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Interdisciplinary Communication in Pianists' Education: Experience from M. Hlinka Dnipropetrovsk Academy of Music

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Abstract--In modern social conditions, the demand of formation of a new generation of teachers is raising. The problem of interdisciplinary communication in the field of musical-pedagogical preparation of specialists is of particular interest since new organizational and methodological forms, theoretical and practical research are not used enough in the educational process. The authors conducted a study on the issues of professional and conceptual foundations of pianists' education on the example of M. Hlinka Dnipropetrovsk Academy of Music. The concept of interdisciplinary communication was defined. Vocational and pedagogical skills and pianist skills that are formed due to the interconnection of the disciplines of the historical-pedagogical cycle were characterized. The tasks that contribute to ensuring the effectiveness of the results of pianists' educational process in M. Hlinka Dnipropetrovsk Academy of Music were identified and main pedagogical principles were outlined.

Keywords---content of the curricula, interdisciplinary communication, pedagogical principles, pianist skills, pianists' educational process.

Introduction

In today's social conditions before higher pedagogical education raised the demand of formation of a new generation of teachers, prepared for high-quality educational needs of the individual, realization of intellectual and cultural potential. The solution to this problem requires from the teacher of formation of a wide range of professional-conceptual foundations: awareness of personality-oriented paradigm of education, creative approach to organization of educational process on disciplines of artistic and aesthetic cycle, art literacy, the mastery of innovative teaching technologies. Modernization of the content of music education and updating of methods and tools of learning are the basis of new pedagogical searches in M. Hlinka Dnipropetrovsk Academy of Music.

Since the learning objects are built in the logic of a particular science and they are all more or less connected with each other, there is a need of establishing interdisciplinary links. The problem of interdisciplinary communication in the field of musical-pedagogical preparation of specialists is that the system of musical education is not enough uses a new organizational and methodological forms, theoretical and practical research in the educational process. After all, the question of a holistic music education should be addressed in unity with general pedagogical and general didactic aspects of education on the basis of strengthen the connection of theory and practice of the learning process. The practical realization of interdisciplinary communication is largely determined by the historical and pedagogical experience of teachers (Aleksandrova et al., 2020).

Comprehensive study of the issues of professional and conceptual foundations of pianists' education on the example of M. Hlinka Dnipropetrovsk Academy of Music is of fundamental importance both for the development of scientific, theoretical foundations of pedagogy, and for the practical activity of teachers. It is the professional and conceptual principles that should provide a single methodological basis for the subject system as a whole, and facilitate a successful learning process in all disciplines (Ivin & Ryndin, 1976).

Modern methodological and technological bases of future music teachers training are laid by the fundamental works of Abdullin (2006); Ziaziun (2003); Oleksyuk (2013); Padalka (2007); Rudnytska (2002); Rostovsky (2011) and others. The problems of professional training of pianists are highlighted in the scientific literature of modern researchers Huralnyk (2007); Dedusenko (2002); Zymohliad (2018); Nekrasov (2000); Radkovska (2018); Rumyantseva (2013); Tsypin (1984). and others. The question of the use of cross-curricular relations in pedagogy was investigated in the works of Babanskyi (1988); Kamenskyi (1955); Maksymova (1988); Tararak (2004); Ushynskyi (2004); Fedorets (1983), and others. It should be noted that many scientific works devoted to this problem testify that the professional training of future pianists in higher education is carried out in accordance with the concept of fundamentalization of higher education and the

idea of university science as a subsystem of the integrated scientific and technical complex of the state.

The analysis of the scientific literature shows that the study of the historical and pedagogical experience of professional and conceptual foundations of pianists' education in M. Hlinka Dnipropetrovsk Academy of Music has not yet been the subject of special study, this is the aim of the research.

Piano School of M. Glinka Dnipropetrovsk Academy of Music as the Main Institution of Creation of Musical Culture of Ukraine

Many aspects of the development of music education and its historical and pedagogical experience, in particular at the level of individual regions of our country, remain unused in the actual practice of cultural development. A considerable number of questions remain debatable, in fact there are no fundamental theoretical developments on this issue. It is appropriate to emphasize that the leading role in the system of music education in the Dnipropetrovsk region is played, first of all, by the Dnipropetrovsk Music School, which is established in 1901 on the basis of music classes. In 2016, this educational institution was renamed to Mykhail Hlinka Dnipropetrovsk Academy of Music. Note that in the cultururation processes of Dnipropetrovsk region pianists took part directly. From their first performances in outdoor educational activities, much time has passed. But there wasn't a certain recognition of the historic values of the piano school (Rolinska, 2021; Vereshchahina-Biliavska et al., 2021).

During its existence, the piano school of M. Hlinka Dnipropetrovsk Academy of Music performed the function of creation of musical culture of Ukraine, detecting opportunities in the development of teacher education. In each historical period, the new born views, which are kind of aware of the society respectively to the actual problems of his time, certain queries. The scientist N. Huralnyk believes that the instrument of introducing today's students to experience effective means of mastering music and vocational and professional action is a piano school is "scientific, practical, artistic, creative, national-correct, historically – informed, traditionally-ethical, historical experience of generations," the process of using the personality of the musician-pianist's particular system of the corresponding projected performance and pedagogical ideas in their ingenious creative personality-collective interpretation (chosen by the teachers – leaders of their followers) in art education professional music industry" (Huralnyk, 2007).

For example, the historical and pedagogical experience of the scientist is the path for the preservation of musical traditions in the upbringing of pianists, namely: compliance with the relevant set of compositions using the world's masterpieces of piano music, created in different historical periods; performance of piano works by the stylistic principle; the enrichment of the musical repertoire through the study of Ukrainian classical piano music; the continuation of traditions through direct acquisition and usage in the performing and pedagogical practice in music of contemporary Ukrainian composers; observance of the principle of artistic excellence; to preserve the spirit of the enlightenment as the axiological component of spiritual education of the personality of the pianist (Huralnyk, 2007).

It should be noted that the basis of pianistic skill in M. Hlinka Dnipropetrovsk Academy of Music are used in concertmasters, vocal, conductor's class, in the cycle of musical and theoretical disciplines in the process of pedagogical practice in the future work of the teacher. However, says G. Tsypin, "it is not enough to ascertain opportunities for piano pedagogy, a comprehensive and intensive development of students-musicians. The point is to use these opportunities to reveal them exhaustively" (Tsypin, 1984). In this regard, the piano study in M. Hlinka Dnipropetrovsk Academy of Music must be constantly improved and the basis for this lies in the organization of classes with the main tool.

Musicologists, teachers, prominent figures of the piano school were deeply aware of the amount of its cultural and creative artistic potentials. For instance, the modern researcher Nekrasov (2000), believes that a university level of music education requires the development of "intellectual and spiritual abilities of the student", the use of the spiritual resources of the individual in the call of the psychological state of readiness to the creative "asceticism". It becomes clear that together with other factors, piano training is a subject of cultururation in society by expanding its content, high professional level of teachers and students, awareness by musicians of their cultural and creative mission.

We should emphasize that the concept of interdisciplinary communication is defined as the mutual consistency of curricula in different subjects, methodological training of future teachers in educational institutions, which performs a cross-curricular function, synthesizing the knowledge and skills required for the teacher in his or her profession role (Honcharenko, 1997). Researcher Fedorets (1983), defines interdisciplinary communication as a pedagogical category "to denote synthesizing integration relations between objects, phenomena and processes of reality, which are reflected in the content, forms and methods of the educational process and carry out educational and developmental functions in their organic unity".

In pedagogy, the idea of a multidisciplinary dimension emerged in the search for ways to reflect the integrity of the content of teaching material. The scientist Kamenskyi (1955), understood the importance of establishing links between disciplines in order to form a system of knowledge for students and to ensure the integrity of the learning process. He believed: "Everything that is in connection should be taught in the same way". The most complete psychological and pedagogical substantiation of the didactic value of interdisciplinary communication is given by Ushynskyi (2004). The prominent educator derives the theory of interdisciplinary communication, which is a part of a more general problem of systematic learning (Ushynskyi, 2004).

The interconnection of the disciplines of the historical-pedagogical cycle make possible the formation of vocational and pedagogical skills and pianist skills, which serve as one of the main indicators of the future teacher's readiness to solve educational problems. These include, first of all, design skills such as the ability to analyze and synthesize teaching material. In other words, the connections between the subjects of the pedagogical cycle promotes the development of independence and activity of musical and pedagogical thinking and equips future performers with real methods of didactic and educational

influence (Zhao et al., 2021; Bachmann et al., 2013). In doing so, the hierarchy of connections in music teachers training is traced: based on the methodology of the social disciplines, the subjects of the historical and pedagogical cycle form the chain that connects with methodical and special training. Let's consider in more detail the impact of interdisciplinary communication on the organization of the educational process, in particular, pianists' education on the example of M. Hlinka Dnipropetrovsk Academy of Music (Fasano et al., 2020; Vaquero et al., 2016; Meister et al., 2004).

It is appropriate to emphasize that the organization of pianists' education in M. Hlinka Music Academy is a system interrelated educational process with disciplines, namely: history and culture of Ukraine, philosophy, psychology, pedagogy, folk music, history of world music culture. That is, future specialists should not only know the general concepts, facts, laws, but also have an idea of different directions of world music art, to be able to generalize traditional and innovative scientific researches in the field of musicology, school psychology and pedagogy, to know and apply in their creative work musical computers technologies and innovative programs (Ying & Chiat, 2012; Baumann et al., 2007).

The Main Pedagogical Principles in the Education of Pianists of M. Hlinka Dnipropetrovsk Academy of Music

In this regard, our study identified certain tasks that contribute to ensuring the effectiveness of the results of pianists' educational process in M. Hlinka Dnipropetrovsk Academy of Music, namely:

- To analyze and actively search for ways of interaction of the basic philosophical-educational and historical-pedagogical and scientific approaches (traditional and innovative).
- To understand the continuity of pianists' training, which is related to the consistency and stage of mastering a profession in the context of a degree education.
- To be able to use information and computer technologies in the educational process, on the basis of which it is provided fast, productive access to the latest ideas, forms of communication and creativity.
- To be able to use informative active methods, forms, elements of problems, scientific search, various kinds of independent work in the educational process of pianists.
- To expand the range of pianists' performance related to the design, modelling and practical implementation of pedagogical design in the direct educational practice.

On the basis of the above tasks, in order to form professional and conceptual foundations in the education of pianists of M. Hlinka Dnipropetrovsk Academy of Music, the main pedagogical principles can be outlined:

- the principle of historicism, integrity and systematic nature, which envisages a broad style and genre coverage of the educational material;

- the principle of didactic validity of the choice of each piece, which is implemented into the individual curriculum of students-pianists in the creative mastery of the piano;
- the principle of unity of artistic, pianistic and pedagogical knowledge, which is realized in different directions of work;
- the principle of mastering the skills of performing and verbal interpretation of works on the basis of piano art, possessing the ability of artistic and pedagogical analysis of music;
- the principle of creative expression in the process of reproduction of artistic images of piano music is aimed at activating the creative potential of the pianist, applying the method of “artistic exaggeration” (Padalka, 2007) and the relief submission of artistic details in order to orient the performance to the certain age category of listeners (Huralnyk, 2007).

Summarizing the above mentioned, one can argue about the interdependence of the broad promotion of the creativity of domestic and foreign composers, the implementation of interpretative principles of performance, reliance on the principles and historical and pedagogical experience of outstanding music teachers and achievement of the high level of performance culture of the students of M. Hlinka Dnipropetrovsk Academy of Music. At the same time, it can be argued that the professional and conceptual principles of pianists’ education in M. Hlinka Dnipropetrovsk Academy of Music is the integral ability of future specialists to acquire methodological knowledge and skills, to control and analyze the teaching process, to assess the quality of knowledge to achieve the goal, to seek new ways and effective teaching methods, to possess modern innovative methods and technologies confidently and to implement them to the educational process (Jabusch et al., 2009; Krings et al., 2000; Vass, 2019).

Conclusion

Thus, in M. Hlinka Dnipropetrovsk Academy of Music professional and conceptual basis of pianists’ education occupy a special place, because of solving the important problems of mastering the historical and pedagogical experience in accordance with the speciality. The study of interdisciplinary communication showed that, through the exchange of interdisciplinary information and their complex interaction, the knowledge and skills of both piano and related disciplines are generalized, which contributes to the formation of future specialists' methodological competence. The materials of the study are a prerequisite for making adjustments to the content of the curricula of M. Hlinka Dnipropetrovsk Academy of Music for the education of pianists and their updating on the basis of interdisciplinary communication.

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