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АКАДЕМІЧНА КУЛЬТУРА МАЙБУТНІХ ПІАНІСТІВ: КРИТЕРІЙ, ПОКАЗНИКИ І РІВНІ ЇЇ СФОРМОВАНOSTI

Анотація. Для вирішення проблеми формування академічної культури піаністів важливим є розроблення діагностичного апарату для виявлення рівнів сформованості академічної культури майбутніх піаністів. Це вимагає виділення критеріїв і показників, які мають виконувати діагностичну та оцінну функції. Метою дослідження є обґрунтування критеріїв, показників і рівнів сформованості академічної культури піаністів. Використані методи: структурно-логічний аналіз поняття «академічна культура майбутніх піаністів», зіставлення та порівняння для розроблення критеріїв і показників, зіставлення та порівняння для характеристики рівнів сформованості академічної культури піаністів. Описано компоненти академічної культури піаністів: ціннісно-орієнтаційний компонент (до музичного мистецтва, до музично-педагогічної діяльності, до особистості слухачів та учнів), професійно-теоретичний компонент (загальні і спеціальні про способи і методи специфічної діяльності, у т.ч. музичної, виконавської, педагогічної), професійно-практичний компонент (пізнання музичного мистецтва; сприйняття, виконання, створення музики, спілкування з художніми зразками культури), особистісно-творчий компонент (усвідомлені прагнення творчої самореалізації в музичній діяльності). Обґрунтовано критерії сформованості академічної культури піаністів (поведінковий, знанневий, комунікаційно-діяльнісний, особистісний) та відповідні їм показники (ціннісні орієнтації, академічні знання, здатність до ефективної комунікації, потреба в досягненнях). Охарактеризовано чотири рівні сформованості академічної культури майбутніх піаністів (низький (критичний), середній (базовий), вищий за середній (достатній), високий (оптимальний)).

Ключові слова: академічна культура; компоненти академічної культури; піаністи; критерії і показники сформованості академічної культури; рівні академічної культури; професійна підготовка.

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ACADEMIC CULTURE OF FUTURE PIANISTS: CRITERIA, INDICATORS, AND LEVELS OF ITS FORMATION

Abstract. To solve the problem of forming the academic culture of pianists, it is important to develop a diagnostic apparatus to identify the levels of formation of the academic culture of future pianists. This requires the selection of criteria and indicators that should perform diagnostic and evaluation functions. The purpose of the study is to substantiate the criteria, indicators, and levels of academic culture of pianists. Methods used: structural and logical analysis of the concept of "academic culture of future pianists", comparison and contrast to develop criteria and indicators, and comparison and contrast to characterize the levels of formation of the academic culture of pianists. The components of the academic culture of pianists are described: the value-oriented component (to musical art, to musical and pedagogical activity, to the personality of students and pupils), the professional and theoretical component (general and special about the ways and methods of specific activities, including musical, performing, pedagogical), professional and practical component (knowledge of musical art; perception, performance, creation of music, communication with artistic samples of culture), personal and creative component (conscious aspirations for creative self-realization in musical activity). The criteria for the formation of the academic culture of pianists (behavioral, knowledge, communication and activity, personal) and their corresponding indicators (value orientations, academic knowledge, ability to communicate effectively, need for achievement) are substantiated. Four levels of academic culture formation of future pianists are characterized (low (critical), intermediate (basic), above average (sufficient), and high (optimal)).

Keywords: academic culture; components of academic culture; pianists; criteria and indicators of academic culture formation; levels of academic culture; professional training.

Statement of the problem. The need to establish the effectiveness of forming the academic culture of future pianists requires the allocation of criteria and indicators that should perform diagnostic and evaluation functions. Their presence makes it possible to diagnose the formation of the academic culture of future pianists at all stages of its formation to adjust the learning process to achieve the best result.

Analysis of current research. To solve the problem of the formation of the academic culture of pianists, it is essential to summarize the scientific results devoted to the training of specialists in general and the specialty 025 Musical Art, in particular:

- substantiated principles of the formation of the academic culture of a teacher-researcher in the conditions of a digital creative environment [11] philosophical and methodological approaches to the professional development of the individual, among which for the training of pianists we note the culturological [2 et al.], personality-oriented [6 et al.], axiological [14 etc.];

- the features of the development of the performing skills of the pianist are determined [1] and the formation of skills of interpretation of a musical work [9];

- the properties of piano intonation are studied [8], ways of forming musical and performing thinking of future pianists [5];

- methodical systems of piano training have been developed [10 and others] and technologies of teaching piano [12]).

Generalization of the results of scientific research testifies to significant experience in solving scientific and pedagogical problems related to the professional training of future pianists and their technical and performing skills. On the other hand, there needs to be more comprehensive research on the problem of forming the academic culture of future pianists. Among the possible reasons is the lack of a transparent diagnostic system that allows you to determine the level of formation (level of development) of the academic culture of musicians.

The **purpose** of the study is to develop criteria, indicators, and levels of the formation of the academic culture of pianists.

Methods: structural and logical analysis of the concept of "academic culture of future pianists," generalization for the development of criteria and indicators, and comparison to characterize the levels of formation of the academic culture of pianists.

Results. Structural and logical analysis of the concept of "academic culture of future pianists" allows us to distinguish the following its components: Value-oriented (to musical art, to musical and pedagogical activity, to the personality of students and pupils), Professional and theoretical (general and unique about the ways and methods of specific activities, including musical, performing, and pedagogical), Professional and practical (knowledge of musical art; perception, performance, creation of music, communication with artistic examples of culture), Personal and creative (conscious aspirations for creative self-realization in musical activity).

The built structure made it possible to construct a diagnostic system for assessing the formation of the academic culture of future pianists as a set of criteria and indicators, each focused on a particular component of academic culture.

Value-Oriented Component of Academic Culture of Future Pianists and Its Behavioral Criterion

During the professional training of future pianists in higher education institutions, value orientations are formed: value attitude to musical art, value attitude to musical activity, value attitude to the personality of listeners, etc., professional and personal qualities, and specific professional experience. These are manifestations of the behavior of the individual.

Pedagogical aspects of value orientations are considered in the most detailed and profound works [13]. "Orientation, as a result, is determined by fluency in a wide range of knowledge in a particular field and implies at the same time that the level acquired by a person is a peculiar, necessary foundation for the constant search and development of existing ideas." [7]. We believe that to form the academic culture of future pianists within the behavioral criterion, it is essential to:

- to perceive value orientations as the most critical component of the personality structure of the future pianist, which summarizes all the life experience accumulated by him in individual development;

- to perceive value orientations as a value attitude to the objective values of society, which is expressed in their awareness and experience as needs that motivate actual behavior and program the future;

- to define the concept of value orientations about the pianist's personality and professional activity. Value is a relation to the objects of reality, to activity and its results from the standpoint of good and evil, justice and injustice, truth and falsity, beauty and ugliness, from the point of view of perceiving musical activity and its results to meet needs.

- to consider value orientations as a guideline at a certain point in their professional activity.

The value-oriented component of the pianist's academic culture is not reduced to any choice of existing values or preferences. Still, it is an activity for the formation of values in the structure of the subject. The future pianist forms values by accumulating his musical experience, solving value situations, and building value relationships. After all, forming an academic culture does not happen automatically but requires conscious effort. Therefore, the indicator of the value-oriented component of the pianist's academic culture should be "value orientation."

The component is significant in the cognitive independence of the future pianist. It forms value-conscious beliefs and views about the importance of spiritual continuity of previous and future generations, which ensures the accumulation of theoretical knowledge in the future pianist and the development of the ability to argue value judgments, which, as a result, are aimed at preparing the future musician for conscious

understanding and independent mastering of the values of art. Constant self-improvement of the knowledge system provides highly productive pedagogical, musical, and academic activities and their humanistic orientation.

Comprehension of scientists' ideas about normative-value systems allowed us to realize that mastering cultural values forms the value-oriented component of future pianists' academic culture, including beliefs, ideals, norms, value orientations, and behavior. In this, the mental mechanism of value-oriented activity involves the active role of emotions and feelings, significantly affecting the formation of value orientations in musicians. At the same time, in our study, we distinguish value orientations to the art of music, to musical and pedagogical activities, and the personality of listeners and students.

It is possible to determine the formation of the value-oriented component according to the behavioral criterion with the help of various psychological techniques. In our opinion, it is most fully covered by the diagnosis of value orientations of young people, which is described in [3].

Professional and Theoretical Component of the Pianist's Academic Culture and Knowledge Criterion for Checking Its Formation

The professional and theoretical component is characterized by the knowledge of future pianists in the theory of music, performance, musical work, and musical instrument, the ability to generalize and draw their conclusions, as well as to apply various methods of scientific knowledge of the surrounding reality in the formation of academic culture. The component determines the conscious assimilation by future pianists of worldview knowledge, particularly about nature, society, man, and the world, and the understanding of various musical concepts and systems of relations "man – music." The functioning of the professional-theoretical component is carried out in the mental activity of the future musician, in analytical, synthetic, and dialectical skills of cognition and the reflexive reflection of information.

The professional-theoretical component of our study's knowledge criterion is formed due to knowledge of music theory, music patterns, compositional means and techniques, theoretical and methodological foundations of organizing professional activity, etc. It assumes the readiness of the future pianist to study music as a science, its theoretical and practical functions, means of improving musical skills, etc. The formation of this criterion also includes the ability to analyze one's activities and the results of performing activities as a musician while obtaining appropriate conclusions and knowledge of the use of various modern means to present one's results.

So, suppose the professional-theoretical component of academic culture is a dynamic system of general (in music education) and unique (about the ways and methods of specific activity, including musical, performing, and pedagogical) knowledge. In that case, the knowledge criterion of the formed academic culture of the pianist will be understood as the presence of the system of general and special knowledge in the future pianist. The level of development of the professional-theoretical component can be determined truth using the author's questionnaires with questions, which provide for the testing of pedagogical knowledge (features of teaching, types of forms, methods, and means of teaching music) and psychological knowledge (personality types, types of generations, etc.).

Professional and Practical Component of Academic Culture and Communication-Activity Criterion for Checking Its Formation

The professional and practical components include the skills and abilities to apply modern technologies in forming academic culture, diagnostic methods in assessing their effectiveness, perceiving, evaluating, and interpreting works of art, etc. It also includes the ability to communicate in professional activities, the ability to discuss and plan a concert program or musical performance, and also characterizes the degree of involvement of future pianists in various types of musical and performing activities, the level of assimilation of musical material and the ability to learn it both independently and with a team.

This component of the pianist's academic culture allows for transforming knowledge into actual actions in the process of musical activity, adequately assessing their nature and quality. It reflects the readiness of future pianists to perform tasks related to musical, pedagogical, organizational, managerial, and concert activities. It records the manifestations of independence and musical and creative activity of future pianists, such as the desire to act on their initiative – to perform, improvise, initially perform and creative conception and striving for its expressive embodiment based on the acquired experience with vivid manifestations of emotional sensitivity, musical thinking, and imagination [12].

We interpret academic culture's professional and practical components as the skills of cognition of musical art, perception, performance, creation of music, and communication with artistic samples of culture. Therefore, the criterion sign of the formation of the academic culture of the future pianist will be the communication-activity criterion as the presence of a dynamic system of specific skills in the pianist, among which we have mainly highlighted the skills of professional communication. The formation of the professional and practical components of the academic culture of future pianists according to the communication and activity criterion can be determined with the help of creative tasks for future pianists.

The Personal and Creative Component of the Pianist's Academic Culture and the Personal Criterion for Checking His Formation

We interpret the personal and creative component as conscious aspirations for creative self-realization in musical activity. It is necessary to highlight openness to new things, creativity, ability to reflect, and developed aesthetic taste to characterize the level of formation of the personal and creative component of the academic culture of future pianists. It is a component of academic culture that focuses on the individual.

The personal criterion of the personal and creative component of the academic culture of a musician includes significant personality qualities necessary for the formation of future pianists as professionals. It allows you to move to self-improvement, self-assessment over your mental processes or states, and the ability to introspect your professional activity. The personal criterion involves the future pianist's comprehension of the prerequisites, patterns, and mechanisms of his own professional musical and performing activities, the development of his own academic culture, and social and individual way of existence.

When forming the personal and creative component, it is possible to determine the ability of the future pianist to create a positive atmosphere, emotionally influence the audience, and control their emotional feelings (endurance, concentration, and distribution of attention in the process of musical and creative work), and possess the ways and techniques of interpersonal communication.

We determined the level of formation of the personal and creative component based on the need for future pianists to overcome various creative obstacles and reach musical heights in their activities. According to psychologists, personality development is a continuous process of self-movement, which, in turn, requires specific achievements. That gives a reasonable and adequate assessment of their educational, creative, and musical achievements. Therefore, it is possible to determine the formation of this component with the help of the method of measuring the need for achievement developed by Y. Orlov. In other words, the indicator of the personal criterion is the "need for achievement."

Generalization of these criteria and indicators, by which we will determine the level of formation of the academic culture of future pianists in the process of studying psychological and pedagogical disciplines in higher education institutions of Ukraine, is given in the table (Table 1).

Table 1.

Criteria and indicators of the Formation of the Components of the Academic Culture of future pianists

Component	Criterion	Indicator
Value-oriented component	Behavioral	Value orientations
Professional and theoretical component	Knowledge	Academic Knowledge
The professional and practical component	Communication and activity	Ability to communicate effectively
The personal and creative component	Personal	The Need for Achievement

Each indicator can be tracked qualitatively and quantitatively based on appropriate methods. Therefore, it becomes possible to quantitatively characterize the formation levels of the components of the academic culture of future pianists in the context of the selected indicators.

Based on the above classification, we have designated the levels for each indicator of future pianists' academic culture as follows.

1. Low (critical). Interest in music could be more substantial. The system of individual professional values has yet to be formed. Understanding the significance of instrumental performance for academic culture needs to be stronger. There has yet to be an idea of instrumental performance as one of the levers for the development of the academic culture of the future pianist. There is a passive manifestation of cognitive interest in the professional activity of the pianist. There needs to be more activity. Limited academic knowledge and limited ideas about creating musical and artistic images within the framework of solving professional and pedagogical problems. Low awareness of musical genres and forms. Musical and pedagogical skills need to be manifested. There is no or minimal experience of interpersonal interaction with the audience in the process of professional activity—limited knowledge of various arts and the ability to apply them in professional communication. There is an inability to identify personal and universal values expressed in music. There is a limited emotional range in reactions to music. Inadequate emotional response to music.

2. Intermediate (basic), which characterizes the presence of basic professional (special) knowledge and skills that emphasize the academic culture of future pianists.

The motivation to develop one's academic culture in professional training needs to be expressed better. With a generally positive attitude towards the pianist's activity, interest in musical and pedagogical interaction through instrumental and performing activities is episodic. The instrumental and performing activity of the pianist is not included in the personal priority values. The possibility of self-realization and professional self-affirmation through instrumental and executive activity is realized fragmentarily. There is a spontaneous expression of interest depending on the situation. Academic knowledge related to the

professional activities of pianists is available, but it is characterized by fragmentation and needs to be realized from a professional and pedagogical point of view. Integrative musical and pedagogical activities cause difficulties. There is a satisfactory awareness of musical genres and forms, and the ability to distinguish some can be traced. Essential performing (pianist) skills are available, but their application often needs to be better conceived. There is but limited experience of interaction with the audience in performing activities. Communication skills could be improved; some knowledge of the various arts ensures their application in conversations about music. Using instrumental and performing skills as a form of artistic and communicative interaction in the educational process is complicated. Professional activity is primarily reproductive and is not recognized as an aspect of developing one's academic culture. Participation in developing and implementing creative music projects is limited by the curriculum requirements and is distinguished by the reproducing nature of activities. The need for professional self-development can be traced but is not an end.

3. Above average (sufficient) – determines the possibility of fruitful professional activity.

Positive professional self-esteem is revealed. Professional activity is recognized as a pianist's professional value and an element of his academic culture. The necessity of mastering instrumental and performing activities as part of his academic culture is realized. Interest in using existing instrumental and performing skills in various situations of musical and pedagogical activity is expressed. Academic knowledge related to a pianist's instrumental and performing activities is streamlined and consciously applied. Musical and pedagogical activity is realized in the ability to select, design, and implement the necessary content for conducting music classes. There is a good awareness of the means of expressiveness of music and the ability to discuss them. The possession of the skills necessary for the performance of the instrumental repertoire due to the professional activity of the pianist is revealed. Including "live" music in the educational process is comprehended as a musical and pedagogical communication process. Turning to one's instrumental performance in professional activity is conscious. There is a desire for professionalism in performing musical works to solve various problems. There is a manifestation of creativity in multiple types of professional activity. The need for professional self-development can be traced but does not have a clear expression.

4. High (optimal), which expresses such a degree of formation of the academic culture of the future pianist, when creativity becomes a necessary component of his activity, and the achievement of the result is due to this creativity.

Students with a high level of academic culture clearly show their enthusiasm for the profession of a pianist. Instrumental and performing activities are part of the personal system of professional values. There is a desire to succeed in instrumental performance and satisfaction with one's own performing activity as an opportunity for creative self-realization in the chosen profession. The academic knowledge system becomes the basis for self-development in this field, provides independent creation of musical images for professional and pedagogical activities, and allows for analyzing musical works. Aesthetic tastes have a vivid manifestation and development. Students have the skills to apply them in conversations about music. Mastering the system of performing means allowing you to convey musical content at a high professional level in musical, pedagogical, cultural, and educational activities. The importance of including "live" music in the educational process as one of the ways of pedagogical interaction is realized. They are striving for collective creative activity. Also, the ability to verbally interpret one's feelings and emotions when perceiving musical works is well formed. The actively creative nature of musical activity involves the production of new ideas and ways of professional actions using the existing instrumental and performing experience. Positive relations with the collective are built through the knowledge of musical art as a world of human values and meanings in direct dialogue interaction, carried out in various forms of musical activity in the "music-person" system. The student can prepare and implement multiple cultural, educational, musical, and educational programs to form an influence on the spiritual world for the development of their own academic culture, which simultaneously motivates their self-development through creative processes and active expression of themselves in musical creativity. Students with a high academic culture are inclined to search, improvise, reflect, insight, seek to express their feelings, thoughts, and emotions, and show creative imagination and fantasies in creative performance.

Conclusions. Thus, following the structure of the academic culture of future pianists, we have identified the criteria for the formation of each of its components (behavioral, knowledge, communication-activity, personal) and their corresponding indicators (value orientations, academic knowledge, ability to communicate effectively, need for achievements). The latter makes it possible to determine the levels of formation of the academic culture of future pianists (low (critical), intermediate (basic), above average (sufficient), and high (optimal)).

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