

UDC: 378.016:787

DOI: <https://doi.org/10.24195/2414-4665-2017-4-15>

**Oksana Andreiko,**  
 Doctor of Pedagogy, professor,  
 Department of Violin,  
 Lviv National Music Academy named after Mykola Lysenko  
 5, Nyzhankivskoho Str., Lviv, Ukraine

## EXPERIMENTAL WORK ON THE FORMATION OF VIOLINISTS' PERFORMING CULTURE

*The carried out research aimed to check the efficiency of the developed organizational-methodical system for the formation of future violinists' performing culture. The system consists of the following stages: adaptation-instructing, orientation-analytical, predictive-transformational, and corrective-harmonizing. Experimental work on the formation of violinists' performing culture involves the summative and formative experiments aimed at checking the effectiveness of the suggested system for students' performing culture formation at higher educational institutions. The aim of the summative experiment was to define the formation levels of violinists' performing culture in terms of applying traditional teaching methods. According to the results of the summative experiment the following four levels, which form future musicians' performing culture, have been defined – low (reproductive), satisfactory (reproductive-creative), high (creative), perfect (artistic-creative). During the formative experiment the effectiveness of the suggested organizational-methodical system was assessed. According to the research results, due to the increase of the levels of the students' performing culture in the experimental group, the suggested system has proven its effectiveness.*

**Keywords:** artistic-creative level, professional self-diagnostics, axiological-performing analysis, predictive-transformation stage, evaluative-creative personal-professional system, violinist's performing culture.

### Introduction

The creation of a theoretical and practical basis for the formation of future artists' professional culture plays a significant role in the realization of the humanistic transformation tasks of artistic and educational paradigm at higher educational institutions. Professional and cultural process includes all kinds of mastering the professional knowledge: information, erudition, culture, competence, mastery. The primary task of this process is not only the formation of a world-class professional, but also of the professional and cultural artist, which means the formation of the professionalism based on the creative, evaluative and reflexive personal potential, which requires the development of the strategy and tactics, forming the professional activity on the top, acmeological level of the performing culture [4].

The works which deal with music pedagogy of higher education (E. Abdullin, O. Apraksina, L. Archazhnikova, N. Guralnyk, O. Oleksyuk, V. Mutsmaher, G. Padalka, L. Rapatska, O. Rudnytska, V. Stetsenko, G. Tsy-pin, O. Shcholokova) to some extent point at the necessity of the improvement of musicians' performing skills. However, the scientific literature review shows that the formation of a musician's performing culture in its systemic-theoretical and methodical aspects has not become the subject of a particular research yet.

The traditional methods of a violinists' performing activity formation (V. Grygoryev, O. Blok, L. Auer, B. Struve, A. Yampolskyi) emphasize that this process is carried out on the basis of two main tendencies. The matter of the first one is the focus of the methodical thought on the formation of a professional's technical mastery,

and, at the same time, the emphasis on the acquisition of the perfect technical skills and abilities (I. Voiku, E. Kamillarov, K. Flesh). The second one is connected with the search for acquisition methods of the performing interpretation of the idea of a music work, and in this case the emphasis is shifted from the technical skills to the formation of future instrumentalist's artistic skills (G. Kogan, O. Shulpyakov, Yu. Yankelevych). A tendency, prevailing in education, defines the style of a teacher and affects the formation of his/her teaching culture. However, the personality of every student is concealed in the depth of these two tendencies. Specific individual cognitive system and individual-psychological traits are inherent to this personality. It can be revealed or ruined depending on the extent to which a teacher has recognized that special ground which contributes to its perfect professional development [3]. Therefore, the scientific reasoning of the influence of the future artist's peculiarities on the formation of his/her professionalism, as well as the development of the systemic technique which could orient the studying process of a future musician at the achievement of the top of the performing activity, form his/her individual performing culture should act like a core uniting these two tendencies [1; 2].

The phenomenon of violinist' culture on the principles of interconnection between the levels of the development of their personal and professional culture has not been thoroughly investigated in terms of instrumental performing art formation yet.

Thus, the aim of the research is to develop the theoretical and pedagogical principles and experimentally

check the methodical system of future violinists' performing culture formation.

### Research methods

Experimental work on the formation of violinists' performing culture involves the summative and formative experiments aimed at checking the effectiveness of the developed organizational-methodical system of students' performing culture formation at higher educational institutions.

The aim of the summative experiment was to define the formation levels of violinists' performing culture in terms of applying traditional teaching methods.

The summative experiment was conducted in three phases and involved 295 students. The first phase – performing-diagnostic – was aimed at defining the level of the respondents' performing maturity (formation of performing skills, ability to independently interpret music, general art erudition). The second – typologically-diagnostic phase – defined the respondents' ability for performing personalization, their reflexive and axiological performing skills. The third phase – artistically-diagnostic – was focused on the peculiarities of future violinist' performing activity on stage.

While conducting the summative experiment such methods of research as direct monitoring (observation), analysis of the results of students' self-monitoring, polls, questioning discussions, creative tasks were applied.

According to the results of the summative experiment four levels of future musicians' performing culture formation have been defined – low (reproductive), satisfactory (reproductively-creative), high (creative), perfect (artistically-creative) which are distinguished by the level of personally-professional orientation, artistic competence, ability of the students to evaluate the artistic creativity, to act creatively, the success of stage-performing activity.

As a result of the conducted diagnostics the following levels of violinists' culture formation were found: 18% of the respondents had creative (high) and artistically-creative (perfect) levels. The other respondents did not meet the high standards of performing culture: they had satisfactory (47,2%) and low (34,8%) levels.

The results of questioning, expert evaluation, tests aimed at comparing and correcting the level of violinists' performing culture formation, which were conducted during the formative experiment, verified the necessity of implementing innovative artistic-performing teaching methods at higher educational artistic institutions which would contribute to the increase of the level of violinists' performing culture.

The aim of the formative experiment was to evaluate the research effectiveness of the developed pedagogical model of future violinists' performing culture formation in the process of individual lessons, lectures and practical lessons, teaching practice, and internship in the process of implementing methodical authorial recommendations "The basics of violinists' performing culture formation at higher artistic educational institutions".

In order to conduct the experiment, we made selection and modification of methods developed by S. Sysoyeva (methods of expert evaluation), used the technology of module organization of artistic disciplines studying according to G. Padalka et. al.

The formative experiment was conducted in four phases:

1<sup>st</sup> one – conducting the experiment aimed at checking the pedagogical appropriateness of the most considerable innovative methods of performing training of students;

2<sup>nd</sup> one – defining the sequence and content of the stages of students' performing culture formation;

3<sup>rd</sup> one – examining the effectiveness of integral, previously modeled organizational-methodical system of violinists' performing culture formation.

4<sup>th</sup> one – quantitative and qualitative analysis of the experiment results.

### Discussion

At the first phase of the formative experiment we assessed the efficiency of the developed organizational-methodical system in terms of a laboratory experiment. The qualitative and quantitative analysis of the data obtained was used in it. The students were divided into two groups (40 respondents in each group): experimental group was represented by the students who worked using the suggested methodology, and the control group was represented by those who were taught according to traditional methods.

The main task of this experiment was to examine the efficiency of the most considerable innovative methods of each methodical complex, in particular: *a method of personal-professional self-diagnostics* (defining the basic individual-psychological qualities, socio-adaptive features, as well as artistic and technical skills); *a method of axiological-performing analysis*; *a method of performing personalization* (personal-meaningful comprehension of the content of a music work, defining the stages of personalization as a basis of defining the performing style); *method of auto-suggestion and meditation in the process of preparation for the artistic stage self-realization of a performing project* – as the key methods in the process of achieving acme levels of a violinists' performing culture.

The comparison of the groups' work during the experiment has made it possible to examine the influence of performing culture formation methods on the quality of its formation, and discover their effectiveness in the educational process. The evaluation of the experiment results was conducted on the basis of module-rating system.

As a result of conducting the laboratory experiment the effectiveness and the expediency of implementing the developed innovative methods into the educational process were confirmed. In particular, it is necessary to point out that their implementation helped to form the performing culture and to motivate students for the achievement of its acme levels [5].

At the second phase of the experiment the sequence and the content of the stages of violinists' performing culture formation were identified.

As a result, it was found out that *the first stage – adaptation-instructing* – was aimed at the formation of the skills of individual professional analysis of performing capacity (understanding of a real conception “I am a performer”) in comparison with the ideas of violinist-performer's ideal qualities. At this stage the formation of students' performing achievements set took place; special attention was paid to stimulating of the violinists to the deep cognition of art, realization of their place and role in performing art. The application of motivational and cognitive methodical complex is considered to be especially important at this stage. That is why, the aim was practical-analytical cognition and evaluation by the future professionals of their individual performing skills in comparison with the needs of perfect music reproduction. Therefore, the result of the adaptation-instructing stage should be the increase of students' personal orientation at the development of special knowledge and skills, music and creative skills, mental processes, individual and professional qualities and features of their performing personality, and based on this, their focusing on the formation of personally meaningful professionalism which will contribute to the development of their performing worldview as a basis for the growth of aesthetic-mental individual professional system of the performing culture.

The task of *the second stage – orientation-analytical* – is connected, first of all, with the development of future professionals' ability to compare personal performing intentions and possibilities with the author-content coordinates of the works studied (comparison of conceptions “I am a performer” and “I am a composer”); at this stage the analysis of the subjects of the performing interaction (performer-work) takes place. According to this, the evaluative-analytical methodical complex is applied, in particular, the reflexive and evaluative dialogue between a performer and a composer through this work is carried out. This stage contributes to the formation of a performing personality on the basis of deepening of performing self-awareness (reflexively-evaluative perception of the idea of a music work, comparison of personal performing intentions and composing values expressed in the work). Therefore, at this stage a violinist's performing attitude is formed, and it is based on the comparison of two professional-evaluative systems – a performer and a composer of the music work. Thus, the result of this stage is the formation of students' evaluative-regulative skills.

*The third stage – predictive-transformational* – is dedicated to the definition and implementation of the program of correction, modification, and transformation of performing possibilities according to the defined performing attitude (project-conception) of a violinist. At this stage the formation of students' performing style is activated by encouraging them to self-improvement in performing art, to system-transformational professional activity at a personally-analytical level. The methods of

creative and projective, as well as communicative and artistic methodical complexes are of primary importance. Their application is stipulated by the necessity of students' understanding of personalized performing conception “I am a performer-creator”. Thus, this stage involves the mastering of artistic and artistic-transformational stages of music work's personalization content. The work at this stage results in the mastering of artistically-personalized (creative-projective) performing creativity by future professionals, which enables the comprehension of studying process content on the basis of activation of students' personal dispositions. Moreover, the second and the third stages result in the formation of axiological and creative individual professional system of a violinist's performing culture, the core of which is the formation of a future performer's style.

*The fourth stage, correctively-harmonizing*, is directed at filling the performing thesaurus of students-violinists with new music images, at the enrichment of their spiritual sphere, the sphere of intellectual-emotional feelings in art, and based on this the development of the ability to search for the original artistically technical means of music interpretation. This stage is aimed at the formation of a performer-artist, who does not only reproduces but also creates at the same level as a composer, and acts like a co-author of a music work.

At this stage a relatively balanced connection between emotionally-communicative and technically-expressive performing components on the basis of applying the stage-artistic methodical complex is formed. The achievement of an optimal balance between artistic axiological intention and reasonable system of technical means of a violinist's expressiveness, as well as harmonization of creative intention of a performer and a composer, their complete or partial coincidence, becomes the main idea of work at this stage. This results in the formation of communicative-expressive artistry of a violinist, achievement of his/her stability during rehearsals and concert performances as a display of artistic and technological personal-professional violinist's system maturity, which is represented by defining the maturity of personally and artistically meaningful interpretation.

For the successful mastering of the material by students, enabling the choice of individual studying programs, creating the possibilities of timely evaluation of the knowledge level and abilities of every student, the special course “Theoretically-methodical principles and technologies of violinist's performing culture formation” as well as the methodical recommendations on the basis of a violinist's performing culture formation were developed and implemented into the educational process.

*During the third and the fourth phases* of conducting the formative experiment we checked the effectiveness of organizational-methodical system of violinists' performing culture formation on the basis of generalizing the research results.

The generalizing comparative analysis of the research results has shown that there was the decrease of the

low (reproductive) level from 29.2% to 6.73%, the increase of the satisfactory (reproductively-creative) level from 51.5% to 56.84%, high (creative) – from 17.0% to 27.79%, perfect (artistic and creative) one – from 2.3 to 8.6% in the control group. In the experimental group the reproduction level has decreased from 29.7% to 1.8%, satisfactory one – from 49.62% to 6.52%, the high level has increased from 17.84% to 60.44% and the perfect (artistically creative) level has increased from 2.82% to 31.22% (thus, it may be noticed that there is the increase in the experimental group by 4.4 times, and in the control group – by 1.6 times). The results prove the effectiveness of the implemented organizational-methodical system of violinists' performing culture formation.

### Conclusions

### REFERENCES

1. Andreiko, O. I. (2013). *Vykonavska kultura skrypalia: teoriia ta metodyka formuvannia: monohrafiia [Violinist's performance culture: theory and methods of formation: monograph]*. Lviv: Halytska vydavnycha spilka [in Ukrainian].

2. Medushevskiy, V. V. (1980). *Chelovek v zerkale intonatsyonnoi formy [Man in the mirror of intonation form]*. *Sovetskaya muzyka – Soviet music*, 9, 40-46 [in Russian].

### ЛІТЕРАТУРА

1. Андрейко О. І. Виконавська культура скрипаля : теорія та методика формування : [монографія] / О. І. Андрейко. – Львів : Галицька видавнича спілка, 2013. – 298 с.

2. Медушевский В. В. Человек в зеркале интонационной формы // Советская музыка. – Москва, 1980. – № 9. – С. 40-46.

The carried out research involved the development and approbation of the organizational-methodic system of violinists' performing culture formation, which includes the interconnected unity of the goal, pedagogical conditions, methods, means and optimal forms of teaching students to play the violin, studying the sequence of the educational process stages oriented at the personalization of students' performing activity in the context of their comprehension of artistic wealth of world music culture. According to the research results, the system is effective for the development and formation of future violinists' performing culture.

The conducted research proves the necessity of defining the ways of providing the theoretical-methodical principles of developing the teaching and research skills of future violinists at higher educational institutions.

3. Rudnytska, O. P. (2002). *Pedahohika: zahalna ta mystetska: navch.posib. [Pedagogy: general and artistic: tutorial]*. Kyiv: Interprof [in Ukrainian]

4. Nadolnyi, I. F. (Eds.). (2008). *Filosofia: navch.posib. [Philosophy: tutorial]*. Kyiv: Vikar [in Ukrainian].

5. Andreiko, O. (2012). The formation of acmeindividual of musician-performer. *Science, Technology and Education*, (Vol. 2.), (pp. 16-20) [in English].

3. Рудницька О. П. Педагогіка: загальна та мистецька: навч.посіб. О. П. Рудницька. – К.: Інтерпроф, 2002. – 270 с.

4. Філософія: навч.посіб. за ред. І. Ф. Надольного. – К.: Вікар, 2008. – 534 с.

5. Andreiko O. The formation acmeindividual of musician-performer / O. Andreiko // *Science, Technology and Education*. – Westwood. – Canada, 2012. –Vol. II. – P. 16-20.

**Оксана Іванівна Андрейко,**

*доктор педагогічних наук, професор кафедри скрипки,  
Львівська національна музична академія ім. М. В. Лисенка,  
вул. Нижанківського, 5, м. Львів, Україна*

### ЕКСПЕРИМЕНТАЛЬНА РОБОТА З ФОРМУВАННЯ ВИКОНАВСЬКОЇ КУЛЬТУРИ СКРИПАЛЯ

Мета дослідження полягає в експериментальній перевірці методичної системи формування виконавської культури майбутнього скрипаля. Експериментальна робота з формування виконавської культури скрипаля презентує хід і результати констатувального, формувального експериментів з перевірки ефективності змодельованої організаційно-методичної системи формування виконавської культури студентів у вищих навчальних музичних закладах; розроблено етапи формування виконавської культури скрипаля, наведено експериментальні дані про динаміку розвитку виконавської культури. На ґрунті даних констатувального експерименту визначено чотири рівні сформованості виконавської культури майбутніх музикантів – низький (репродуктивний), достатній (репродуктивно-творчий), високий (творчий), досконалий (артистично-творчий), які відрізняються ступенем особистісно-фахової зорієнтованості, мистецькою компетентністю, здатністю студентів до оцінювання художньої творчості, до креативних дій, успішністю сценічно-виконавської діяльності. У процесі проведення формувального експерименту здійснювалась перевірка ефективності розробленої організаційно-методичної системи формування виконавської культури скрипаля та визначення змісту етапів формування даного феномену. Адаптаційно-настановчий етап спрямовано на формування у студентів умінь особистісно-фахового аналізу своїх виконавських можливостей (усвідомлення реальної концепції «Я-виконавець») у

зіставленні з уявленнями щодо еталонних якостей скрипаля-виконавця. Другий етап – орієнтаційно-аналітичний – пов'язано з розвитком здатності майбутніх спеціалістів до зіставлення власних виконавських намірів та можливостей з авторсько-змістовими координатами розучуваних творів (порівняння концепцій «Я-виконавець» і «Я-композитор»), тобто здійснюється аналіз суб'єктів виконавської взаємодії (виконавець-твір). Третій етап – прогностично-трансформуючий – присвячується визначенню і реалізації програми корекції, модифікації, трансформації виконавських досягнень відповідно до визначеної виконавської проект-концепції скрипаля; активізації становлення персоналізовано-виконавського стилю студентів шляхом стимулювання їх до самовираження у виконавському мистецтві, спонування до системно-перетворювальної концертно-виконавської діяльності. Четвертий етап, корективно-гармонізуючий, спрямовується на наповнення виконавського тезаурусу студентів-скрипалів новими ціннісно-значущими музичними образами, збагачення їх духовної сфери, розширення сфери інтелектуально-емоційних переживань мистецтва і на цій основі розвитку здатності до пошуку оригінальних художньо-технічних засобів інтерпретації музики.

**Ключові слова:** артистично-творчий рівень, особистісно-фахова самодіагностика, аксіологічно-виконавський аналіз, прогностично-трансформуючий етап, ціннісно-креативна особистісно-фахова система виконавської культури скрипаля.

*Submitted on March, 23, 2017*

UDC: 371.212.3:159.928.22(045)

DOI: <https://doi.org/10.24195/2414-4665-2017-4-16>

**Ivan Voloshchuk,**

*Doctor of pedagogy, associate professor,*

**Yaroslav Rudyk,**

*PhD (Candidate of Pedagogical Sciences), associate professor,*

*Department of Teaching Methods and Educational Institutions Management,*

**Olena Soloviova,**

*senior lecturer, Department Romance and Germanic Languages and Translation, degree-seeking student,*

*The National University of Life and Environmental Sciences of Ukraine,*

*15, Heroiv Oborony Str., Kyiv, Ukraine*

## MEASUREMENT OF GIFTEDNESS: ANNOYING FAILURES AND GREAT DISCOVERIES

*The article presents the results of the research on intelligence, giftedness and its measurement which demonstrate strong and weak points of solving the problem of measuring gifted individuals. Intelligence comes out as a mental construct of intelligent behaviour and giftedness is given as its attribute. Intelligent behaviour is structurally presented; this serves a theoretical basis for the measurement of giftedness which is based on the suggested principles. The issue of development of giftedness is brought to the open and social and pedagogical conditions are considered to be necessary to change structural components of giftedness quantitatively.*

**Keywords:** *instinctive behaviour, reactive behaviour, intelligent behaviour, intelligence, giftedness, measurement of giftedness.*

### Introduction

The fact that people differ in their abilities (including academic) has been known since early times. But at the times when an individual form of learning dominated in education because only some people could study, the problem of differentiating people on the basis of their abilities (first of all in education) was not so urgent. People from social corps d'elite mostly studied as they were mainly prepared to learning genetically. Cases when people showed their inability to study were considered to be a deviancy as well as those cases when people from masses proved to be academically strong and rose to eminence in cognitive and creative activities.

The issue of differentiating people on the basis of their abilities became relevant after broad masses got the opportunity to learn and collective forms of learning were incorporated into an academic process. Thus it was necessary to identify those who turned out to be unable to master academic curriculum properly. This is not about those who have grave mental disorders but about those who are retarded at the present period of time.

A positive solution of this pragmatic problem encourages researchers (at present primarily psychologists, not pedagogues) to formulate a new issue – whether it is possible in the same way to identify those who outgrow their peers mentally at the present period of time, not in those characteristic features which are responsible for