

# Pedagogical Activity of Music Teachers (With Knowledge of the English Language) in the Conditions of Distance Form of Organizing the Educational Process

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## Abstract

Currently, the necessity to establish effective forms and methods of learning in a distance format is gaining particular relevance in the field of musical art development. They will allow for maintaining the quality of the educational process and ensuring the quality of students' musical activity and their acquisition of skills in practical classes. Taking into account the above, the music teacher's goal nowadays is to determine the most effective educational platform with minimal audio and video lag and to organize work in a remote format to ensure a sufficiently high-quality educational process. The purpose of the academic paper is to highlight the primary directions and tendencies of investigating issues in the scientific literature related to teaching musical art in the conditions of distance learning. In the course of the research, system-structural, comparative, logical-linguistic methods, analysis, synthesis, induction, and deduction were used to process scientific information. Abstraction and idealization were applied to study and process statistical and analytical data. Based on the research results, the concepts and components of music teachers' remote pedagogical activity, the main prerequisites, regularities, and directions of developing training in the field of music education in recent years were studied. The conducted research has shown that the students-musicians' attitude to distance learning is ambiguous, which is related to difficulties in forming practical skills. However, nevertheless, it is possible to get a positive result in the practical experience formation in this field under the condition of increased responsibility on the part of the teacher and making relevant efforts on the part of the education seekers.

**Keywords:** distance learning music, forms of studying musical art, feedback in music, principles, and mechanisms of interaction with students, using learning platforms in music education

## 1. Introduction

Currently, the duration of the consequences of social risks related to the pandemic and Russia's military actions in Ukraine is unpredictable. Consequently, the timing of a full return to full-time education is not predictable. As a result, the vast majority of educational institutions, including art schools, prefer distance learning. This form of organizing the educational process nowadays, considering the existing risks taking place in society, is often the only possible form of acquiring education in the field of art.

The theoretical part of the present research pays particular attention to the primary tendencies, components, and specific features of developing distance education from the perspective of applying this form of education in learning musical art.

The practical part of the research includes an assessment of the survey participants' general position regarding the effectiveness of using distance learning tools in learning art specialties before and after involving in the distance form of education. It also evaluates mandatory conditions for using the remote form in the educational process when studying artistic specialties. It determines the most convenient means of communication that can be used during the remote educational process by musical art teachers. Moreover, it highlights the education seekers' primary competencies, which have acquired effective development during remote musical art classes, and the most effective multimedia and online tools. Along with this, it determined the main problems related to the transition to a distance form of education in the process of learning musical art.

Based on the research results, conclusions were made regarding the issues raised. In particular, it has been revealed that after being involved in the educational process through applying distance learning tools, both students and music teachers assess the distance form of education as much more effective. At the same time, among the obligatory conditions before and after participating in distance learning, the respondents mentioned the mandatory conduct of all lessons using a video camera, constant feedback, and control of acquired knowledge. The respondents identified Zoom, Google Meet, and Messenger as the most convenient platforms and communication tools that can be used during the distance learning process by music teachers. The survey participants also defined the competencies that have acquired effective

development from the perspective of the experience gained during distance musical art classes. These are the acquisition of time management skills and self-organization of the educational process. At the same time, according to the survey participants' standpoint, the most effective multimedia and online tools that can be used during the educational process when conducting music classes are online resources supported by state education authorities and online television platforms and resources of educational institutions of the artistic direction. The survey has shown that the main problems related to the transition to distance learning by music teachers are limited quality control of knowledge acquired by students, inefficient use of time allocated for organizing the educational process, and low quality of teaching.

Distance education is a form of education using computer and telecommunication technologies that allows for interactive interaction between teachers and students at various stages of training and independent work with information network materials (Briot & Pachtet, 2020). Distance education nowadays is a universal, synthetic, integrated, humanistic form of education. It creates conditions for students and brings them to the basic level of knowledge and control tasks adapted to the education seekers' requirements (Eren & Öztug, 2020).

Currently, problems regularly arise in the educational activities of students of musical specialties, especially during distance learning. Consequently, numerous scientists' scientific works in all countries of the world are dedicated to their solutions. The primary issues raised in the course of these studies relate to the process of organizing educational activities. After all, teachers have to master remote work technologies to a greater extent on their own. At the same time, the issue of determining the most effective distance learning methods becomes more urgent (Hilt et al., 2019).

During organizing the educational process in a distance format, the musical art teacher is faced predominantly with the problems of determining techniques and methods that will ensure the formation of practical music-making skills in the conditions of distance learning. Choosing an educational platform is also a challenge, the capabilities of which will allow transferring theoretical educational information on musical art, and using it to practice practical singing or music-making skills (Habe, Biasutti & Kajtna, 2021).

Specialists in musical disciplines must master several essential subjects as part of their education. Some are purely theoretical, while others aim to develop practical skills in playing a musical instrument or singing. Music education can be conducted individually or collectively depending on the number of students participating in the educational process (Miksza et al., 2021).

In general, the state determines the specifics of teaching music courses and reflects them in standard curricula and training programs. The transformation of the educational process has given teachers the task of mastering distance learning technologies and actively using them in their educational activities, introducing them into the educational process. At the same time, the teacher should also ensure the use of new information technologies in educational activities and draw students' attention to the advantages of these technologies and their availability (Biasutti et al., 2019; OuYang, 2020). In the distance learning mode, everyone participating in the learning process is at a distance and can only observe the actions of others using special means of communication (Özer & Üstün, 2020).

Modern means of communication allow the transmission of both audio and video information; however, neither of them allows tactile contact. In addition, the transmission of audio and visual information has its features. Depending on the microphone quality of the device used by the student, and the speakers quality of the device used by the teacher, the teacher will receive sound information with more or less loss of quality. If the loss of sound quality is significant, it may prevent the teacher from fully assessing the student's performance level. This especially applies to academic singing, where the peculiarities of the voice's tone at any moment can indicate the accuracy or incorrect activation of the vocal apparatus' elements. The image quality transmitted from the computer or phone may also vary, mainly due to the lens quality of the receiving device (Turchet et al., 2018).

To ensure a high-quality educational process in the music field in a distance format, it is necessary to establish effective feedback. It is easier to establish and keep feedback through specialized social networks and messengers depending on the prevalence of mobile devices and the accessibility of mobile Internet. Feedback is formed in several main directions, namely: pedagogical activity, presentation of new pedagogical material, provision of educational aids, the performance of work on the elimination of errors, and conducting practical classes online (Wang, Ma & Zhong, 2021).

The purpose of the research is to determine the standpoint of teachers and students of art specialties regarding the features of music teachers' activities under distance learning conditions.

## **2. Method**

A practical study of modern tendencies in using distance education in the field of musical art was conducted by surveying 241 students and 211 teachers of musical specialties in 14 educational institutions of higher musical education in Lviv, Chernihiv, Khmelnytskyi and Kyiv regions of Ukraine. The survey was conducted in 2 stages, namely before using distance learning respondents and after studying using the distance education system. The research was conducted using the Google Forms service.

The research used the method of analysis and synthesis, as well as the collection and processing of statistical research data. Mathematical statistics methods for determining the statistical significance of the results obtained based on quantitative and qualitative processing of experimental data (in mathematical and graphical form) at the beginning and at the end of research and experimental work.

## **3. Results**

At the beginning and at the end of the educational period of using distance tools and platforms by music teachers in the educational process,

the general standpoint of the research participants regarding the effectiveness of applying distance learning mode in mastering artistic specialties was clarified (Figure 1):

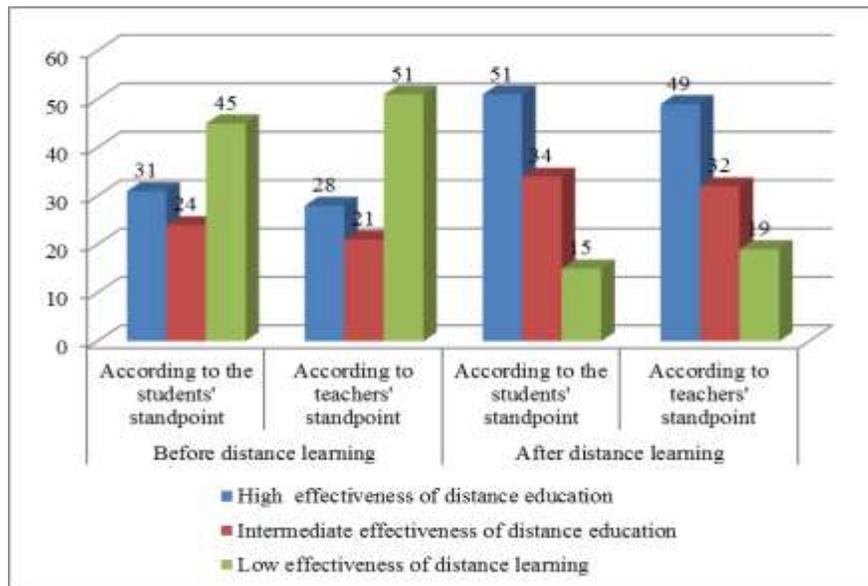


Figure 1. The general standpoint of the survey participants regarding the effectiveness of distance learning mode in mastering artistic specialties, %

Source: compiled by the authors

The analysis of the survey results showed that students and music teachers assessed distance learning as much more effective after being involved in the educational process by applying distance learning tools. During the survey, the respondents identified the following mandatory conditions for using the distance form in the educational process when providing art education (Figure 2):

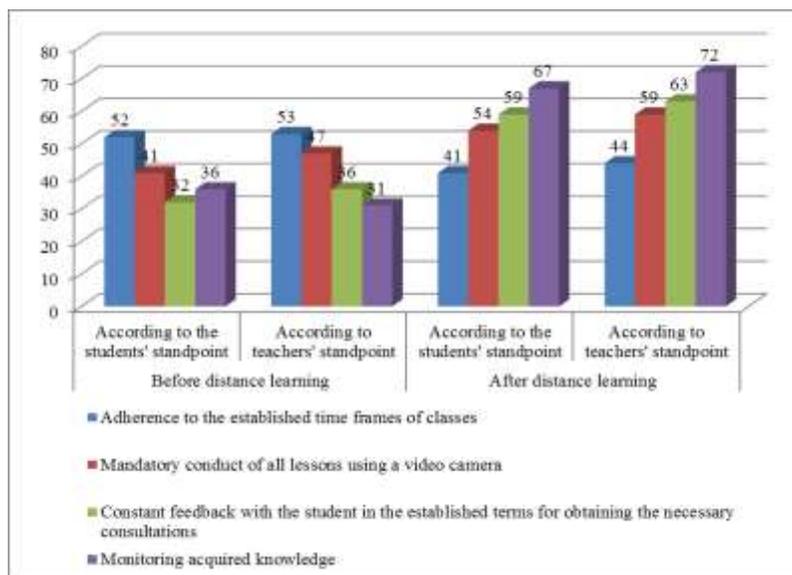


Figure 2. Mandatory conditions for using the distance form in the educational process when providing art education, %

Source: compiled by the authors

Therefore, the respondents defined conducting all lessons with the use of a video camera, constant feedback, and control of the acquired knowledge as the mandatory conditions for using the distance form in the educational process. A significant direction of the research was to find out the most convenient platforms and communication tools that can be used during the distance learning process by musical art teachers (Figure 3):

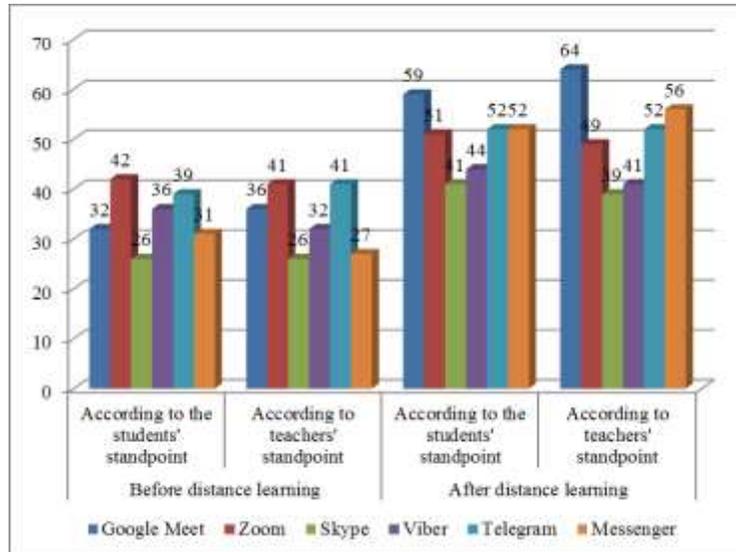


Figure 3. The most convenient platforms and communication tools that can be used during the distance learning process by musical art teachers, %

Source: compiled by the authors

According to the respondents' standpoint, these tools are Zoom, Google Meet, and Messenger. During the research, the respondents were asked to identify the competencies that have acquired effective development from the perspective of the experience gained by the participants of the educational process during distance musical art classes (Figure 4):

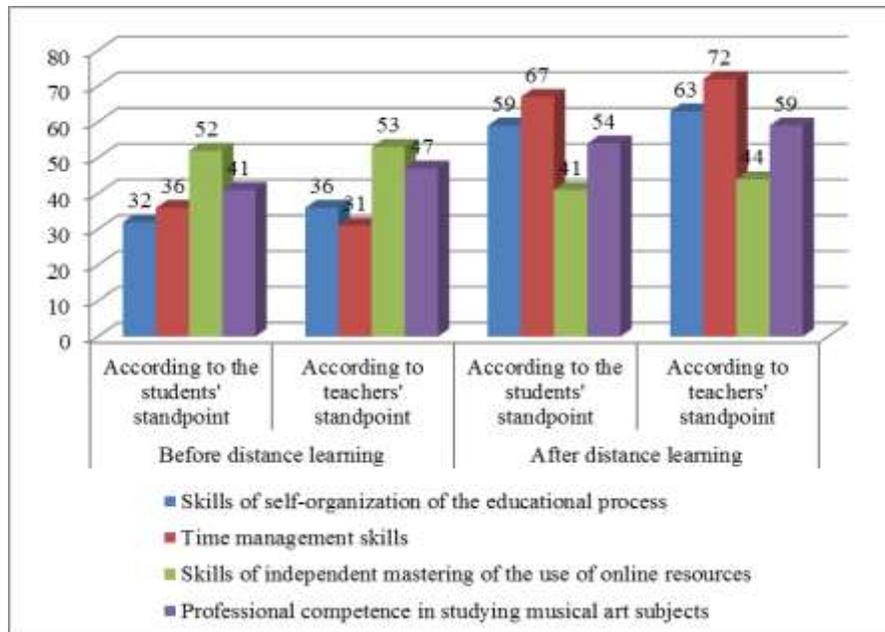


Figure 4. The competencies that have acquired effective development from the perspective of the experience gained by the participants of the educational process during distance musical art classes, %.

Source: compiled by the authors

It can be observed from Figure 4 that students mostly acquired the skills of time management and self-organization of the educational process during distance learning. According to the survey participants' standpoint, currently, in the conditions of increased necessity for using distance education tools, the most effective multimedia and online tools that can be applied during the educational process when conducting musical art classes are as follows (Figure 5):

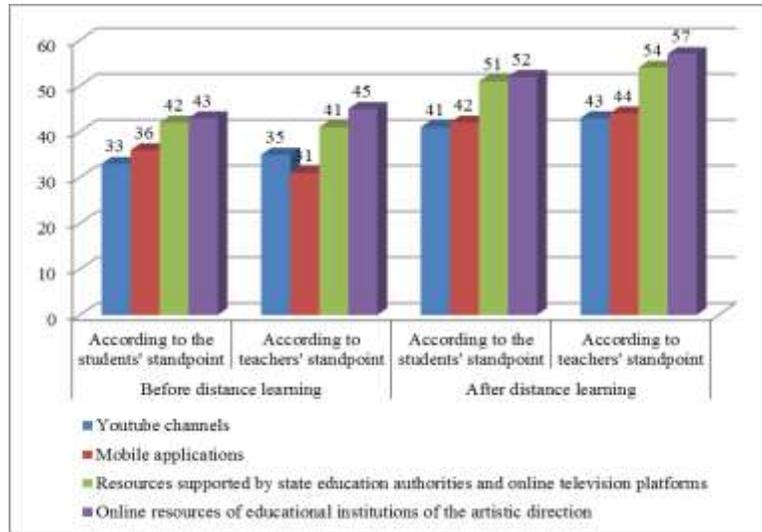


Figure 5. The most effective multimedia and online tools that can be applied during the educational process when conducting musical art classes, %

Source: compiled by the authors

- resources supported by state education authorities and online television platforms;
- online resources of educational institutions of the artistic direction.

The significant issues clarified in the course of the survey are the identification of the basic problems related to the transition to distance learning mode by musical art teachers (Figure 6):

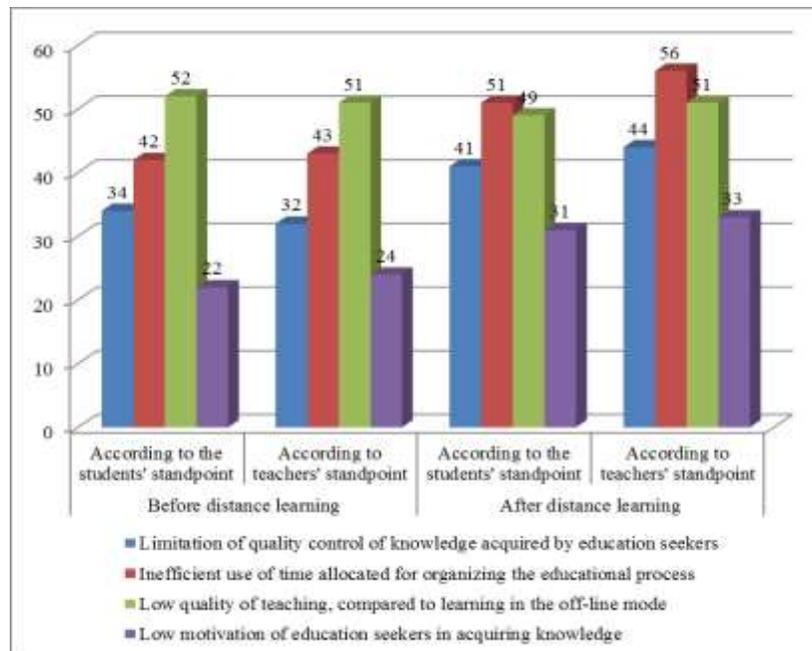


Figure 6. The basic problems related to the transition to distance learning mode by musical art teachers, %.

Source: compiled by the authors

It can be observed from Figure 6 that such basic problems are limited control of the knowledge quality acquired by students, inefficient use of time allocated for organizing the educational process, and low quality of teaching.

**4. Discussion**

Distance learning is a form of organizing the educational process, determined by the possibility of interaction between the teacher and the student at a distance using digital technologies. It is essential to develop strategies and procedures that enable students to acquire practical skills and competencies via distance learning modes of communication for it to be organized effectively (Kienig & Suplicka, 2018; Wang,

2022).

Learning musical and vocal skills in a distance format can be effective. However, to ensure it, the teacher must conduct thorough preparation to determine the educational resource that will be used to conduct practical classes in a remote mode. He should coordinate all the necessary organizational points related to technical support. It is also necessary to focus on the music-making technique as much as possible during practical classes, guiding the student by changing the camera angle and listening several times to conflicting elements of the piece being performed (Kozyr, Labunets & Liming, 2020; Dushniy et al., 2022).

When choosing educational platforms that can be used for conducting practical music classes, it is worth considering that distance learning can often be effective only if practical classes are individualized. Conducting choral singing or ensemble instruction is simply impossible because of technical issues, as the sound delay between interlocutors is quite evident for both the ensemble and the duet or choir (Fan & Matvieieva, 2021; Verderame, 2017).

Assessing the participants' educational achievements can be carried out in different formats. However, during mastering the music course and developing practical musical and vocal skills, the teacher should create a portfolio for each participant and fill in the results of his achievements (Kelly, Mantere & Scott, 2018).

If we talk about the theoretical fundamentals, then teaching the course can be conducted in synchronous or asynchronous mode using educational platforms and applications. The teacher faces not only the problem of choosing educational material in practical classes but also the form of conducting the lesson (Kozyntseva, Synakh & Dulebova, 2021; Ward, 2019). The organization of music education requires the teacher to carefully prepare and master a new technical base to make the educational process as interesting, rich, meaningful, and effective as possible (Valsiner, 2020).

In European countries, students can easily choose the courses that fit their schedules, interests, and needs thanks to the flexible planning provided by distance education. At the same time, students can determine the teaching methods suitable for them thanks to digital learning environments.

Therefore, instructors are expected to be facilitators, collaborators, mentors, trainers, directors, and study partners, providing more options and greater accountability for students learning. In this context, instructors should be able to use pedagogical approaches and online teaching materials effectively to achieve their course objectives

## 5. Conclusions

Summarizing the analysis of the scientific literature on the research topic and the questionnaire results, it should be noted that conducting practical classes aimed at developing and improving musical or singing skills is possible only under the condition of individualizing the distance form of the educational process. The mechanism of organizing educational activities in the field of music involves selecting an educational platform for conducting distance online lessons, taking into account the possibility of delayed sound and image, subject to mastering the work methods available on this educational platform for viewing presentations and video fragments, listening to audio files, assessing the adequacy of learning in individual or group form.

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