider the problem of modernization and spread of generally accepted frameworks for conducting music classes¹¹. This is the result of knowledge of the basics of politics and ethnography, which enables teachers of musical arts to contribute to the life of society.

Bylica and Bauman cover the importance of creativity in the process of teaching music. It is based on the development of flexible practices capable of responding to student requests¹². In this case, the performing musician assumes the role of the author of the curriculum, which corresponds to current realities, including the need for distance learning.

Hess proposes a policy to protect representatives of different races in the process of receiving education music education. He testifies to the fact that such an approach makes learning progressive, ensuring its prospects¹³.

Bylica and Kuepfer investigate the role of mentoring in the organization of community-based music education. Specifically, they present three strategies to consider when entering community-based mentoring relationships: exploring organizational and personal learning goals; creation of space for constant mutual reflection on the problems of music education; building relationships based on a caring attitude towards students¹⁴.

¹⁰ Laes, Tuulikk, Schmidt, Patrick. Promoting a musical life course towards sustainable ageing: A call for policy congruence. *International Journal of Community Music*, 14, No. 1, 2021, pp. 103-119.

¹¹ Bylica, Kelly, Schmidt, Patrick. Crossing borders and taking risks: Supporting the music educator as policy practitioner. *Arts Education Policy Review*, 2021, pp. 1-13. <https://doi.org/10.1080/10632913.2021.1955424>

¹² Bylica, Kelly, Bauman, Betty. Teaching in a Time of Crisis: Pedagogical Creativity in Music Education. *Bulletin of the Council for Research in Music Education*, 2022. <http://dx.doi.org/10.5406/21627223.231.01>

¹³ Hess, Juliet. Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education. *Music Educators Journal*, 107, No. 4, 2021, pp. 14-20.

¹⁴ Bylica, Kelly, Kuepfer, Morgan. Mentoring in Community-based Fieldwork: Drawing from Experience. *Canadian Music Educator*, 62, No. 4, 2021, pp. 20-26.

Koivisto and Laes provide findings related to the principles of unification of various spheres in the life of society. In this case, it is music and medicine. The researchers explore the work of professional medical musicians. It is a fact that the union between specialists from different professional spheres, cultural and medical brings the effective results in therapeutically aspect. They demonstrate that professional music practices can support an integrated approach to health care¹⁵. Besides, it turns out that the work of medical musicians (including performers), as a socially oriented approach to professionalism, provides an opportunity to rethink the significance of musicality — a part of growing professionalism. This requires further development of higher musical education, as well as professional development in the field of music on-the-job.

Each of the scientific publications covers different aspects of the problem of building professional skills of performing musicians. They help to realize the volume and multifacetedness of the problem. However, research on this topic as a whole system in institutions of higher musical education has not been conducted. This determined the authors' interest in it. In this publication, they tried to reveal the problem, which differs in many components.

Methods

The materials and methods that determined the theoretical background and practical significance were used when developing the problem of building skills and knowledge of performing musicians in HEIs.

Research procedure

The research involved the following research stages: preparatory stage; experimental stage; summative stage. Each of them aimed to provide a complete picture of the needs of modern higher music education.

The first stage was the focus on the activities of a certain number of performing students of various faculties of Mykola Lysenko Lviv National Music Academy.

The second stage was based on monitoring the success rate of learning the educational program by the selected students.

The third stage involved the analysis of the obtained information regarding the effectiveness of the creative realization of all these students not only in the context of education, but also in the field of professional practice.

¹⁵ Koivisto, Taru-Anneli, Laes, Tuulikki. Music professionalism promoting gerotranscendence: An instrumental case study of healthcare musicians in an eldercare hospital. *International Journal of Music Education*, 40, No. 2, 2022, 025576142210873. <http://dx.doi.org/10.1177/02557614221087340>

The main stages of the research are based on the foundation, which relies on several directions. The search, collection, and arrangement of sources related to the issue of building professional skills of performing musicians in HEIs is the first step in developing the project. The next step is the systematization of all the information obtained during the first stage on the subject and the derivation of its components — main categories. The third stage of studying the problem involves a detailed theoretical analysis of each of the elements in the process of training professions among performing musicians. Their content and functional significance in its context is covered. The fourth step is the creation of a complete system that shows the process of acquiring knowledge and skills by a future performing musician in the form of a large-scale many-sided phenomenon. A number and sequence of stages of studying this problem makes it possible to discover its unknown sides, thereby stimulating the development (both practical and theoretical) of each of them.

Sampling

This project is based on the study of the process of training specialists in the field of musical performance through the development of the necessary skills and acquiring certain knowledge. It consists in identifying the most important components of the process of learning the educational program by students and determining the content and functional significance of each of them. The objects of the study were students' learning methods in the context of modern higher music education, discoveries, concepts, and positions of researchers, as well as authors' observations their theoretical positions shaped in the process of developing materials. All these objects provided an opportunity for comprehensive and many-sided examination and coverage of the problem of developing professional skills and knowledge of future performing musicians during their studies in HEIs. A total of 100 students who studied at various faculties of Mykola Lysenko Lviv National Music Academy (opera singing, piano, violin, viola, cello, flute) were selected. The authors of the study monitored the effectiveness of future specialists' assimilation of a comprehensive approach to music education for five years. Attention was focused on student activity, participation in international projects, establishing contact with representatives of other countries, schools, fields (literature, painting, dramatic theatre), desire to freely communicate with foreigners in their language (mainly English).

Research methods

The process of developing this project was based on several methods that were necessary for comprehensive coverage of the problem of the

formation of professional performing musicians in HEIs. They gave grounds to define it as a complete system, which has many components. The main practical methods were selection of the control group; an experiment on the assimilation of a complex system of higher musical education by the control group; analysis of the results of tracking students' practical implementation of their own creative potential. The first of the theoretical methods of research — study of the background — consisted in the selection of current literature on this issue. It is based on the search, collection and systematization of academic literature which covers each aspect of training in the field of musical performance. The second method — derivation of categories — is a structural study of the most important components in the process of providing students with the necessary knowledge and developing their skills. The third method — comparative analysis — is based on an in-depth study of the main elements of the problem. It aims to reveal their functional significance in the context of the formation of a modern performing musician of the highest level. The fourth method — the systematization of components — consists in the creation of a complete system of training professional musicians as a complex many-sided phenomenon in the life of society. All these methods contribute to the deep disclosure of the essence of the process of assimilation of professional skills and knowledge by future representatives of performing culture. They are navigators regarding further steps in the development of the field of musical performance, ensuring their promising potential.

Results

The development of professional skills of a performing musician in a higher music institution depends on the content of the educational process. The most effective results are achieved by the system of music education in the field of performance, which deeply and directly combines the theoretical and practical principles of mastering the profession.

Table 1 provides the characteristics of the above-mentioned large-scale components of program implementation in higher music institutions.

Table 1

<i>Theoretical principles of formation of performing musicians</i>	<i>Practical principles of formation of performing musicians</i>
Description of the system of methods of learning the subject	Approbation of the methods of learning the subject in the process of implementing the

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	acquired knowledge in the working environment
Designing promising directions for mastering the profession	Projection of the perspectives of the most effective plans for the assimilation of performing arts on the real conditions of the contexts of the modern creative activity of musicians
Planning and description of means of communication with representatives of other professional fields (philosophy, ethics, aesthetics, ethnology, sociology, psychology, pedagogy, medicine, politics, economics)	Organization of joint projects that unite specialists from various fields in the life of society (musicians and psychologists, ethnologists, doctors, educators, teachers, sociologists, politicians, economists, philosophers)
Development of a strategy for cooperation with foreign musical figures and corporations	Implementation of joint creative projects, the composition of which is represented by participants from different countries
Identifying the needs for the basic technological update of the learning processes of students - future performing musicians	Replacement of the equipment of HEIs with the necessary resources and learning how to work with it

Theory and practice of training a future performer

Each of the elements of theoretical and practical foundations has effectiveness and special functional significance in the system of training future performing musicians the development of their professional skills. The level of students' training and the quality of the education received are based on the unity of all the said components. Table 2 provides a complex of positive results of the use of these components.

Table 2

<i>Application of educational program components</i>	<i>The results of their inclusion</i>
Description and approval of the system of methods of learning the subject	The specialist has a broad worldview, erudition, and skills of comprehensive projection of knowledge in the context of professional activity

Projecting and projection of promising directions for mastering the profession	A specialist becomes a universal representative of his/her professional field, because he/she has not only a normative program of learning the subjects, but also opens up new aspects of its activity, spreads its networks, thanks to experimentation, which is aimed at finding something new
Development of a cooperation strategy and implementation of compatible creative projects, the composition of which is represented by participants from different countries	A performing musician gains the most valuable experience in the field of global cultures, artistic traditions, national art schools and brings the progressive trends of the modern musical environment into his/her own activities, which makes his/her creative concepts unique
Identification of the needs in basic technological updating of students' learning processes and satisfying those needs	The specialist gets the opportunity to Implement modern creative projects that combine classical acoustic instruments and new engineering and technical developments of systems for the formation and transmission of sounds, can participate in remote international cultural events (competitions, festivals, classes, and workshops)

The effects of the implementation of theoretical and practical components in the process of training a performing musician

It is extremely important to prepare the necessary conditions for the implementation of all these elements in a complex in practice.

Table 3 shows the list of mechanisms for developing the skill system of performing musicians in HEIs. Their performance in a deep synthesis guarantees students a full, many-sided mastery of the profile in a modern environment.

Table 3

Mentoring	Building professional relations between the teacher and the student, which are based on the creative implementation of not only the educational program, but also the student's individual potential in the context of practice through navigation by the teacher and the transfer of experience to the future performer
Connection of music with various	Provides for a direct interaction between independent subjects: medicine, politics, spiritual sphere

branches of the life of society	
Open access to education	The possibility of obtaining a musical education for everyone who wants to study and has, in turn, certain abilities for this
Cooperation with representatives of different subjects	The interaction of a teacher and a composer, a methodologist and a performer, an administrator, and a creative association, when each of them shares their own practical experience
Optimization of music education	Creating conditions for the democratization of musical learning processes through the construction of foundations that contribute to the acquisition of knowledge and skills by all population groups, including people with rehabilitation needs, to improve the quality of life of society as a whole

Means of developing professional skills of a future musician and their content

The productivity of all the mentioned means of providing higher musical education depends on the degree of depth of their application in practice and interaction with each other, unity.

Table 4 reveals the effectiveness of the implementation of these mechanisms.

Table 4

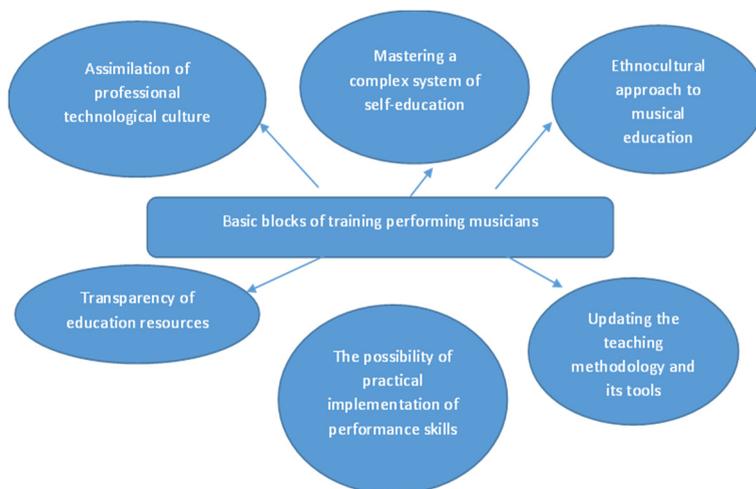
<i>The mechanism of training professionals in the field of musical performance</i>	<i>The effect of the implementation of means of translation of skills and their assimilation by students</i>
Training the successor as a way of forming professional, more broadly, creative interaction between teacher and student	Broad and many-sided development of the creativity of the student's thinking and activity in the context of learning the normative educational program, which ensures his/her formation as an independent personality in the field of musical art, in particular performance
The relationship between musical performance and subjects that belong to other spheres of human activity	Creates the basis for updating and improving the quality of training of future specialists thanks to the disclosure of the history and practice of the mutual influence of various industries on each other in the process of their development. It also provides an opportunity to learn about its positive consequences the constant necessity

	of music in the life of society, its universality, openness to the achievements of modernity, progressive trends, which, in turn, enriches the content of various sciences, sometimes far from performing arts, which are interested in researching its significance for their renovation
Providing access to music education	Forms a background for training talented professional performers. It arises due to the possibility of improving the experience gained by a musician in the process of practice, even before starting studies at a HEI; creating constructive conditions for admission and a schedule of classes, which contributes to the effective combination of artistic activity and learning the educational program; the use of modern technical means of communication between the teacher and the student
Interaction between representatives of different fields of musical art in the process of training professionals	The profession of a musician-performer involves a deep synthesis of knowledge and skills that belong to several areas: artistic culture; preparation of technical equipment; the mechanism of interaction with the audience; the process of teaching listeners through the interpretation of works. All this indicates the need to provide the student with a many-sided block of an educational program capable of developing a universal specialist. This result can be achieved to the deep cooperation of teachers of different subjects in music education institutions
Creating an optimal model for modern higher music education	This mechanism has a link with the means of ensuring that a wide range of those who wish to have the profession of a performing musician can acquire it. In this case, it spreads thanks to the creation of conditions for learning in various forms (offline and distance learning), for learning the program by the representatives of foreign countries

Results of the application of different methods of developing professional skills of the future performer

Figure 1 illustrates the main vectors of the formation of professionals in the field of musical art. Each of them is of key importance in the process of training future specialists. It is also necessary to ensure their implementation in a complex when they are closely and deeply synthesized among themselves.

Figure 1



Beethoven’s Fantasia in the interpretation of conductors

As Figure 1 shows, the main blocks of high-quality modern music education concentrate such directions as understanding the technological culture of a specialist; developing self-education skills; spread of interest (and research in this field) in the culture, in particular, music, of different ethnic groups; transparency and distribution of musical education resources; the possibility of practical implementation of performing skills for representatives of different directions of teaching musical subjects; modernization of teaching aids, methods.

Table 5 lists and describes the main factors of the effectiveness of modern modernized higher music education. It should be emphasized that all those factors should act in unity.

Table 5

<p>Professional training of specialists</p>	<p>A graduate of a music HEI, where a many-sided approach to acquiring knowledge and skills is used, is a high-level specialist, competitive, who always has prospects for realizing his/her professional and creative potential</p>
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Learning the spiritual and ethical principles of the relationship to the environment surrounding a person	The specialist receives a philosophical, deeply humanistic outlook that reveals not only the professional, but also the civic, social significance of his/her activity as a performing musician
Implementation of progressive methods of social and cultural communication (politeness; revealing the significance of the political sphere of society for the music teacher)	The specialist has a system of effective means of interaction with society thanks to a high professional level, a multifaceted perception of the world, the ability to actively respond to events of varying scales, both in the state where he/she lives and abroad
Knowledge of the needs of humanity — the ability to help improve the health of the elderly and everyone who needs rehabilitation through music	The activity of a performing musician becomes necessary in society due to its positive impact on such areas as health care, improving the quality of life through the creation of the most psychologically comfortable conditions for this
Learning new approaches to the information content of classes related to consideration of issues of political practice	A performing musician can combine an interpreter and a teacher (navigator) at the same time. This imposes the responsibility for the content and direction of the information he/she collects during his/her activities and translates to those who receive it from the specialist, including students. He/she must objectively and critically analyze what is happening around him/her, and be able to find a way to resolve difficult situations
Development of the many-sided perception of the modern world by a professional musician	In this case, the specialist's activity becomes a reflection of the present in its abundance of various manifestations of creativity, which helps the listeners to find answers to their own deep questions and promising ways into the future
Creativity as a universal means of implementing programmes related to music education	The current modernized system of music education involves giving priority to the development of the students' creative potential, more broadly, of the person as a unique unit of the professional union and society in general

Performance indicators of the updated comprehensive system of training a performing musician and their characteristics

Part of the listed means of developing the professional skills of a future musician was applied in Mykola Lysenko Lviv National Music Academy. They include such types as: mentoring; the connection of music with various branches of society; open access to education; cooperation with representatives of different subjects. Table 6 shows the comparative characteristics of the performance rate (shown in percentages), regarding the realization of specialists in the field of musical performance, during training and after graduation from a musical HEI.

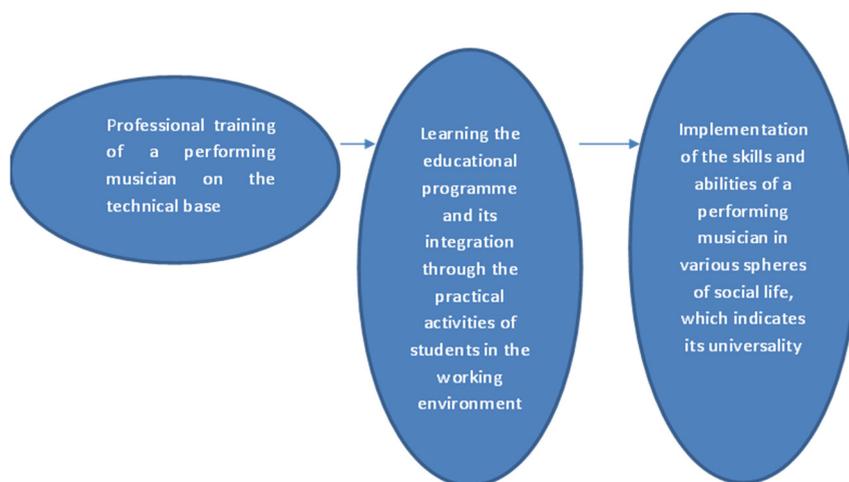
Table 6

The training system focused on the technical aspect of the formation of professional musicians		A training system that is equally focused on laying a comprehensive foundation of training, which develops not only technical skill, but also promotes the integration of the performer into the global world culture	
The interaction of the performer and modern society	50 – 70%	Establishing a relationship between the performer and society	100%
Success in finding a job	60 – 80%	Finding an environment where a musician's knowledge and skills are in demand	100%
Conditions that ensure the possibility of having a professional technical level	80 – 90 %	Maintaining the state of technical training at a high level (stable)	100%
Principles for the further practice of a performing musician	80 – 90%	Prospects of a performing musician	100%
Foundation for the activity of a specialist in different directions (in the context of aesthetic education, art therapy, social policy, among other things)	60 – 70%	The many-sided realization of the specialist's creative potential	100%

The level of effectiveness of various methods of training performing musicians

Figure 2 reflects the process of modernization of the system of acquiring knowledge and skills of a performing musician, according to the results of the experiment, regarding its application in the context of directions and needs of a global scale in the life of society.

Figure 2



Extending and updating of the system of music education in the modern global space

So, the problem of forming the knowledge and skills of performing musicians in HEIs has as its foundation a complex spectrum of elements of different scale, content, nature, and functional significance. Each of them bears a certain responsibility for the effective implementation of personnel training in the field of modern performance at the highest level. At the same time, these components act as a kind of bridge that will unite musical art and various areas of thinking and activity of society, integrating performance as a subject in the modern world space. Besides, all the components that were listed in this section are deeply and directly related to each other, which ensures the need in this profession not only among representatives of the cultural sphere, but also in the everyday life of people of different countries.

Discussion

The researchers study various aspects of the problem of developing professional skills of a performing musician. They reveal individual branches of this system.

Rautiainen et al. focus on the need to consider the current policy in the field of art. According to specialists, it is tasked to provide citizens with high-quality services of musical, and more broadly, artistic education. Large-scale scientific projects get implementation in the sphere of high education in Finland. Scientists pay attention to the fact that the strategy of successful development of the nation depends on the level of its culture. So, they try to research the interaction between different branches of social life and arts. Openness of access to education and its high level is the foundation of the formation of a future performer¹⁶.

Partti and Väkevä draw a conclusion about the effectiveness of the interaction between a music teacher and a composer. This factor is of particular importance in the process of conducting group classes on creating music. Teachers test different methods of music pedagogy. It can be exclusive ways to adopt the bases of music creation for contemporary children and students. So, it's one of the most important tasks of modern teacher's practice. Its goal is to find the principles of art develops effectiveness in school education¹⁷.

Juntunen offers the concept of basic artistic musical education for everyone. The researcher relies on studies and their results in the context of the Arts Equal project (2015–2021)¹⁸. Its representatives focused on issues of accessibility, equality, and inclusion in the process of providing knowledge and skills to students. This contributes to the expansion of the activities of student performers, who can gain, by helping similar organizations, rich experience through the expansion of the boundaries of their own practice.

Laes et al. see a direct connection between modern music education and the democratization of society. They emphasize the importance of cooperation between representatives of various professions and the implementation of social innovations in the context of forming high-quality

¹⁶ Rautiainen, Pauli, Westerlund, Heidi, Lehikoinen, Kai, Karttunen, Sari. *Equality as the future path for the arts and arts education services*. Tampere: ArtsEqual, 2021.

<https://www.researchgate.net/publication/356731696>

¹⁷ Partti, Heidi, Väkevä, Lauri. Song Pump: Developing a Composing Pedagogy in Finnish Schools Through Collaboration Between Professional Songwriters and Music Teachers 1. In *Musician – Teacher Collaborations*, 2018, pp. 73-84.

<http://dx.doi.org/10.4324/9781315208756-7>

¹⁸ Juntunen, Marja-Leena. Taiteen perusopetusta kaikille. *Finnish Journal of Music Education*, 24, No. 2, 2021, pp. 127-151.

practice of music schools, supporting, and strengthening the democratization of society. The teaching musician (in particular, the future one) thus begins to recognize his/her position as a civil professional¹⁹.

Ahmad and Kausar study the nature of response to stress among students of music faculties, including performing musicians. The researchers concluded that stress has a significant negative impact on four aspects of psychological well-being: taking over the environment; personal growth; positive relationships; and perception itself²⁰. Overcoming it opens the opportunity for the performing musician to effectively realize his/her potential, which has a direct impact on the development of professional skills and acquiring knowledge.

Correia et al. examine the issue of constructive career building by performing musicians during their studies. It's the way of successful development of art practice in the sphere of European high education. In accordance with it, the process to prepare students for future artistic life combines arts research, arts education, personal development, and career management. It is aimed at stimulating the development of students' creativity, critical thinking, and reflective musical practice. It's the way of successful development of art practice in the sphere of European high education. In accordance with it, the process to prepare students for future artistic life combines arts research, arts education, personal development, and career management. So, it will help future professional performers to feel comfortable in the world of modern arts and music. Such a system promotes a teaching/learning environment based on critical self-reflection and wider societal reflection beyond existing practice; promote awareness that artistic works involve the production of knowledge (material thinking) and the exploration of means to share this knowledge academically and through practice (artistic research); stimulate and demonstrate integration between different spheres of artistic expression in the teaching of musical performance²¹.

Pereverzeva concludes that the main goal of education is the formation of a comprehensively developed humane personality. This gives the opportunity to new generations (including performing musicians) to join the culture of both

¹⁹ Laes, Tuulikki, Westerlund, Heidi, Saether, Eva, Kamensky, Hanna. Practising civic professionalism through inter-professional collaboration. In *Expanding Professionalism in Music and Higher Music Education*, pp. 16-29. Tampere: ArtsEqual, 2021. <http://dx.doi.org/10.4324/9781003108337-3>

²⁰ Ahmad, Gulzar, Kausar, Sania. Perceived Stress, Self-Efficacy and Psychological Wellbeing Among Performing Arts Students. *Academic Journal of Social Sciences*, 5, No. 3, 2021, pp. 279-291.

²¹ Correia, Jorge Salgado, Dalagna, Gilvano, Papageorgi, Ioulia, Stavrou, Natassa, Westerlund, Heidi, Kanno, Mieko, ... Orning, Tanja. *REACT: Artist Career in Music: Stakeholders Requirement Report*. UA Editora, 2021. <https://doi.org/10.48528/wfq9-4560>

their native land and the whole world. The formation of a student as a multidimensional subject of culture becomes the main function of modern education in HEIs. This context turns into the most important condition for increasing the efficiency and quality of educational and labor activities, promotes self-improvement and self-development of a teacher a performing musician²².

Pereverzeva also considers the forms of participation of the leader of an orchestra in the general cultural, musical, and aesthetic development of students. The specialist determines his/her role and general cultural assistance to future musicians in the process of conducting classes in performance subjects²³.

In further studies, Pereverzeva expands the concept that is related to the cultural component in the development of skills and acquiring knowledge of a performing musician. There is a one of the main tasks for contemporary teachers is to keep and support the high level of professional culture. The basis of it is self-education. This method differences by its exclusiveness and orientation to unique teacher's experience. According to the researcher, there are five main fields of current training of the highest-level specialists: theoretical; technological; research; performing; pedagogical²⁴. It makes a new system of modern higher education, not only in the sphere of music, but other areas too.

Barytska et al. conducted research on the ways to develop and improve the new professional type of musician. The main method of forming it consists of two important branches. One of them is the opportunity to realize different practical activities in state and private music organizations. The other is in deep learning of extensive theoretical material²⁵.

Kivijärvi analyses the prospects of music education policy and concludes that it should correspond to the categories of equality, social justice, legal rights of the individual, including students, for effective work with whom it is necessary to create specialized programs. Such practice increases and expands the level of professional ability of performing musicians²⁶.

²² Pereverzeva, Olena. Formation of pedagogical culture of a musical art teacher in the process of vocational training. *Innovative Pedagogy*, 21, No. 3, 2020, pp. 59-62.

²³ Pereverzeva, Olena. Pedagogical aspects of professional activity concertmaster in general cultural and musical-aesthetic development of the future music teacher. *Pedagogical Education: Theory and Practice*, 27, No. 2, 2019, pp. 226-230.

²⁴ Pereverzeva, Olena. The formation of a self-education culture of a musical art future teacher in the process of conductor-choir training. *Humanities Science Current Issues* 4, No. 35, 2021, pp. 274-279.

²⁵ Barytska, Oleksandra, Turovska, Natalia, Budim, Liudmyla, Tsaruk, Svitlana, Hutsal, Rosina. *Development of Professional Skills of Bachelor of Musical Art in the Context of Dual Education*, 2022. [http://dx.doi.org/10.52534/msu-pp.8\(2\).2022.61-68](http://dx.doi.org/10.52534/msu-pp.8(2).2022.61-68)

²⁶ Kivijärvi, Sanna. *Towards equity in music education through reviewing policy and teacher autonomy*. Helsinki: Studia Musica, 2021. <https://www.researchgate.net/publication/353904855>

Yeremenko et al. consider the theoretical and methodological foundations of the implementation of the idea of synthesizing the development of performance skills and in-depth study of Ukrainian ethnic culture²⁷.

Ovcharenko et al. studied the role and significance of the concept according to which a modern music teacher (a teacher of vocal performing disciplines) owns an integral range of art therapy and other technologies to improve the quality of education in general²⁸.

Kosinskaya examines the issue of assimilation of the fundamentals of stage-image culture by future performing musicians. According to the researchers, it is one of the sides of pedagogical activity and an environment where the content, forms, and methods of teaching in general are updated²⁹.

Armstrong considers the importance of the method of live performance with the children and young people as partners. It is one of the most meaningful sectors of musicians' preparation. Such practice has become an important feature of the landscape of music education in Great Britain, stimulating performing musicians to find an approach to the most effective forms of teaching. The focus of one of its projects was a group of 11-12-year-old children who participated in a permanent, high-quality violin training program held in two primary schools in one of the most dangerous areas of London³⁰.

Poulakis analyses the role of audio-visual mass media, television, and cinema, in the context of modern culture, including music education. The specialist believes that they act as a creative dynamic in the formation of future performing musicians. The study of the artistic essence and content of popular films can improve the culture of pupils and students. This is also a mirror of the local and global social atmosphere. When musicians know and feel this context deeply, they can think critically and show self-reflection³¹.

Campbell (2021) draws attention to the fact that issues of future musician preparation consist of several important components. One of them relates to the large panorama of genres and styles in contemporary musical

²⁷ Yeremenko, Olha, Chystiakova, Iryna, Biriukova, Larysa, Petrenko, Maryna. Training of Future Musical Art Teachers: An Ethnocultural Approach. *Journal of History Culture and Art Research*, 9, No. 3, 2020, pp. 127-138.

²⁸ Ovcharenko, Nataliya, Samoilenko, Oleksandra, Moskva, Olena, Chebotarenko, Olha. Innovative Technologies in Vocal Training: Technological Culture Formation of Future Musical Art Teachers. *Journal of History Culture and Art Research*, 9, No. 3, 2020, pp. 115-126.

²⁹ Kosinskaya, Natalia. Methodical bases of formation of stage-figurative culture of the future teacher of musical art in the process of vocal preparation. *ScienceRise Pedagogical Education*, 6, No. 33, 2019, pp. 20-24.

³⁰ Armstrong, Viktoria. Transitions and Trajectories: A case study examining the primary-secondary music education transition of adolescents involved in a dedicated primary-level violin programme, 2017. <https://www.researchgate.net/publication/328957714>

³¹ Poulakis, Nick. Music and Image in Dialogue: Audiovisual Media as Multicultural Education. *Review of Artistic Education*, 1-2, 2011, pp. 128-134.

culture. One of them relates to the large panorama of genres and styles in contemporary musical culture. It opens great opportunities for students in the sphere of its interests' realization. The other is based on the principle of social progress when everyone feels comfortable in modern society. According to the specialist, attention should be paid to the study of cultural heritage with the help of songs, dance elements, gaining experience in mastering instrumental music and cultural components of a certain ethnic environment³².

Johnson et al. believe that listening to music and finding methods for developing this direction is of crucial importance for all other types of musical activity, including in the field of performance, and creates the basis for the formation of quality educational programs of music education, because it reflects the many-sided foundations of musical of psychology, which contributes to significant and meaningful study of music³³.

Relying on issues related to the future of professional music education, Regelski and Gates study the different aspects of the contemporary educational system, which is open to changes and new content. The aim of their book is to modernize the system of thinking in the field of perception and implementation of developing skills and knowledge of musicians. To achieve this goal, they present the view of world-renowned thinkers on the traditions and perspectives of musicality, culture and society, leadership, institutions, interaction between subjects, research on curriculum theory³⁴.

Padalka and Zaytseva cover the issue of orientation to the cultural universe in the art education system, which relates to the integration of all its branches into a single social space. This is of great significance for the modernization of the processes of professional training of performing musicians³⁵.

Stukalenko studies the ways to the formation of the most psychologically comfortable environment for children and youth in the process of study. This creates the foundations for the formation of a comprehensively educated performing musician³⁶.

³² Campbell, Patricia Shehan. Teaching World Music: Intersections of Music, Education, and Diversity Intersections of Music, Education, and Diversity. In *Voices of the Field*, 2021, pp.154-176. <http://dx.doi.org/10.1093/oso/9780197526682.003.0010>

³³ Johnson, Daniel. Music Education, In D.L. Worthington, G.D. Bodie, Eds. *The Handbook of Listening*. John Wiley & Sons: Hoboken, New Jersey, 2020, pp. 291-302. <http://dx.doi.org/10.1002/9781119554189.ch18>

³⁴ Regelski, Thomas, Gates, Terry. *Music Education for Changing Times: Guiding Visions for Practice*, Springer: Dordrecht Heidelberg London New York, 2010. <http://dx.doi.org/10.1007/978-90-481-2700-9>

³⁵ Padalka, Galina, Zaytseva, Alla. Culturological dimensions of projective modeling of art education. *Culture and Contemporaneity: Almanakh*, 1, 2020, pp. 3-6.

³⁶ Stukalenko, Zoya. Analysis of program implementation of stages of experimental work on formation of professional tolerance in future teacher of music art. *ScienceRise Pedagogical Education*, 3, No. 11, 2017, pp. 32-36.

Schippers states the fact that European culture has become an environment that combines different artistic traditions. So, one of the main tasks of modern music education, both in secondary and higher educational institutions, is the development of programs capable of meeting the needs of a wide range of ethnic groups³⁷.

All the sources that were raised in this publication highlight the problem of the formation of knowledge and skills of a performing musician from a certain side, but, as a rule, only one, related to the spheres of education, social policy, ethnology, cultural studies, ethics. There are works in which the set of problems in the training of professionals is covered. However, the theory and practice of teaching students in music HEIs still lack many-sided study of the foundations of the formation of future musicians in the current context. An attempt to resolve this issue became the goal of this article. Its materials can be used during such subjects as Theory and History of Performance, Methodology of Formation of a Performer, Music Pedagogy. The results of this publication can become the foundation of further studies on the issues of modernization and expansion of the boundaries of educational processes in musical HEIs.

Conclusions

The relevance of the topic was determined to the need for comprehensive coverage of the modern education system. It becomes necessary both in the field of culture and the life of society, as the results of the research based on the experiment testify to the importance of its integration into the world space, through the connection with other fields of activity.

Theoretical principles include such elements as: a description of the system of methods of learning the subject; projecting promising directions for mastering the profession; planning and description of means of communication with representatives of other professional fields (philosophy, ethnology, sociology, psychology, medicine, politics, economics); development of a strategy of cooperation with foreign musical figures and corporations; identifying the needs for basic technological updating of the learning processes of students — future performing musicians.

The practical principles are based on a number of such components as: approbation of the methods of mastering the subject in the process of implementing the acquired knowledge in the working environment; the

³⁷ Schippers, Huib. Teaching world music in the Netherlands: Towards a model for cultural diversity in music education. *International Journal of Music Education*, os-27, No. 1, 1996, pp. 16–23.

projection of the perspectives of the most effective plans for the assimilation of performing arts on the real conditions of the contexts of the modern creative activity of musicians; organization of joint projects that unite specialists from various fields in the life of society (musicians and psychologists, doctors, educators, sociologists, politicians, economists, philosophers); implementation of joint creative projects, the composition of which is represented by participants from different countries; replacement of the equipment of HEIs with the necessary resources and learning how to work with it.

The means of creating the professional foundations of a future musician's mastery are also a more important element of the system of forming the skills and abilities of a performing musician. They include mentoring; the connection of music with various sectors of the life of society; open access to education; cooperation with representatives of different subjects; optimization of music education.

The application of this system during the implementation of modern educational programs in music HEIs is effective, which is manifested in the following areas: professional training of specialists; assimilation of the spiritual and ethical principles of the relationship to the environment surrounding a person; implementation of progressive methods of social and cultural communication (politeness; revealing the significance for the music teacher of the political sphere of society); knowledge of the needs of humanity — the ability to contribute to the improvement of the health of the elderly and everyone who needs rehabilitation through music; assimilation of new approaches to the information content of classes related to consideration of issues of political practice; development of the many-sided perception of the modern world by a professional musician; creativity as a universal means of implementing programs related to music education.

So, the information provided in this publication testifies to its necessity in the context of different subjects: History and Theory of Performing Arts; History and Theory of Music; Methods of Developing Performance Skills. It also emphasizes the prospects for further studies by modern researchers in this field.

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