

РОЗДІЛ 1. АКТУАЛЬНІ ПРОБЛЕМИ МИСТЕЦЬКОЇ ПЕДАГОГІКИ

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Pedagogical conditions for developing future ensemble performers' skills of autonomous preparation for the creative presentation of repertoire

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The article addresses the problem of developing future ensemble performers' skills of autonomous preparation for the creative presentation of repertoire. The relevance of the study is determined by the need to improve the professional training of musicians in the context of contemporary requirements of arts education, which involve the development of subjectivity, self-regulation, responsibility, and the ability for productive collective interaction.

The purpose of the article is to provide a theoretical and methodological substantiation of pedagogical conditions that contribute to improving students' ability for autonomous educational and performance activity in the process of preparing for ensemble music-making. The study employs the methods of analysis, comparison, generalization, and systematization of scholarly sources devoted to the problems of ensemble performance, self-regulated learning, autonomy, reflection, and digital support in music education. The essence of the autonomous preparatory work of a future ensemble performer is specified as a level of organization of educational and performance activity at which the student independently determines goals, plans the sequence of actions, selects ways of working on musical material, applies self-control tools, and adjusts their own preparation with a focus on further collective artistic interaction.

Three interrelated pedagogical conditions for the development of the relevant skills are substantiated: the formation of stable ideas about the sociocultural significance and functional specificity of collective forms of music-making, along with awareness of personal responsibility for the quality of one's own contribution; ensuring purposeful methodological support for acquiring skills of autonomous work on a musical composition, taking into account its genre and stylistic, compositional and dramaturgical, as well as performance and communicative features; and purposeful development of reflective and strategic awareness, the ability for self-assessment, self-control, and self-correction of performance-preparatory actions. It is emphasized that the integrated implementation of these conditions contributes to the development of the ability to model situations of ensemble communication, carry out auditory mutual control, predict the shared performance result, and ensure high-quality individual preparation for full participation in ensemble performance.

Keywords: *autonomous preparation, ensemble performance, scholarly approaches, self-regulation, reflection, pedagogical conditions, creative presentation of repertoire, modern innovative technologies, digital support of music education.*

Introduction. Contemporary arts education is aimed at training musicians as active subjects of creative activity who are capable of self-regulation, self-directed learning, and productive collaboration. Ensemble performance occupies a special place in the educational and performing process, since a musician must combine individual mastery of their own part with responsibility for achieving collective artistic integrity in presenting a musical work to an audience. Accordingly, each participant in collective music-making must not only ensure a high-quality mastery of the musical text, but also relate their own actions to those of their partners: adjust intonation and rhythmic parameters, coordinate articulation and dynamic decisions, take into account the specific features of collective tempo-rhythmic movement, the logic of phrasing, the identification of climactic points, and so forth.

Such an understanding of the ensemble as a space of shared performance responsibility

corresponds to the contemporary view of ensemble music-making as a resource for the musician's broader professional development. In this context, the problem of developing the skills required for the autonomous study of repertoire intended for collective performance becomes especially relevant.

However, scholarly and methodological literature, as well as current practice in training future music specialists, pays insufficient attention to the autonomous study of works intended for collective music-making. The purpose of the article is to provide a theoretical and methodological substantiation of the pedagogical conditions that contribute to improving students' capacity for autonomous learning in the process of preparation for ensemble performance.

Literature review. In contemporary scholarly and pedagogical literature, the training of future musicians for ensemble performance is considered from different perspectives: as a matter of developing

communicative interaction in collective music-making, fostering performance coordination, improving methods of ensemble work, developing artistic and interpretive thinking, and cultivating students' ability to study musical material independently and responsibly.

The essence of collective music-making as a pedagogical category has been explored by I. Bermes (2024), I. Levytska and O. Novska (2022), and other scholars. Their publications emphasize that chamber-instrumental and vocal ensemble performance should be regarded not only as a form of joint music-making but also as a resource for professional growth that integrates the performance, communicative, and reflective dimensions of training future specialists. Issues related to the general principles of preparing higher education students for collective forms of music-making have been examined within communicative, synergetic, reflective, innovative, integrative, and other scholarly approaches (Z. Wang, 2017; Y. Sverliuk, 2017, etc.).

In particular, Wang Zhong's dissertation substantiates the significance of the communicative approach as one that promotes students' autonomous preparation for participation in ensemble music-making through anticipatory entry into the system of future collective interaction. The author emphasizes that the implementation of the communicative approach facilitates the musician's engagement in artistic and performance dialogue, their ability to coordinate individual and collective interpretive intentions, demonstrate sensitivity to the emotional and artistic states and actions of ensemble partners, and achieve coordinated performance actions (Wang Zhong, 2017).

Also important for our study are works that reveal the specific nature of collective music-making, its communicative character, and the dependence of the artistic result on the coordination of ensemble participants' actions, their ability to listen to one another, and their capacity to respond in a timely manner to changes in tempo, dynamics, agogics, articulation, phrasing, and the dramaturgical development of the work. These aspects are especially significant in the training of future ensemble performers, since in collective performance each participant must act not only as the performer of their own part, but also as an active subject of shared artistic interaction.

I. Levytska and O. Novska (2021) emphasize the role of the synergetic approach in achieving success in ensemble activity in unity with the development of the professional qualities of future music specialists. The authors stress the importance of a synergetic effect in ensemble performance achieved through the personal and professional interaction of performers, as well as through coordinated ensemble playing, which strengthens the expressiveness and persuasiveness of the shared interpretation of the performed work.

From the perspective of music performance, studies focused on the reflective approach are especially valuable, since its principles are aimed at activating self-observation, self-assessment, self-monitoring, and self-correction and, more broadly, at self-analysis of one's own practice, microanalysis of performance actions, awareness of interpretive decisions, and overall reflection on acquired experience and the further trajectory of professional development. Thus, López-Íñiguez proposes considering music microanalysis as a means of enhancing self-regulatory engagement in higher music education (López-Íñiguez et al., 2024).

Studies devoted to self-regulation in higher education are also of considerable importance. They emphasize that the effectiveness of learning largely depends on the student's developed capacity for goal setting, strategic planning, self-observation, analysis of intermediate results, and timely correction of their own actions (Lobos et al., 2024). In arts education, this acquires particular significance, since working on a musical composition presupposes the integration of analytical, auditory, motor, emotional, and communicative components of activity. From this perspective, autonomy is interpreted as an important component of the performer's professional agency, directly related to the self-regulation of educational and performance activity (Fujimoto & Uesaka, 2024).

Scholars also see the value of the innovative approach in training ensemble performers in its capacity to renew the content, forms, and means of instruction. In particular, the use of digital resources, audio and video recording tools, electronic materials, and objective means of self-monitoring expands the possibilities of students' autonomous work (Koehn, Tolstova & Cherednyk, 2026).

A separate group of studies emphasizes the role of digital technologies in supporting autonomous learning. In the contemporary educational environment, technologically supported autonomy is associated with the flexible organization of learning activity, the individualization of working methods, and the use of digital resources, electronic materials, video recording, feedback, and self-monitoring tools (Fujii, 2024). In music education, AI-assisted practice applications acquire additional significance, since they can enhance self-efficacy, support self-observation, and contribute to the improvement of self-regulated performance practice (Ou et al., 2025).

The integrative approach, in turn, enables the holistic combination of technical, artistic-interpretive, communicative, and reflective components of training. As a result, the autonomous study of an ensemble work is understood not as isolated mastery of an individual part, but as a coordinated process of self-regulation, interaction, interpretive understanding, and achievement of a shared performance outcome (Likhitska, 2022; López-Íñiguez et al., 2024; Fujimoto & Uesaka, 2024).

Consequently, the musician's individual preparation acquires a distinctly communicative orientation: they learn to anticipate the function of their part within the ensemble whole, predict sound balance, dynamic relationships, the logic of entries and pauses, forms of mutual support, and the artistic development of the performance process; they also use the potential of digital technologies for feedback and self-monitoring, learn to listen to their partners, and regulate their own actions in order to achieve genuine artistic interaction (Schiavio, Küssner, & Williamon, 2020; Ou, Nogueira, & Qin, 2025).

Thus, within these approaches, fundamentally important scholarly and pedagogical tasks are addressed, including the clarification of the specific nature of collective musical activity, its goals, content, and methods of preparing future specialists for collective forms of music-making.

Results and discussion. The analysis and generalization of findings from a number of scholarly studies make it possible to assert that contemporary approaches provide the basis for solving fundamentally important scholarly and pedagogical tasks related to students' preparation for ensemble performance, including the substantiation of pedagogical conditions that can increase the effectiveness of this process.

To achieve this goal, it is necessary to establish a clear theoretical distinction between the concepts of autonomy and independence as they are manifested in the learning process. In this context, the autonomous preparatory work of a future ensemble performer may be understood as a level of organization of educational and performance activity in which the student not only carries out assigned tasks independently, but also sets goals, chooses methods, and designs an individual trajectory for their achievement; consciously selects approaches to working on musical material; determines the sequence of actions; applies appropriate means of self-monitoring; evaluates intermediate results; and makes the necessary adjustments to their own work. Accordingly, autonomous work on a musical piece is a broader concept than its independent study, since it encompasses not only the individual mastery of the musical text, but also the conscious planning of the practice process, the selection of performance strategies, self-monitoring, self-assessment, and the correction of one's own actions. Independent study of a piece primarily refers to the individual acquisition of musical material, whereas autonomous work presupposes the student's developed ability to manage, in a purposeful and responsible manner, the entire process of preparation for subsequent ensemble interaction.

Such an understanding of autonomous preparation corresponds to contemporary conceptions of self-regulated learning in higher education, which emphasize the importance of conscious planning,

monitoring, self-assessment, and the correction of educational and performance actions, as well as to current studies in music education that highlight the role of interpretive autonomy and reflective analysis of one's own practice (Lobos et al., 2024; Fujimoto & Uesaka, 2024; López-Íñiguez et al., 2024).

Accordingly, autonomy is viewed as the individual's ability to take responsibility for their own learning, whereas independent work is associated with the skills to plan, monitor, evaluate, and correct one's own actions aimed at achieving the expected result (Fujii, 2024). Unlike autonomous learning activity, independent work may be carried out according to a model or within a predefined algorithm, whereas autonomous preparation presupposes a higher level of agency, responsibility, and reflective involvement on the part of the student. In ensemble performance, this is especially important, since individual work on a composition should not be directed toward isolated mastery of one's own part, but toward its future coordination with the parts of other ensemble participants and toward achieving artistic integrity, stylistic coherence, and communicative interaction.

In this context, the formation of stable ideas in students about the sociocultural significance and functional specificity of collective forms of music-making becomes particularly important. This concerns not only awareness of the ensemble as a form of shared artistic activity, but also understanding that the quality of the collective performance result depends on each participant's responsible attitude to their own role, precision, performance discipline, attentiveness to partners, and willingness to engage in co-creation. Therefore, the first pedagogical condition is the formation of stable ideas about the sociocultural significance and functional specificity of collective forms of music-making, as well as awareness of personal responsibility for the quality of one's own contribution to the achievement of a shared artistic result.

The second pedagogical condition is the purposeful provision of methodological support for the process through which students acquire the skills needed for the autonomous study of a musical work, taking into account its genre and stylistic, compositional and dramaturgical, and performance-communicative features in view of its subsequent collective performance. Such support should include not only explaining the logic of independent work on a composition, but also teaching students how to read the musical text analytically, identify climactic points, phrasing and caesural structure, tempo-rhythmic changes, features of texture, articulation, dynamics, agogics, and the dramaturgical unfolding of the work's artistic imagery and meaning.

As a result, the musician acquires the ability, independently and without the teacher's or ensemble leader's direct ongoing guidance, to plan the

preparation of their part in a polyphonic ensemble composition, analyse it, and ensure its intonational, rhythmic, articulatory, and artistically expressive realization at a high level, while remaining oriented toward the logic of the overall ensemble sound and the requirement of stylistically appropriate performance (Koehn, Tolstova & Cherednyk, 2024).

The third pedagogical condition is the purposeful formation of students' reflective and strategic awareness, as well as their ability to engage in adequate self-assessment, self-monitoring, and timely self-correction of their own performance-preparatory actions. This formulation corresponds to contemporary studies of self-regulated learning and music-performance practice, in which reflection, microanalysis of one's own actions, evaluation of achievements, and timely correction of work strategy are regarded as key mechanisms of the musician's professional growth (Lobos et al., 2024; López-Iñiguez et al., 2024).

In the context of music education, these qualities are specified through self-monitoring, reflection, and correction of one's own actions during individual preparation and subsequent collective interaction (Fujimoto & Uesaka, 2024). At the same time, it is advisable to use digital resources, audio and video recording, electronic scores, self-observation tools, and technological support instruments that strengthen personalized learning, feedback, self-monitoring, and the overall quality of preparatory work (Fujii, 2024; Ou et al., 2025).

The practical implementation of this condition presupposes those students develop the ability to relate a stated goal to the actually achieved result, identify shortcomings in their own preparation, analyse the causes of performance difficulties, adjust methods of working on the musical text, and anticipate further steps. In the context of ensemble performance, this also means developing the ability to evaluate not only one's own readiness for performance, but also the degree of coordination with partners, the accuracy of auditory control, the timeliness of response to performance cues, and the adequacy of one's participation in the shared artistic process.

Thus, the autonomous study of repertoire intended for collective music-making should be regarded as a higher level of subject-based organization of educational and performance activity, in which the student consciously defines the goal, specifies tasks, selects methods, plans timing, applies means of self-monitoring and correction of the quality of prior mastery of musical material, and remains oriented toward future inclusion in an integral system of ensemble interaction. This conclusion corresponds to contemporary conceptions of autonomy-supported and self-regulated learning in higher and music education (Fujimoto & Uesaka, 2024).

Conclusions. The conducted analysis made it possible to clarify the essence of the autonomous preparatory work of future ensemble performers for the creative presentation of repertoire as a specific type of educational and performance activity that combines a responsible attitude toward the individual study of musical material with an orientation toward subsequent collective artistic interaction. Unlike ordinary independent work, such preparation presupposes a higher level of student agency, including the capacity for conscious goal setting, strategic planning and self-organization of learning, reflective monitoring, self-assessment, and self-correction.

On this basis, three interrelated pedagogical conditions for developing future ensemble performers' skills of autonomous preparation for the creative presentation of repertoire were identified:

- the formation of stable ideas about the sociocultural significance and functional specificity of collective forms of music-making, as well as awareness of personal responsibility for the quality of one's own contribution to achieving a shared artistic result;

- the purposeful provision of methodological support for the process through which students acquire the skills of autonomous study of a musical work, taking into account its genre and stylistic, compositional and dramaturgical, and performance-communicative features in view of its subsequent collective performance;

- the purposeful formation of students' reflective and strategic awareness, as well as their ability to engage in adequate self-assessment, self-monitoring, and timely self-correction of their own performance-preparatory actions.

Taken together, these pedagogical conditions contribute to the development of the ability to model situations of ensemble communication, cultivate the skills of auditory mutual control, predict the shared performance outcome, and ensure high-quality individual preparation of the musician for full participation in ensemble performance.

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Педагогічні умови формування в майбутніх виконавців-ансамблістів навичок автономної підготовки до творчої презентації репертуару

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У статті розглянуто проблему формування в майбутніх виконавців-ансамблістів навичок автономної підготовки до творчої презентації репертуару. Актуальність дослідження зумовлена потребою вдосконалення фахової підготовки музикантів у контексті сучасних вимог мистецької освіти, що передбачають розвиток суб'єктності, саморегуляції, відповідальності та здатності до продуктивної колективної взаємодії.

Метою статті є теоретико-методичне обґрунтування педагогічних умов, які сприяють вдосконаленню здатності здобувачів до автономної навчально-виконавської діяльності в процесі підготовки до ансамблевого музикування. У роботі використано методи аналізу, зіставлення, узагальнення та систематизації наукових джерел, присвячених проблемам ансамблевого виконавства, саморегульованого навчання, автономності, рефлексії та цифрової підтримки музичної освіти. Уточнено сутність автономної підготовчої роботи майбутнього виконавця-ансамбліста як такого рівня організації навчально-виконавської діяльності, за якого здобувач самостійно визначає цілі, планує послідовність дій, добирає способи опрацювання музичного матеріалу, застосовує засоби самоконтролю та здійснює коригування власної підготовки з орієнтацією на подальшу колективну художню взаємодію.

Обґрунтовано три взаємопов'язані педагогічні умови формування відповідних навичок, як-от: формування стійких уявлень про соціокультурне значення та функціональну специфіку колективних форм музикування й усвідомлення особистої відповідальності за якість власного внеску; забезпечення цілеспрямованого методичного супроводу набуття навичок автономного опрацювання музичного твору з урахуванням його жанрово-стильових, композиційно-драматургічних і виконавсько-комунікативних особливостей; цілеспрямоване формування рефлексивно-стратегічної свідомості, здатності до самооцінки, самоконтролю та самокоригування виконавсько-підготовчих дій. Наголошено на тому, що сукупна реалізація цих умов сприяє розвитку вміння моделювати ситуації ансамблевої комунікації, здійснювати слуховий взаємоконтроль, прогнозувати спільний виконавський результат та забезпечувати якісну індивідуальну підготовку до повноцінної участі в ансамблевому виконавстві.

Ключові слова: автономна підготовка, ансамблеве виконавство, наукові підходи, саморегуляція, рефлексія, педагогічні умови, творча презентація репертуару, сучасні інноваційні технології, цифрова підтримка музичної освіти.