Communicative Competency as Teacher's Integrative Ability for Musical Communication

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Abstract

Article is devoted to finding of ways of development of communicative competence of students of pedagogical higher education institution. Authors analyzed the main tendencies of researches in this problem area. Authors see development of communicative competence of the teacher as the solution of a question which allows to carry out communication of the teacher with pupils means of music. As a result of research personal signs of communicative competence were revealed and its professional importance is defined. In work diagnostics of level of formation of musical and communicative culture at students of pedagogical higher education institutions is described. These researches were conducted in Federal public budgetary educational institution of higher education "The Mordovian state teacher training college of M. E. Evsevyev" and in Federal public budgetary educational institution of higher education "The Yaroslavl state pedagogical university of K. D. Ushinsky". As a result of research characteristics of communicative competence were found out and the educational and concert component of training of the teacher-musician which opens author's approach to development of communicative competence as to integrative ability of musical communication of the teacher is allocated.

Keywords: communication, competence, integration, communication, music education, teacher, educational concert

1. Introduction

1.1 Introduce the Problem

The modern approach to higher musical pedagogical education focuses attention on training completely new specialists possessing common cultural and vocational competences, knowing innovative technologies and able to solve professional problems in the sociocultural sphere. Achievement of this objective will make it possible to train socially appreciated teaching musicians good at creative interaction between the musical culture of the society and personality; will help to train teachers oriented towards ideas of developing a person as a subject of musical culture.

1.2. Explore Importance of the Problem

As evidenced by the foregoing, the content of teachers' training musical education is to undergo serious changes. This owes to the fact that traditional education practice having subject-disciplinary basis does not correspond to the nature of specialist's future professional activities, especially in the field of musical activities where pedagogical and musical components appear in unity. The negative consequences of this education model are defined by accentuating the formal technical aspect of education to the detriment of the notional practice-oriented load of a discipline. As a result, it "leads" a graduate to "locking" oneself to the limits of certain specific character of the field.

1.3 State Hypothesis and Their Correspondence to Research Design

This is exactly the reason why the question arises as to the innovative system of training specialists implemented through bachelor's and master's education programs the fundamental properties of which are variability and individual oriented way of acquiring competencies. The underlying conditions of this process are practice-oriented direction and integration of pedagogy and musical arts. Running through all the spheres of human activities, forming today's real circumstances, integrity greatly defines the peculiarities of modern thinking style and is itself appointed one of the main principles of developing content of continuing pedagogical

education. So the problem is important because of the requirements not articulated before to graduates of teachers' training institutions of higher education, including for the field of musical education.

2. Method

The modern labour market, which is mainly characterized by flexibility, changeability, high innovative dynamics, demands much of graduates of teachers' training institutions of higher education. Among them are readiness for continuing self-education and modernization of vocational qualification, business communication, cooperation (collaboration), ability to take crucial decisions, critical thinking, independent controlling behaviour and activities, skills of working with different sources of information, etc. It is important to mention that employers' requirements are settled not only and not so much in terms of graduates' 'knowledge', but rather in terms of methods of activities ('skills', 'ability', 'readiness'). So, what is at issue is special educational results of higher musical pedagogical education, where knowledge is essential, but is not a sufficient condition for achievement of the necessary quality of vocational education; what is at issue is professional competency and its constituents such as special and key (basic) competences.

2.1 Participant (Subject) Characteristics

Person's competency is associated with profession, with a range of phenomena wide enough, which concurrently includes knowledge, skills, habits, certain level of development of different abilities that help a person to solve some tasks or assist in some activities when put together. At the same time, in scientific literature the notion of competency, apart from total collection of knowledge, includes knowledge of possible consequences of a certain method of activities, level of skills and experience of practical use of this knowledge. Given this interpretation of competency, person's knowledge serve as cognitive resources at one's disposal. Professional competence is perceived as a set of professional knowledge, skills and habits that ensure proficiency in professional technologies.

It is important to distinguish competency from competence, a certain sphere, a range of problems a person is authorized to solve. We perceive competence and competency as independent notions, the first meaning authority, rights and the second characterizing the bearer of these powers; the correlation between them consists in that competency is considered realization of competence. We believe that the main grounds for differentiating competence and competency are objective and subjective factors. The former factor defines person's competence as it establishes the sphere of activities, rights and duties stipulated by laws, decrees, regulations and directions. The latter is a basis for person's competency as it defines one's abilities to carry out corresponding activities and implies presence of person's qualities, knowledge, skills and abilities to perform some actions.

2.2 Sampling Procedures

In scientific literature, different types of competency are researched by means of methodological approach called competency-based approach. The essence of the approach and its role in studying the problem of competency was thoroughly described by (Bidenko, 2004; Matthias, 2002; Subetto, 2007; Tatur, 2004, etc.). From the point of view of researchers, competency-based approach imply studying subject's ability to effectively react to constantly changing environmental conditions and change them in order to meet one's needs. In this case, competency goes beyond knowledge, since it does not require exceptional erudition or outstanding abilities. It requires, however, socially useful experience and ability to use (to apply) knowledge in practice. This interpretation of competency does not put subject's information value in the forefront, what is put in the forefront is subject's practical sphere, subject's ability to solve problems occurring in different spheres of activity.

Teacher's commitment to the musical environment is defined by such peculiarities of modern sociocultural space as global development of information technologies and methods of functioning of musical arts and contradictory impact of these communication media on the nature of person's value orientations and preferences. Abroad, this field of socio-scientific knowledge is known as Communication or Communication Studies, which is defined as communication theory (Baxter, 1998; Gergen, 2001; Habermas, 2000; Handbook of Interpersonal Communication, 2002; Interpersonal Communication Research, 2002; Knapp & Daly 2010; Lasswell, 1971; Littlejohn, 2002; Rogers, 1997; Shannon, 1949, etc.).

All this puts great stress on the communicative aspect of training future teachers as consumers of musical arts. Let us point out a series of factors that change considerably the nature of 'musical' communication in the modern society. First is emergence of different kinds of cultural diversity. What is important to musical communication is formation of new cultural dominants based on active strengthening of multinational connections in music (East - West, etc.), dialogue of different musical systems of the past and present,

interaction and assimilation of different cultures, tendencies, styles and genres (synthesis of academic music with folklore, jazz, rock, etc.).

Second is abundance of consumer society's values in people's spiritual world and, as a result, formation of different assessment criteria of musical arts. What forms the basis is visual appeal, commercialization, commoditization and consumption. Musical perception, which is often no more than 'background perception', is greatly influenced by media environment transmitting a variety of sound images that are frequently fragmentary, mosaic by nature, which does not demand emotional and intellectual expenses from the listener. Therefore, the approach to perception and comprehension of a musical composition as an integral notional structure is changing.

Third is considerable transformation of conditions and methods of musical communication that form the massive listener. The role of visual elements, visual appeal, and clip culture in forming the system of communicating between composers, performers and listeners is growing. The correlation between collective and individual forms of listening to music is moving towards the latter. There emerge 'distant' forms of listening; alternative to a classical concert is a sound record, record libraries, television broadcasts of concerts, DVD and records of operas and concerts. The result is change of acoustic conditions of music perception, going beyond the space of a classical concert. So it is possible to speak about formation of a mediatized type of listener that reflects the new nature of person's communication with music.

Fourth is growth of the role of music as a means of social communication. We constitute ourselves through musical preferences, belong to some social group, which manifests itself in the youth culture. In this connection, what is significant is the change of the role of institutional forms of musical socialization (loss of the defining role of musical educational and philharmonic establishments, different forms of amateur's musical performances, family's musical traditions, etc.). The knowledge, value guiding lines, and needs are mainly formed not by the system of musical education, but by means of mass communication.

Together with the students of two Russian institutions of higher education - Mordovia State Teachers' Training Institute named after M. E. Evseviyev and Yaroslavl State Pedagogical University named after K. D. Ushinsky, we have diagnosed the level of formedness of musical communicative culture.

To define the original level of formedness of musical communicative culture, the participants of control and experimental groups were offered to answer questions (indicating level by motivational axiological and cognitive informational components) and do special tasks: to listen to a series of musical compositions and briefly describe the impressions; to model students' musical communicative activities taking the chosen shape of musical communicative situation into account (indicating level by professional activity component).

The questionnaire on the subject Preferred Forms of Musical Communication, Needs and Reasons to Address to Music, Value Range of Musical References" covers open and closed questions that student had to answer using proposed options (both single and multiple) or to give one's own variant of answer.

The data of questioning students of experimental group (38 people) showed that among collective forms of communication preferred is a concert (71%), while in individual communication with music preferred are home conditions (62%). At the same time, 47% of respondents prefer to listen to live performance of music, 29% of respondents listen to recorded music and 24% students do not see fundamental difference between these methods of musical communication.

In reply to the question 'How often do you listen to music?' most respondents (81%) answered 'every day'. Only 12% of respondents specified that they meant the so called 'background' or 'accompanying' listening to any kind of musical production broadcast on mass media channels, whereas purposeful listening to certain musical compositions does not take so much time ('once a week and less'). It allows us to conclude that students have no idea of the nature of musical listening activity in its cognitive axiological and creative aspects.

Among respondents, many listen to audio records of musical compositions (56%), others prefer to listen to music at musical events, regularly attend concerts (21%). Electronic means of musical communication (computer, Internet, mobile phone) arouse special interest of 23% of respondents as innovative means of communication and exchange of records.

Most students (67%) consider Internet most promising for fulfillment of needs in music and getting information on it. Musical records, websites, databases, other information resources are used by students mainly with the purpose of entertaining (61%); small percentage use these sources with educational and scientific view (22% and 17% respectively).

Students show interest in communicative possibilities of new information technologies contributing to more effective search for electronic information resources on musical subjects. Questioning showed that a possibility of quick search of the desired information draws attention of 85% of respondents; a great variety of forms of online presenting information on music draws attention of 42% of respondents. At the same time, the quality of information found in online sources satisfies only 33% and 57% occasionally.

Among reasons to address to music, students choose emotional aesthetic reasons (desire to derive aesthetic pleasure, necessity to listen to favourite music and to experience it again, 77% and 68% respectively), then go entertaining hedonistic reasons (striving for relax, rest, good spirits 65% and 53%).

Genre and style preferences in music are interesting. According to questioning, students of the control group prefer classical music (31%) and jazz (26%), i.e. serious kinds of music. Much favour hold popular (19%) and rock music (16%). In the end are folklore (6%) and spiritual music (2%).

Among genres of classical music, most interesting are chamber instrumental music (61%) and vocal music (46%), then go musical theatrical genres (32%). Least attractive are symphonic (18%) and vocal symphonic (13%) genres.

Among musical styles and tendencies leading are romanticism (43%) and classicism (32%). Less preferred is old music (14%) and music of the 20th century, both Russian and foreign (7% and 4% respectively).

By listening, well-known compositions arouse greatest interest (49%), while unfamiliar compositions of famous composers result just in 31%. Listening to compositions of unknown composers attract 13% of respondents. Vanguard compositions arouse least interest (7%).

Among factors defining meaning of a musical composition most frequent are notional aspects ('notional value', 'content and meaning', 'depth of meaning and emotional richness', 'idea, content' 'spiritual content', 'topicality', etc.). Then by frequency of appearance are constructive sound factors ('quality of musical material', 'musical language', 'memorability of the tune', 'way of narration', 'presence of harmonic melody', 'melodic, harmonic development', etc.).

Considerably less frequent are artistic esthetic criteria ('beauty', 'novelty', 'originality', 'individuality') as well as factor of musical historical value ('role of the composition in the history of music'). In addition, there were such factors as 'emotional reaction', 'factor of technical facilities', 'performing skills' and even 'teacher's professionalism'. Some respondents could not (or did not want to) answer this question or wrote 'do not know' in questionnaires.

During questioning, there was no fundamental divergence of opinion among students of the control group.

3. Results

At the same time, education factors are still the most significant in the process of purposeful impact on communicative behaviour of the massive listener of music. Under such conditions, revealing teachers' training resource of communication oriented towards accentuating person's musical cultural potential makes it possible to overcome a series of negative phenomena in the culture of the modern society.

3.1 Statistical and Data Analysis

Konetskaya V. P. points out that the notion of communicative personality should be perceived as 'one of personality's manifestations conditioned by collection of individual qualities and properties that are defined by the degree of communicative needs, cognitive range formed in the process of cognitive experience and the communicative competence itself, i.e. the ability to choose communicative code providing adequate perception and purposeful transmission of information in a specific situation' (Konecki, 2004).

We think it is important that the scientist interprets this notion quite broadly as it implies description connected with choosing not only verbal, but also non-verbal aspects of communication, has its peculiar features of actualization at different levels and in different types of communication, as well as implies a series of structural parameters (motivation, cognitive, functional). The latter parameter is directly associated with communicative competency, which allows to consider it as an operational activity component of communicative personality.

Communicative competency is perceived as person's knowledge of the symbol systems and rules of their functioning used when communicating as well as principles of communicative interaction. Communicative competency of a teaching musician manifests itself in integrative ability for adequate perception and transmission of artistic information in a specific situation of musical communication: a) in practical proficiency in individual resources of verbal and non-verbal media for actualization of functions of musical communication; b) in ability to identify communicative media of music in connection with the change of situational conditions of

artistic communication; c) in ability to perceive musical arts consciously and emotionally and interpret musical content in accordance with the cultural historical norms and rules of the musical code. This said, it is possible to consider communicative competency of a teaching musician as a collection of professional and key competences, which allow to adequately perceive, analyze, assess and transmit artistic information, reconstruct and recreate in one's consciousness the image-bearing and notional content of different kinds, forms and genres of compositions of musical arts; this is readiness and ability to carry out musical communicative activity as part of pedagogical process. In other words, this is an integrative quality of vocational training, which is a determinant of successful musical pedagogical activity.

Communicative activity of a teaching musician is a specific field of artistic pedagogical communication (Mironova, 2011). Its basis is formed by communicative interaction between a person and music (work of art) including such kinds of activities as perception, trying to understand, interpretation and assessment of musical cultural values; musical pedagogical communication (different forms of dialogue at interpersonal level) and musical informative exchange (movement of information in achievement of goals and objectives of the educational process). A dialogue with music has different vectors of direction and system of coordinates: it is a dialogue with image or character of a musical composition, author of the music; with the spiritual world of other person, interlocutor; representatives of other nations who have a different way of thinking; different generations of mankind; foreign musical culture and finally inner and continuing dialogue with oneself. The main purpose of this dialogue is to join the world of artistic values laid in musical composition by the composer who communicatesthe emotional axiological attitude to phenomena of environmental life to other participants of artistic communication. Musical communicative interaction is an interactive part of artistic communication. Depending on the degree of involvement of participants in the situation of musical communicative interaction, it occurs at levels of different depth: communication (reception and conferment of the artistic aesthetic information), communication (inner personal and interpersonal dialogue), co-existence (spiritual unity).

Musical pedagogical communication implies establishment of contacts at different levels (personal, interpersonal, group, etc.) that provide movement of artistic (musical) information (reception, transmission, exchange) as a pedagogical tool. Each act of musical pedagogical communication is a chain (algorithm) of interconnected communicative actions, among which the most important is information exchange as a constitutive attribute of any communicative activity. The main purpose of information exchange is to develop common sense, common point of view, establishment of spiritual connections necessary for communication and enrichment in the process of communication. So, any communication, including musical communication, is not a mechanical transmission of information, but meeting mutual actualizations of senses; in other words, it is based on the mechanism of counter dialogical interaction.

3.2 Statistic and Data Analysis

Based on the aforesaid and taking into account properties of communicative competency as a component of musical pedagogical activities, it is possible to present an academic concert as a constituent of training a teaching musician. This training illustrates the author's approach to communicative competency as teacher's integrative ability for musical communication.

As the most highly organized form of communication with music, a concert is of great importance and in high demand in musical education. Its prominent ability to have artistic, emotional impact on its participants and to strengthen its own pedagogical functional direction allowed us to consider a concert as an organizational form of education called an academic concert, which unites periods of preparation of an academic performance, holding the concert itself and improving the skills. An academic concert makes it possible to carry out preparation that implies systematic mastery of actions and interactions of educational nature, which is the highest step of the hierarchy of academic musical activity.

The main parameters of an academic concert are 'public socialization of music, dividing participants into categories (performers, listeners, teachers and organizers), their role interaction helping to hold an academic concert; entering of performed musical compositions on the repertoire according to the aims of a certain segment of educational process; artistic educational communication of participants of the concert about and by means of musical arts, which leads to solution of set academic problems; adaptability of an academic concert to objective conditions of realization' (Chinyakova, 2012).

The above mentioned description puts stress on the problem of trying to understand and practicing an academic concert, since innovations in modern education 'include discovery of priority directions and developments in the field of new technologies and organization of education' (Kadakin, 2012).

An academic concert is characterized by a range of features that have no exact analogue in original phenomena. So, in a traditional concert, it is almost impossible to keep constant list of participants (first of all listeners), didactic direction of the whole repertoire, define the level of audience's previous experience and rely on it, make sure the listeners are ready to perceive the content of the concert, etc. In non-concert organizational forms of education, there is no possibility of systematic activities on acquiring a series of professionally significant skills (public actions, repertoire integrity of content, etc.). An academic concert is able not only to compensate for it all, but also to multiply the pedagogical resources of the educational process. This is connected with that it is an organizational form, which has properties of interactivity and creates conditions of academic artistic communication with music, which is as much close to professional activity of a teaching musician as possible. Accumulating the elements similar to those making part of many other organizational forms of education, there is a concordant, orderly and purposeful interaction of role subjects of the academic concert, which forms a specific structural unit of education. This is exactly the manifestation of the integrative role of any form of organization of education, which I. M. Cheredov sees in 'interaction between a teacher and students who participate in different types of interaction' (Cheredov, 1983).

The previously mentioned explains why an academic concert is in high demand in musical educational process as a way of strengthening integration of its parts. This implies turning of perceiving musical arts as 'means of social instrument of person's upbringing…' todefining the value of musical culture as an incentivefor cognitive and creative activity (Kobozeva, 2009).

4. Discussion

The article analyzes the main tendencies of research studies in the field of communicative competency, reveals personal signs of communicative competency and musical communicative culture in the context of professional value for a teaching musician. The data of diagnosing the level of formedness of musical communicative culture of students of teachers' training institutions of higher education allow us to conclude that the above mentioned analysis of communicative qualities of an academic concert greatly reflects the process of formation of teacher's communicative competency from the point of view of integrative musical activity actualized in communication. In an academic concert, the subjects are taught through public performance and perception of musical and other academic material organized in repertoires. This process presents communication and competency as units of one continuum of information value, motivation, theme, situation and activity of musical communication.

The results of the research and conclusions are used in educational process of Mordovia State Teachers' Training Institute named after M. E. Evseviyev during professional training masters on Communicative Process in Musical Education, Competency-Based Approach to Musical Education, Important Issues of Regional Musical Education, Technology of Preparing Academic Concerts when Getting Musical Education and training bachelors on The Basics of Musical Communicative Culture, Theoretical Bases and Practical Work on Organization of Preparation for Academic Concerts in Musical Educational Process.

5. Conclusions

This research study is designed for teachers of higher schools who train professional teaching musicians. The article covers methods of development of communicative competency of students of teachers' training institution of higher education. It turns out that the process of development of communicative competency of a teaching musician was effectively actualized during students' academic preparation for concerts. An academic concert is able to unite listeners (teachers and students) and performing artists (teachers and students) and the text of musical education serving as repertoire (theme of the concert program), put stress on the musical experience of the participants in the academic concert. Displaying communication and competency as units of one continuum of information value, motivation, theme, situation, listener's and performer's activity, an academic concert reflects the process of forming teacher's communicative competency from the point of view of integrative musical activities carried out in teacher's communication. Communicative competency as teacher's integrative ability for musical communication manifests itself in the process of communicative interaction between subjects of an academic concert.

Acknowledgments

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