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ОСОБЛИВОСТІ ФОРМУВАННЯ АКАДЕМІЧНОЇ КУЛЬТУРИ МАЙБУТНІХ ПІАНІСТІВ

Анотація. Суть дослідження полягає у вивченні формування академічної культури майбутніх піаністів. Академічне середовище, як важливий чинник, враховує індивідуальні потреби піаністів щодо освіти та вбирається в професійні освітні програми. Формування цієї культури вимагає розуміння мистецької місії та її впливу на суспільство, розвитку критичного мислення і комунікативних навичок. Описано процес формування академічної культури майбутніх піаністів, який відбувається в академічному середовищі та враховує індивідуальні запити піаністів щодо академічної освіти. Підкреслено, що цей процес не може бути повністю забезпечений через опанування лише мистецьких дисциплін, але вимагає розвитку критичного мислення та комунікативних навичок, які сприяють формуванню ціннісних орієнтацій та саморозвитку в даній галузі. У статті пропонується модель, що описує процес формування академічної культури майбутніх піаністів. Використані теоретичні методи, такі як аналіз наукових джерел і моделювання, для ідеалізації цього процесу. Описано структурні елементи моделі, включаючи цільовий, теоретико-методологічний (включає підходи і принципи), педагогічні умови (розвиток критичного мислення студентів; заохочення до участі у наукових, освітніх і практичних неформальних заходах; розвиток комунікативних навичок у професійному спілкуванні) та змістовно-процесуальний модуль (включає опис спецкурсу). Розглянуто етапи реалізації моделі, які сприяють позитивним змінам у рівнях сформованості академічної культури майбутніх піаністів. Результатом реалізації моделі є позитивні зрушення у рівнях сформованості компонентів академічної культури майбутніх піаністів.

Ключові слова: академічна культура; формування академічної культури піаністів; модель формування академічної культури; піаністи; академічна підготовка; професійна підготовка.

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FEATURES OF THE FORMATION OF ACADEMIC CULTURE OF FUTURE PIANISTS

Abstract. The essence of the research is to problem-study the formation of the academic culture of future pianists. As an essential factor, the academic environment considers pianists' individual needs in terms of education and is absorbed into professional educational programs. Forming this culture requires understanding the artistic mission and its impact on society and developing critical thinking and communication skills. The article describes the process of forming the academic culture of future pianists, which takes place in the academic environment and considers the individual needs of pianists in academic education. It is emphasized that this process cannot be fully ensured by mastering only artistic disciplines. It requires developing critical thinking and communication skills that contribute to forming value orientations and self-development in this area. The article proposes a model that describes the process of forming the academic culture of future pianists. Theoretical methods such as analysis of scientific sources and modeling are used to idealize this process. The structural elements of the model are described, including the target, theoretical and methodological (including approaches and principles), pedagogical conditions (development of students' critical thinking; encouragement to participate in scientific, educational, and practical informal activities; development of communication skills in professional communication) and content and procedural module (including a description of the unique course). The stages of model implementation that contribute to positive changes in the levels of academic culture of future pianists are considered. The result of the model implementation is positive changes in the formation levels of the components of the academic culture of future pianists.

Keywords: academic culture; formation of pianists' academic culture; model of academic culture formation; pianists; academic training; professional training

Statement of the problem. Today, academic culture is recognized as a complex, multifaceted system that absorbs worldview positions, value orientations, personal characteristics, mastered pedagogical experience, and the degree of its initiation in the educational environment. It is formed at all stages of the professional formation of an individual under the influence of various factors of social, first of all, professional reality. Still, its primary basis is laid during the period of training of a future specialist in a higher education institution (Z. Bondarenko [2], M. Kozhyrev, Y. Kozlovskaya [5], I. Khorzhevskaya [11], etc.). These conceptual attitudes retain their significance when forming the academic culture of future pianists.

Analysis of current research. The formation of the academic culture of future pianists takes place in an academic environment that takes into account the system of individual requests of pianists for academic education and is solved within the framework of professional educational programs in three spaces: general

cultural, where it appears as a factor that ensures the cultural and creative activity of training future pianists; general pedagogical, determined by the requirements of the profession; musical and pedagogical, reflecting the specifics of professional activities of pianists.

With such an understanding of the academic culture of pianists, its formation cannot be fully ensured within the framework of mastering purely artistic disciplines. Disciplines that enable graduates to realize the mission of art and its impact on society and develop critical thinking and communication skills that contribute to developing value orientations and conscious aspirations for self-development in the chosen field are essential.

We assumed that the formation of the academic culture of future pianists would be built into the system of their professional training. We turned to the modeling method to study the possibilities of turning this assumption into reality. In this, we were guided by the fact that this method, being a general scientific method of scientific research, allows us to combine the empirical and the theoretical of pedagogical phenomena, that is, to combine in the course of the study of the pedagogical process an experiment with the construction of logical constructions and scientific abstractions [10]. We also considered the opinion of V. Bespalko, who believes the model is an effective means of designing (building) learning according to the set goal [1]. These provide a theoretical basis for the model of formation of the academic culture of future pianists, the details of which are the **purpose of this article**.

Methods. We used the theoretical methods of scientific knowledge analysis and generalization of scientific sources, as well as modeling methods, to idealize the formation of the academic culture of future pianists to achieve the goal.

Results. We describe the structural elements (Modules) of the model of formation of the academic culture of future pianists.

Target Module

The target module includes a social order (training of a future pianist as a socially active, critically thinking, creatively oriented, and capable of continuous development professional) and a goal (to form the academic culture of future pianists in the process of studying psychological and pedagogical disciplines, which should become the basis for value-oriented, creative, productive musical and pedagogical activities). The target module determined the presence of a theoretical and methodological module that performs a regulatory function with the content, forms, methods, and activities of the subjects of the designed process.

Theoretical and Methodological Module

The theoretical and methodological module includes methodological approaches (systemic, cultural, personality-oriented, axiological, competency-based, individual) and the following principles: humanistic orientation, academic knowledge, professional orientation, integration, and musical consciousness. In its most general form, the approach category testifies to the choice of an invariable basis in the analysis and design of any phenomenon [8]. Recognizing the importance of several approaches was the basis for us: systemic, cultural, person-oriented, axiological, competence-based, and individual approaches. The connection between theoretical provisions and pedagogical practice in the development of the model was built by us based on principles that reflect the main regularities of the simulated educational process – the dependence of the learning process on the needs of society and the individual, the dependence of learning on the individual characteristics of the student, the relationship between the goal, objectives, content, methods, forms, and results of the educational process. Such principles include humanistic orientation, academic knowledge, professional orientation, integration, and musical consciousness.

Pedagogical Conditions Module

Methodological approaches and principles, as well as expert opinion, contributed to the definition of the module of pedagogical conditions, which performs an optimizing function in the organization of professional training, which is focused on the formation of the academic culture of future pianists:

- Development of students' critical thinking
- Encouraging participation in scientific, educational, and practical informal events
- Development of communication skills in professional communication

Implementing the substantive part of the model involves implementing the organizational function, which consists of building the learning process by the set goal and specific tasks. Therefore, we considered the formation of the academic culture of future pianists in the process of studying psychological and pedagogical disciplines, taking into account the passage of three interdependent stages – the stage of formation of general scientific knowledge, the stage of deepening professional knowledge and performance skills; stage of educational and professional practice. Their content is dictated by the peculiarity of the structure of academic culture as an integral quality, the elements of which are in a state of close interconnection and interpenetration.

Substantive and Procedural Module

We have developed a unique course designed to develop students' understanding of academic culture and its role in the professional activity of a future pianist. We offered it as one of the variable educational

components within the educational and professional training programs in the fields of knowledge, 02 Culture, and Art. Let's describe it in more detail.

The course "Academic Culture of a Musician" is designed to form the idea of future specialists in culture and Art about culture and its types in the world. The particular course touches on the common problems of music and science through the prism of cultural, historical, and sociological aspects that shape the academic world of musicians. Through theoretical explorations, case studies, and practical exercises, students gain insight into professional expectations and research methodologies at the intersection of science and practice.

We will briefly describe the content of the unique course, considering the general content of the educational and professional training program for future pianists.

1. Historical Retrospectives of Music and Art – This section allows students to understand the origins and development of different musical traditions in different cultures. By studying the historical context and biographies of prominent composers and performers, students form an idea of the influence of these traditions on culture in general and academic culture in particular. This section covers the following areas:

Analysis of musical traditions is the study of different musical trends/preferences from around the world and their influence on the academic study of music. Students study a variety of styles, such as Western classical music, jazz, folk music, and world music, tracing their origins and evolution. They will learn about influential composers, performers, and educators who have significantly shaped musical traditions.

The Evolution of Music Education. Students explore the evolution of music education and its relationship to the academic world and learn about the establishment of conservatories, universities, and musicology faculties dedicated to studying music from a scientific perspective. Students explore the pedagogical approaches used by renowned music educators throughout history and how they have influenced current teaching practices.

Sociocultural Influences on Music. Students will learn about different historical periods and social contexts, including different eras (Renaissance, Baroque, Classical, Romantic, and Modern). They will also analyze how cultural, political, and technological developments have influenced musical trends and the academic discourse around them. They explore the connections between music and broader socio-political movements, such as nationalism, social change, and the pursuit of artistic expression.

Revolutionary Compositional Styles. Students explore revolutionary compositional styles that have challenged traditional conventions and transformed the academic landscape of music. They explore how Impressionism, Expressionism, Surrealism, Minimalism, and other avant-garde approaches pushed the boundaries of musical composition. Students gain a deep understanding of how these historical figures changed the academic discourse around music by analyzing the works of influential composers associated with these movements, such as Debussy, Schoenberg, Cage, and Glass.

Preservation and Interpretation – the module reveals to students the peculiarities of preserving and interpreting historical musical works. Students explore the role of musicologists, archivists, and performers in researching, preserving, and reviving lost compositions, learning about the challenges faced in deciphering historical manuscripts, reconstructing performing practices, and bringing ancient or forgotten music back to life.

2. Professional Conduct – The section focuses on ethical standards, professional expectations, and career development strategies in the academic environment of musicians. It gives students the necessary skills and knowledge to navigate the professional space effectively and ethically. The section covers the following aspects:

Ethics in music is the study of ethical considerations that arise in music. Students study intellectual property rights, plagiarism, copyright infringement, and appropriate use of sources in research and composition. They learn about the importance of maintaining integrity, integrity, and respect for the work of others in academic and professional settings.

Professionalism in Performance and Teaching. An exploration of the professional behavior expected of musicians in performance and teaching contexts. Students will learn the importance of punctuality, preparedness, and professionalism at rehearsals, auditions, and concerts. They learn effective communication techniques, mentoring approaches, and setting healthy boundaries with students, colleagues, and audiences.

Networking & Collaboration. The importance of social media and collaboration in the music industry is highlighted. Strategies for building professional relationships, connections with peers, mentors, and potential employers, and using these connections for career opportunities are discussed. The features of cooperation with other musicians and composers are outlined, and an idea of effective teamwork, negotiations, and the creation of successful joint projects is given.

Career Development & Entrepreneurship: We focus on developing core career management and entrepreneurship skills. Students learn how to create compelling portfolios, write biographies, and "sell themselves" in the digital age. Students also gain an understanding of grant applications, project proposals, and funding opportunities available to musicians. They learn the elements of successful concert programming, project planning, and audience engagement strategies to improve their career prospects.

Ethical Leadership – explores the role of musicians as ethical leaders. Students explore the rights and responsibilities of musicians in promoting diversity and equity and the impact of music on bringing about positive change. Students explore the ethical dilemmas that may arise in doing so.

3. Collaborative practices – the section explores the dynamics of musicians' collaboration and focuses on developing practical teamwork skills, promoting creative partnerships, and navigating the complexities of collaborative projects in different musical contexts. The section covers the following aspects:

Understanding Collaboration in Music – explores the concept of collective creativity and its role in enhancing the musical experience. Students will learn about different types of collaboration, including ensemble playing, chamber music, interdisciplinary projects, and cross-cultural collaboration.

Effective Communication and Interpersonal Skills: The essential communication and interpersonal skills required for successful collaboration in a professional environment are explored. Students explore methods of active listening, constructive feedback, conflict resolution, and consensus-building. Students develop an understanding of the diverse roles in a collaborative group and learn how to communicate effectively with fellow musicians, composers, conductors, and other stakeholders involved in the project.

Creative processes and co-creation. The creative processes that arise during joint projects are studied: methods of collective generation of ideas, improvisation, arrangement, and interpretation of musical works.

Leadership and Collaboration: The focus is on leadership in various collaborative contexts. Students will learn about different leadership styles, qualities of influential leaders, and strategies for leading and inspiring a collaborative group. They explore the importance of shared decision-making, delegation, and balancing individual contributions with the team's needs. Students also gain insight into problems that may arise in collaborative settings and develop strategies to address them constructively.

Technology & Virtual Collaboration – Explores technology and virtual platforms for collaborative practices. Students learn remote collaboration tools and techniques like online rehearsals, recording sessions, and live performances. They will learn about digital tools in music and digital project management.

In our opinion, the described topics are focused on the formation of all components of the pianist's academic culture, namely value orientations (to musical art, to musical and pedagogical activities, to the personality of listeners and students), dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activity, including musical, performing, pedagogical); skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture); striving for creative self-realization in musical activities.

The leading forms of education were individual and group work, informal events (public speaking, thematic evenings, competitions, festivals, master classes), and practice in educational institutions. The leading methods are interactive teaching methods (problem-based, partially searching, research, contextual learning methods (business games, project method), methods of art pedagogy (methods of theatricalization, creative tasks, reflections), and teaching tools (professionally oriented tasks, cases, creative projects).

The formation of all components of the pianist's academic culture takes place in stages. At the first stage of forming general scientific knowledge (1-2 years), the student adapts to a new, professionally-oriented environment and forms the basis for future professional activity. The orientation of the process of professional training of future pianists to the formation of their academic culture implies the need for students to adapt to future professional activity [4; 7; 9]. Thus, adaptation should contribute to identifying "gaps" in knowledge, skills, and abilities related to instrumental performance and future educational activities. We consider the qualitative result of this stage to be: comprehension of the significance of the pianist's professional activity, acceptance of its goals, development of a personal system of professional values and value orientations, awareness of the need to develop one's own academic culture, focus on its formation within each educational component, including in the process of studying psychological and pedagogical disciplines. During this period, basic knowledge in psychology and pedagogy is accumulated, closely intertwined with unique musical understanding. That includes, along with mastering classical musical knowledge (musical theories, musical notation, understanding of musical genres and styles, etc.), the study of mental features of human perception, types of temperament, features of teaching different age groups, features of teaching different "generations," etc. In other words, a dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activities, including musical, performing, and pedagogical) or, to a greater extent, a professional-theoretical component of the academic culture, of future pianists is formed.

The second stage (2-3 years), the stage of deepening professional knowledge and performance skills, concerns more professional disciplines and takes place through the transfer of experience from teachers (knowledge, skills). We need to consider the opinion of N. Bordovskaya and A. Rean, who consider "the ability to reproduce professional knowledge, skills and abilities at a high level" to be a sign of pedagogical competence [3]. We associate this stage with the need to form students' significant professional knowledge, skills, and abilities necessary for the professional activities of future pianists. At the same time, we meant that forming an academic culture is only possible with the individual's acceptance of its values and mastering the patterns and norms of the relevant activity. Therefore, this period is characterized by the acquisition of primary skills

(awareness of the purpose of the action and the search for ways to perform it, activity by the method of "trial and error"), insufficiently skillful professional activity (knowledge of the ways of acting and the use of previously acquired, non-systematic and unsystematic skills for this activity) [3].

At this stage, the pianist develops professional knowledge and improves technical and performing skills. The pianist deepens his knowledge in the field of music and his specialization. He studies more complex musical concepts, analyzes excellent pieces of music, explores the history of music, gets acquainted with different stylistic trends, and more. That can be implemented not only within the framework of formal education. This stage involves the acquisition of the pianist's primary experience as a musician, as a researcher, as a leader or organizer. This stage aims to deepen academic knowledge and contribute to the pianist's growth. At this stage, forming pianists' idea of themselves as specialists who must constantly develop requires particular importance within the framework of professional training.

Based on this, we saw the predicted result of this stage in the development of a dynamic system of general and special knowledge related to professional activity in the context of general music education, development of existing professional skills in musical, educational, cultural, and educational practices, as well as skills of accessible communication with the audience in the process of performing at informal events. Therefore, during this period, all components of academic culture are actively formed, but it should be noted that, to a greater extent, professional-practical and personal-creative components.

The third stage, the stage of educational and professional practice, is designed to develop teaching and performing skills. This stage is mainly creative. It aims to develop students' high-grade performing and teaching skills, professional skills, and the need for self-expression and self-development. In this matter, the decisive for us was the opinion of A. Kolesnyk, at the creative level, highly developed skills and mastery are manifested in a specific activity through the awareness of not only the goal but also the ways to achieve it, as well as through the skills used [6]. For future pianists, the creative process is performing and teaching. Attempts to teach are possible within the framework of industrial practice (through practice in educational institutions and preparing students for performance on stage, participation in concerts, competitions, and musical projects). That helps to gain experience performing in front of an audience, improve stage presence, and interact with other musicians professionally. The purpose of this stage is not only to expand academic knowledge towards educational and performance activities but also the leading results of the third stage are:

Awareness of the search and transformative nature of musical and pedagogical activity, ability to fully comprehend and convey the value and semantic essence of the performed works in the context of solving pedagogical problems, and awareness of the independent implementation of musical and pedagogical self-education programs,

Acquisition and reflective use of the existing instrumental and performing experience,

Ability to produce new ideas in musical and pedagogical activities,

At this stage, it is essential to develop the value orientations of the profession and educational and teaching activities in future pianists. Therefore, we note to a greater extent the influence of this stage on the value-oriented and professional-practical components.

Generally, each stage provides the sphere of influence on forming academic culture as a holistic phenomenon whose components can only be conditionally distinguished.

The simulated process's division into stages is somewhat conditional. We see the essence of this process in the unity of all its directions, based on which its content is not reduced to any of them but should be considered in conjunction with others. Thus, the success of the first stage determines the result of the second, which in turn determines the productivity of the third.

The result of implementing the model is positive shifts in the formation levels of the components of the academic culture of future pianists.

Conclusions. The modeling method made it possible to comprehensively present the process of formation of the academic culture of future pianists and to characterize the cause-and-effect relationships between the main approaches and principles to their professional training, the stages of the formation of academic culture and the content, forms, and methods that ensure the achievement of the desired result – positive dynamics in the levels of formation of the academic culture of future pianists.

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