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The phenomenon of performance-methodological competence of a future music pedagogue: essential and functional characteristics

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The research is devoted to the study of the essence and functions of the performance-methodological competence of future music teachers. The application of retrospective, systematic and comparative types of analysis based on paradigmatic and comparative approaches has allowed us to determine that the foundations for organising a multi-vector and, at the same time, internally consistent process of forming music performance skills and awareness of the theoretical and methodological foundations of professional activity in future music teachers are provided by the competence-based educational paradigm. As a result of training on the basis of this paradigm, a specific construct of performance-methodological competence of future music teachers is formed, which ensures their ability of creative self-realisation, autonomy and career self-design. It is specified that this competence provides the above abilities through the implementation of axiological, gnosiological, communicative and praxiological functions. It is specified that the further direction of the study is to determine the essence and structure of the performance-methodological competence of a future music pedagogue.

Key words: competence, musical performance, educational paradigm, educational model, music pedagogue, functions, comparative approach.

Introduction. The task of training future music pedagogues with a high level of professionalism is a constant priority for the field of higher music education. However, on the way to achieving this goal, the system of higher music education faces certain challenges due to the limited focus of the educational models operating in this field. In particular, there is a somewhat too narrow focus on maintaining high standards and traditions of performing music and the desire to train outstanding performing musicians and composers, thus maintaining the appropriate level of prestige of the profession (West, 2007). At the same time, the process of training future professionals in the field of music and music education, narrowly focused on maintaining high standards of musical performance, often ignores the problems of developing what is commonly called the understanding of art and the ability to be autonomous and lifelong learners. Meanwhile, it is these abilities that ensure the success of a specialist in professional self-realisation and appropriate career growth.

Understanding of art is a rather broad concept that includes a significant amount of cultural information, including art history, which is the knowledge base of the interpretive process. This understanding also includes methodological knowledge and skills that ensure the ability of the future performer to be autonomous in their future professional activities, to independently determine strategies for processing works and generally improve their professional skills. It is especially important for future music pedagogues, whose main task in their future professional activity is to train future musicians - performers and pedagogues.

The identified contradictions and needs make it expedient to carry out a «paradigmatic reflection» (Gaunt, et al., 2021), that is, to revise the conceptual foundations of the models used in higher music education to ensure the training of future professionals. In particular, it is advisable to consider the potential of the competence paradigm, on the basis of which it is possible to form the professional competence of future music pedagogues, which would integrate a set of knowledge, skills and qualities that would equally ensure the achievement of an appropriate level of performance skills and a high degree of awareness of the theoretical and methodological foundations of the professional activity of a music pedagogue, providing the best opportunities for self-realisation and autonomy in future professional activities.

Literature review. The analysis of research has shown that scientists define a number of professional competences that ensure the ability of musicians (performers and teachers) to be effective in various types of musical activities. In particular, the following issues are studied: the formation of competences of orchestra musicians in view of the evolution of requirements for the performing interpretation of music in the context of its style (Pitko, 2020); the development of self-discipline and autonomy as factors in the preparedness of music students for professional activities (Creech, et al., 2008); the academicisation of higher music education as a process that ensures the formation of the theoretical and methodological foundations of the professional competence of music students (Moberg, 2018);

When studying the problems of training specialists in the music and art industry, scholars note that

the system of higher music education is mainly focused on the training of concert musicians, whose performing skills are due to a combination of natural talent (genius) and persistent musical training (West, 2007). This leads to a number of negative factors, primarily related to the fact that music performance remains an elitist activity, which limits the possibilities of positive aesthetic and educational impact of art on society. Thus, the obvious need of society to strengthen ties with the so-called high art is not satisfied, and the positive impact of art on society, which manifests itself in raising the cultural level, aesthetic taste, creative development, etc. is not sufficiently reproduced (Gaunt, et al., 2021; West, 2007).

The second important factor is the limitation of the realisation of the potential of musicians themselves, as the emphasis on high achievements (in education, various competitions, festivals, etc.) rather than creative expression is a factor that has a very negative impact on the development of a musician's creative potential and his/her true involvement in the arts (Gallops, 2005).

An important negative consequence is also the lack of effectiveness of the training of music teachers, whose professional competence is formed by focusing exclusively on the performance component in the learning process with insufficient attention to the formation of an understanding of the theoretical and methodological foundations of music performance in their interaction with performance skills and experience (Persson, 1996; Shaw, 2023).

Purpose of Article. The identified contradictions have led to the definition of the purpose of the study, which is to study the essence of the phenomenon of performance-methodological competence of a future music pedagogue and to specify its functions.

Research Methods. The study was based on the appropriate methodology, which is based on two approaches - paradigmatic and comparative. The paradigmatic approach became the basis for analysing the phenomena and processes that emerge and function within the music education sector, as their characteristics are determined by the influence of the provisions of a particular educational paradigm. A paradigm (from the Greek *paradeigma*) is seen as a phenomenon that is a set of theories and concepts that determine the direction of certain processes in social life, production, etc. (Cambridge Academic Content Dictionary, 2009, p. 680). Accordingly, the educational paradigm is considered as a conceptual basis for directing the main vectors of building educational models (Merriënboer & Bruin).

On the basis of this approach, the music and educational process was considered as such that its organisational and content features are determined by the design and content of the educational model built on the basis of a particular paradigm. The study considers three paradigms, including

two that traditionally prevail in music education. In particular, the first paradigm determines the focus of the educational process on the formation of a number of discrete music performance skills in the process of individual performance training. The second paradigm, which is more inherent in general music art education, involves an educational format of pedagogical communication, when a teacher transmits a certain amount of information about musical art to students in order to raise general awareness of it in a broad cultural context. However, the study focuses on the competence paradigm, which combines the advantages of both traditional paradigms, as it is aimed at developing performance skills that are formed on the basis of and in synergy with the formation of awareness of the theoretical and methodological foundations of musical performance, the ability to perform creative interpretive analysis of musical works, and the ability to self-organise and self-manage.

In interaction with the paradigmatic approach, a comparative approach is used (Nikolai, 2010), which allows comparing certain characteristics of the paradigms considered in the study by applying appropriate methods of analysis. In particular, the method of retrospective analysis will be used to study the main milestones and directions of the process of formation of the competence paradigm. The application of the method of system analysis was aimed at determining the main characteristics of the phenomenon of performing and methodological competence of a music teacher and specifying the main functions that this construct performs.

Results & Discussion. As a result of the study, it was determined that the main goal of training specialists in the field of music performance is most often understood as the ability to interpret and perform musical works. At the same time, the formation of such an ability in practice is mainly achieved by encouraging music students to endlessly practice in order to imitate the performances of outstanding musicians (de Bézenac & Swindells, 2009). However, a modern scientific view of the training of future musicians reveals that the ability to perform a truly creative interpretation of a musical work is ensured by the presence of a wide range of knowledge, skills and personal qualities that are quite heterogeneous. As J. Garnett (2013) notes, musical interpretation and performance requires a coordinated interaction of abilities and qualities that are formed not only in the course of mastering courses in various disciplines, but, in fact, in the course of studying within educational models determined by the provisions of different paradigms.

In conducting a comparative analysis of such paradigms, we will identify two main ones, in particular, the paradigm underlying the model of learning in the format of individual training to acquire a number

of musical and performing skills, and the paradigm that justifies the constructive features of the model of music education, which traditionally functions for the purpose of enlightenment, general creative development, and involvement of the individual in the cultural context. However, the latter paradigm includes music performance activities only as a separate element, which, in combination with others, contributes to the formation of an understanding of music, musical art as a phenomenon and culture in general.

At the same time, the first paradigm determines the focus of attention on the formation of narrow discrete skills that enable future specialists to engage in certain types of musical activity, or rather, its two main types - musical performance (playing musical instruments and singing) and musical composition. The second paradigm offers more opportunities for developing the ability to understand and interpret musical works. However, theoretical research and empirical observations show that a truly high-quality performance of a musical work in the artistic sense requires the actualisation of knowledge, skills and abilities formed by means of educational models based on both paradigms (Garnett, 2013).

Thus, today, the quality training of specialists in the field of music education and music performance should be based on the principles of a paradigm that allows the design of integrative educational models, that is, those that effectively combine the focus on the formation of both music performance skills and awareness of the theoretical and methodological foundations of musical activity. The competence paradigm meets these requirements, as it substantiates the foundations for organising a multi-vector and, at the same time, internally consistent process of forming knowledge, skills, abilities, qualities, perceptions, etc. that are different in direction and functionality.

This paradigm was formed on the basis of the theory of behavioural efficiency and performance technologies (Gilbert, 2013), which substantiates the determinism of the effectiveness of any action by the desire to improve a certain phenomenon - environment, process, etc. The provisions of this theory prove that such a desire activates all available abilities, knowledge, skills and qualities to achieve a certain goal. Thus, the focus on achieving a certain result, which is supported by the relevant values and attitudes of the individual, combines the professional and personal resources of the individual into a single construct that ensures the ability to act effectively - competently - in a particular field.

Against the background of the awareness of the need to reorient the educational system to train specialists who are effective in the chosen field of activity, J. Raven (1977) substantiated the foundations of the competence-based educational

paradigm. In his research, J. Raven proved that the amount of knowledge acquired during training does not determine the effectiveness of a specialist's future activities. Instead, the decisive role in this context is played by the individual's beliefs about the value of the chosen activity, as well as the degree of development of practical skills necessary to achieve value goals (Raven, 1977, p. 216). Raven considered such skills as components of competence, among which the fundamental role is played by focusing on the purpose of the activity and the desire to achieve it, emotional involvement and interest in the activity, awareness of the complexity and multifunctionality of its content, and social openness (Raven, 1977).

A significant contribution to the formation of the competence paradigm was made by B. Bloom, M. Engelhart, E. Furst, W. Hill and D. Krathwohl (1956), who developed the concept of taxonomic construction of educational goals, within which they proposed a classification of competences and specified their content. In particular, the scientists proved that competence is a construct that covers knowledge of information related to a particular field, understanding of such information, which is expressed in the ability to interpret such information and, if necessary, extrapolate knowledge to another field. The next categories - application and synthesis - belong to the sphere of praxis, as they are responsible for the ability to transmit knowledge in unaltered or interpreted form, structure information complexes, create new ideas, develop models and generally carry out creative activities. The last component - evaluation - in the taxonomy of B. Bloom, M. Engelhart, E. Furst, W. Hill and D. Krathwohl is responsible for such a crucial ability as evaluating the effectiveness of one's activities at the level of personal involvement in the process and interest in the result. This ability is based on value beliefs, personal goals, etc., which form the basis of an individual's intrinsic motivation to engage in a particular activity. The influence of another type of motivation - extrinsic - is also taken into account. The influence of extrinsic motivation on the content and functionality of competence is also significant, and it is realised through socio-cultural traditions and systems of standards approved by society, such as various requirements, conceptual provisions that regulate relationships in communities and in society in general (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956).

Further research in this area has led to the recognition by scientists (Armstrong, 2019; Anderson, et al., 2001) of the need to strengthen the self-regulatory component of the competence model. In particular, an updated model has been developed that reflects the process of self-design and self-management in professional activities, as well as the mechanisms of competence functioning in the creative process (Anderson, et al., 2001).

Thus, competence is a construct that combines the knowledge, skills and abilities necessary for professional activity and provides the ability to apply them quickly and accurately in complex conditions of activity. It is this functionality of competence that has led to the formation of the competence paradigm in the field of education, including music education. In particular, research in this area confirms the legitimacy of the implementation of the provisions of the competence paradigm and the expediency of considering the ability to reproduce musical activity as one that is provided by a set of various knowledge, skills, abilities and personal qualities that function in a coordinated manner due to the appropriate focus of the individual on achieving results in the activity. For example, the study by S. Swaminathan and E. Schellenberg have shown that engaging in any type of musical activity, even the effectiveness of performing basic aural (harmonic and metrical) analysis tasks, depends on the activation of a whole range of factors, including general cognitive abilities and personal qualities. In particular, working (short-term) memory, intelligence (measured by the Wechsler Adult Intelligence Scale), non-verbal intelligence (measured by Raven's Advanced Progressive Matrices), and openness to new experiences were measured. According to S. Swaminathan and E. Schellenberg, except for the level of previous musical training, which, as expected, had the most significant impact, all of these factors were positively correlated with the results of musical tasks (Swaminathan & Schellenberg, 2018).

N. Moberg (2018) touches upon the important problem of the discrepancy between the content of the construct that has been understood as musical competence until recently and the requirements for the competence level of music specialists put forward by the modern labour market. In particular, the scientist presents the results of a study aimed at identifying contradictions that manifest themselves against the background of determining the need for the academicisation of musical competences. According to N. Moberg, students of music universities are mostly focused on acquiring purely performing skills through long-term training, organised in accordance with the established traditions of music education. Such traditions involve an individual form of interaction between a student and a teacher, in which the teacher acts as a mentor, informing the student about traditional interpretations of a musical piece, offering exercises proven by the experience of other performers to work on certain difficult fragments, and taking on all the functions of assessing results - from auditory control to planning the learning process. Under such conditions, the requirements for training specialists who have the ability to be autonomous and creative in their professional activities, which is expressed in the ability to demonstrate and apply

– knowledge of different levels - broad knowledge in the field of musical art, as well as specialised

knowledge and understanding based on research and modern methodological and theoretical developments

– independence and creativity in organising and planning their own learning activities to master the knowledge and practical skills of musical activity;

– creativity in formulating tasks for self-development and self-education, in solving complex professional problems,

– creativity aimed at finding new forms of self-expression

– assessment based on critical analysis of one's own approach to artistic activity and approaches used by other musicians (comparative assessment);

– evaluation of the main phenomena and processes of the field of musical art and music education on the basis of appropriate theoretical and methodological awareness.

Thus, the modern requirements for a specialist in the field of music art include the ability to take responsibility for learning, performing and, in general, career development. In addition, the ability to create a unique artistic product, to express oneself creatively in musical activity on the basis of awareness of its artistic and methodological foundations is an important requirement. However, as research and, in general, observations of the current situation show, music students, while generally agreeing with the importance of acquiring such abilities, mostly rely on the natural process of their gradual acquisition, without any purposeful effort. According to a survey conducted by N. Moberg (2018), students expressed the hope that such abilities would be formed gradually, after graduation from music university. At the same time, students expressed interest in developing the ability to critically self-reflect on musical performance in order to develop their performance skills and better understand the factors that influence the artistic expressiveness of performance. An important aspect identified in the study by N. Moberg (2018) is a similar attitude of music teachers to the students' attitude to the formation of professional competence of music students exclusively as a construct that includes a number of practical automated motor-auditory skills. Given that these abilities are formed precisely as a result of mastering the theoretical and methodological foundations of musical activity, in particular, in the process of conducting research (for example, writing master's theses) and as a result of self-education, a certain contradiction becomes apparent.

This contradiction can be resolved by developing in future specialists in the fields of music performance and music education a competence that integrates performance skills with awareness of the theoretical and methodological foundations of the process of forming such skills. Such competence is characterised by a complex heterogeneous structure, such competence should include students' understanding of the essence of the phenomenon

of music performance skills, awareness of the aesthetic and stylistic prerequisites of the artistic and interpretive process, which are covered by art history knowledge, mastery of approaches to self-design in professional activities, as well as relevant effective practical methods of work. An important factor is also the presence of an appropriate personal orientation, in particular, values and attitudes about the importance of musical art and the importance of mastering theoretical and methodological knowledge about the basics of musical activity.

It should be noted that today the conclusion about the complex heterogeneous structure of the professional competence of specialists in the field of music performance and music pedagogy is also confirmed by research from the point of view of psychology, in particular, on the basis of neuroconstructivist methodology. Thus, in the dissertation by D. Rose (2016) empirically proved that a musician's ability to skilfully interpret a piece of music and perform the interpretive concept is ensured by the complex interaction of a large number of multifunctional professional skills and personal qualities. According to D. Rose (2016), the study showed that musicians activate a set of heterogeneous skills and personal qualities during musical activities. It was found that such complexes are, on the one hand, specific in structure, and on the other hand, similar to each other among musicians who specialise in performing on different musical instruments (instrumentalists, vocalists, multi-instrumentalists).

The formation of such complexes takes place in the process of musical training, which stimulates the affective, cognitive and physiological spheres of an individual to interact in an active and coordinated way against the background of his or her desire to achieve a certain level of performance skills. This process, according to D. Rose (2016), stimulates the specific nature of the structural and functional development of the brain, which leads to the formation of a number of specific skills and abilities of the musician. In this way, motivation to master the ability to perform music stimulates the process of forming musical performance competence. At the same time, as this competence is formed, motivation develops. The more an individual is involved in the art of music, the more knowledgeable he or she becomes in this field, the more intense his or her interest in music and musical activity becomes. The thirst for information related to music increases, as well as the desire to develop specific cognitive, behavioural, psychological and emotional traits that ensure the ability to understand, interpret and perform music (Rose, 2016, p. 348).

Thus, today it becomes apparent that there is a need to develop a competence that integrates practical performing, methodological and theoretical components. It is advisable to consider the performance-

methodological competence as such. It should also be emphasised that it is necessary to develop such competence in future music teachers, as their future professional activity will be aimed at training specialists in the fields of music performance and education of a new formation. It is about the focus on developing the ability to understand the basics of musical activity and apply a creative approach, create new unique artistic phenomena, express themselves in the musical arts and demonstrate a high degree of self-design ability and autonomy in lifelong learning.

It should be emphasised that this competence is an equally valuable construct in the arsenal of the competence sphere of both music teachers and performing musicians. This is due to its multifunctionality, because the availability of a significant resource of self-regulatory tools makes this competence a rather dynamic construct, that is, one whose elements can be transformed, changing their focus. For example, pedagogical tools can be aimed both at developing the professional competence of music students and at the processes of professional self-improvement.

Let's take a closer look at the functions of a performance-methodological competence of a future music pedagogue

Taking into account the specific features of competence, which lie in its assimilation on the personality orientation (Garnett, 2013; Mróz, 2016), we determine that the basis of the performance-methodological competence of a future music pedagogue is a value attitude to music performance as an art, which focuses on the spectrum of technical and performing skills and abilities to artistic perception and aesthetic appreciation. At the same time, it is now recognised that the awareness of the value of this art is the result of a musician's acquisition of knowledge about the peculiarities and methods of interpretive and performing processing of musical works, as well as the experience of their purposeful application. Thus, the value attitude and motivation to engage in musical activity grow in accordance with the process of competence formation, which leads to the functioning of such competence as a construct that provides a higher level of awareness of the value.

According to the results of the study by B. Mróz (2016), the personal and axiological dimension of an individual determines the level of his/her competence and autonomy. The assessment tools used in this study were developed based on the concept of A. Bandura (1982), which substantiates the connection between the belief in one's own effectiveness and a high assessment of one's own chances of achieving a goal, with the tendency to reproduce behaviour that leads to the acquisition of competence and autonomy. As determined by B. Mróz determined on the basis of the diagnostic activities, the identification of the need for competence

is ensured by the presence of appropriate values. That is, a person considers certain knowledge and skills valuable, as well as the ability to influence certain processes and events using such knowledge and skills, and, thus, to achieve high performance results. By accepting such abilities as values, an individual constructs an imaginary image of himself/herself through such values, linking his/her chances of achieving social recognition, ensuring proper social status, freedom and, in general, a high standard of living, with the level of competence (Mróz, 2016).

Thus, an individual, based on a certain set of values expressed in an interested, actively positive attitude to musical art and musical activity, strives to become a competent specialist in the field of music performance and music pedagogy. Such a value basis contributes to the acquisition of competence, which, in turn, increases the intensity of perception of musical art and musical activity as values. Thus, the axiological function of performing and methodological competence can be considered as fundamental, because its implementation depends on:

- the intention to acquire knowledge, skills and qualities that jointly form the construct of performing and methodological competence of a music teacher;
- the desire to apply such knowledge, skills and qualities to achieve the desired results in various types of musical activity (performing, interpretive, pedagogical);
- the desire to improve the level of performing and pedagogical competence in order to increase the efficiency and effectiveness of professional activity.

The next function of the performance-methodological competence of a future music pedagogue that needs to be considered is gnosiological. This function is related to the knowledge base of this competence. It, as well as the axiological one, reveals the autopoietic nature of the competence. This refers to the phenomenon of self-production, substantiated by H. Maturana (2002), when the active functioning of a certain phenomenon is a prerequisite for its quantitative growth. Thus, the more competent a musician becomes in the field of music performance methodology, the more information he/she acquires about the methods of processing musical works and ways of interpreting them, the more he/she understands the factors that influence the effectiveness of music performance. The growth of such awareness leads to the musician-teacher's ability to develop new effective methods of performing and interpreting musical works, which obviously leads to an increase in the level of professional performing and methodological competence (Rowley, Bennett, & Reid).

The crucial role of the communicative process in music art necessitates the definition of the communicative function of the performance-methodological competence of a future music pedagogue. It should be taken into account that

the artistic and creative process that unfolds in artistic activity, as rightly noted by R. Adler and P. Fisher (1984), is, first of all, a process of self-expression. At the same time, it is obvious that any expression, including self-expression, presupposes the presence of the one who expresses and the one to whom a certain expression is addressed. Therefore, communication is a key process that unfolds in the music art industry. In particular, the multilevel process of artistic communication as indirect communication between the performer, composer, audience, including music critics, and other performers through the presentation of the result of creative comprehension of the composer's intention, his own vision of the concept and meaning of the work. The second, directly related to the first, level of communication is intersubjective communication, which is actively unfolding in the music and pedagogical process. Such communication is aimed at finding and transmitting various information, in particular, art historical information, which is the basis of the artistic and interpretive process, as well as methodological information, which is a resource for solving various musical and performance tasks. The quality of this process largely depends on the competence of the music pedagogue, as it is his/her activity that facilitates the involvement of students in the process of global artistic communication and the exchange of music performance experience (Triantafyllaki, 2010).

The traditionally significant role of the tutor teacher in music education, who creates various models of music performance activities for his/her students, necessitates the definition of the pragmatic function of the performing and methodological competence of the music teacher. As once defined by R. Sang (1987), such modelling is a very complex process, as it requires the use of a set of interrelated skills. In particular, the teacher must demonstrate a variety of musical and performance techniques to achieve a certain quality of sound and articulation. Particular attention should be paid to phrasing and agogic, as well as to the nuances of sound production, such as vibrato. The role of the teacher in developing the student's ability to reproduce certain effective performance behaviour is significant, in particular, through the development of posture during performance, playing position (position of hands, bow, etc.). The application of developed performance skills, knowledge of repertoire, and methodological awareness requires such activities as pedagogical demonstration - in the practice of music performance training, teachers often demonstrate the means of performing certain fragments and works in their entirety, demonstrate various means of performance, which allows students to coordinate sound and movement through observation of different performance models (Sang, 1987).

Conclusions. The study examines the essence of the phenomenon of performance-methodological competence of a future music pedagogue and specifies its functions. The reliance on the relevant methodology has led to a number of conclusions. In particular, the use of methods of retrospective and systematic analysis based on the paradigmatic approach made it possible to clarify that the quality of future music teachers' preparedness for professional activity is influenced by the features of the paradigm on the basis of which the educational model of the relevant professional training of these applicants is constructed. The comparative approach has made it possible to find out that the most common paradigm in the field of music education today is the one that justifies the focus of the educational process on the formation of a number of performance skills designed to provide an opportunity to build a career as a solo virtuoso performer. At the same time, the paradigm that determines the design and content of the model common in general music education is more focused on creating awareness of the socio-cultural prerequisites of musical creativity, as well as the theoretical and methodological foundations of musical art, including performing art. This contradiction leads to a lack of music students' ability to consciously apply a large amount of art history knowledge to interpret musical works with the involvement of a broad cultural context. In addition, insufficient attention to the formation of awareness of the theoretical and methodological foundations of music performance negatively affects the formation of music students' ability to self-organise and autonomy in their future professional activities. This contradiction has a particularly negative impact on the training of future music teachers, whose professional activity requires the formation of knowledge, skills and qualities that ensure both an appropriate level of music performance skills and the ability to consciously, creatively and independently construct the music education process.

As a result, it has been determined that overcoming this contradiction will be facilitated by relying on a paradigm that allows for the design of integrative educational models, in particular those that effectively combine the focus on the formation of both musical and performing skills and awareness of the theoretical and methodological foundations of professional activity. The competence paradigm meets these requirements, as it substantiates the foundations for organising a multi-vector and, at the same time, internally consistent process of forming knowledge, skills, abilities, qualities, perceptions, etc. that are different in direction and functionality. On the basis of this paradigm, it is possible to form the performance-methodological competence of a future music pedagogue, which is a construct in the content of which they interact in a coordinated manner:

- knowledge of aesthetic-stylistic, genre, dramatic, architectonic, etc. characteristics of musical works, as well as existing traditions of their performance, on the basis of which interpretive decisions are made and methods of performance processing are selected;

- skills - performing, communicative, pedagogical, organisational, etc. that ensure the ability to create models of performance activities for students, ensure the development of analytical, auditory, interpretive, coordination, etc. skills through the use of various methods, such as pedagogical demonstration, comparison of interpretations, analysis of performance situations, etc;

- personal qualities - an active positive interest in musical art, musical performance and music teaching, the desire for effective self-realisation in such activities, self-organisational qualities, which, in general, provides the ability to be autonomous and learn throughout life;

It has been found that this competence performs a number of functions, such as:

- axiological, which is associated with the perception of musical art as a value and provides a sustained interest in acquiring knowledge, skills and qualities that ensure the effectiveness of the professional activity of a music teacher;

- gnosiological, which is responsible for the process of acquiring knowledge about musical works and methods of their performance;

- communicative, which is related to the process of information exchange - artistic (when perceiving a piece of music as an understanding of its artistic meanings, aesthetic features, cultural context, etc.), and methodological (during intersubjective communication with a student to form his/her performing skills and general musical literacy).

- praxiological, the implementation of which ensures the ability of a music pedagogue to construct effective models of music performance activity, which requires the ability to demonstrate music performance techniques for the performance of musical works, developing and applying appropriate effective methods.

Further scientific research should be aimed at clarifying the peculiarities of the performance-methodological competence of a future music pedagogue in a particular type of music performance. Such a study involves defining the essence of this construct and its component structure.

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Феномен виконавсько-методичної компетентності майбутнього педагога-музиканта: сутнісно-функціональна характеристика

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Дослідження присвячене вивченню сутності та функцій виконавсько-методичної компетентності майбутніх музикантів-педагогів. Застосування ретроспективного, системного та порівняльного видів аналізу із опорою на парадигмальну та компаративний підходи дозволило визначити, що підвалини організації багатовекторного та, одночасно, внутрішньо узгодженого процесу формування в майбутніх педагогів-музикантів музично-виконавських умінь та обізнаності про теоретико-методичні основи фахової діяльності, забезпечує компетентнісна освітня парадигма. У результаті підготовки на засадах означеної парадигми формується специфічний конструктор виконавсько-методичної компетентності майбутніх педагогів-музикантів, який забезпечує їх здатності до творчої самореалізації, автономії та кар'єрного самопроєктування. Конкретизовано, що означена компетентність забезпечує перелічені здатності через реалізацію аксіологічної, гносеологічної, комунікативної та праксіологічно функцій. Уточнено, що подальшим напрямом дослідження є визначення сутності та структури виконавсько-методичної компетентності майбутнього педагога-музиканта.

Ключові слова: компетентність, музичне виконавство, освітня парадигма, освітня модель, педагоги музиканти, функції, компаративний підхід.