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ANALYSIS OF THE DISTANCE LEARNING COURSES FOR THE PROFESSIONAL TRAINING OF PROSPECTIVE MUSIC TEACHERS

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АНАЛІЗ ДИСТАНЦІЙНИХ КУРСІВ ПРОФЕСІЙНОЇ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ МУЗИКИ

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The urgency of using distance learning courses in the educational process at higher educational establishments in the context of the COVID-19 pandemic and the beginning of Russian aggression in 2022 is designated. The rising interest in the distance professional education of prospective music teachers is noted. The structure of music teachers' professional competence identifies three key areas in the professional training of the students: musical performance, historical and theoretical training, and methodological training. Analysis of the distance learning environment of the Donbas State Pedagogical University (Sloviansk, Ukraine) has proved that there are enough courses studying of which contributes to developing all the components of the music teachers' professional competence. Comparison of the distance courses ("Basic Musical Instrument (Piano)", "History of Musical Art of Ukraine", and "Methods of Teaching Music") allows defining the general approaches to structuring the content of the courses and distinguishing the specific methods of learning music at a distance. The following is defined: studying the history of music requires testing in the form of music quizzes, which are developed in MOODLE using the capabilities of the module "Test"; studying the theory of music and harmony usually includes the so-called "auditory analysis", which requires the addition of special programs; the specifics of distance learning to play a musical instrument is associated with the constant use of video to demonstrate learning outcomes, regular online communication with the teacher for individual consultations; distance courses in music teaching methods are always filled with short videos of the lessons to understand the key forms and methods of teaching students.

Keywords: distance learning course; prospective music teachers; basic musical instrument; history of musical art; methods of teaching music.

Визначено актуальність використання дистанційних курсів в освітньому процесі закладів вищої освіти України в умовах пандемії COVID-19 та від початку російської агресії у 2022 році. Відзначено зростання інтересу до дистанційної професійної освіти майбутніх учителів музики. У структурі професійної компетентності вчителя музичного мистецтва виділено три ключові напрями професійної підготовки студентів: музично-виконавська, історико-теоретична підготовка та методична підготовка. Аналіз середовища дистанційного навчання Донбаського державного педагогічного університету (м. Слов'янськ, Україна) засвідчив наявність достатньої кількості курсів, вивчення яких сприяє розвитку всіх складових професійної компетентності вчителя музики. Порівняння дистанційних курсів («Основи музичного інструменту (фортепіано)», «Історія музичного мистецтва України» та «Методика

викладання музичного мистецтва») дозволяє визначити загальні підходи до структурування змісту курсів та виокремити специфіку методики навчання музики на відстані. Визначено, що вивчення історії музики потребує тестування у формі музичних вікторин, які розроблені в MOODLE з використанням можливостей модуля «Тест»; вивчення теорії музики та гармонії зазвичай включає так званий «слуховий аналіз», який вимагає додавання спеціальних програм; специфіка дистанційного навчання гри на музичному інструменті пов'язана з постійним використанням відео для демонстрації результатів навчання, регулярним онлайн-спілкуванням з викладачем для індивідуальних консультацій; дистанційні курси з методики навчання музики завжди наповнені короткими відеозаписами уроків для розуміння основних форм і методів навчання студентів.

Ключові слова: дистанційний курс; майбутні вчителі музики; основний музичний інструмент; історія музичного мистецтва; методика викладання музики

Relevance of the problem. The development of teacher education today cannot be imagined outside of digital technologies, which have become urgently relevant since 2020 when in most countries of the world the education of schoolchildren/students/adults has moved to distance format due to the quarantine caused by the COVID-19 pandemic. With the beginning of the military invasion of Ukraine, distance learning in this country became the only possible form of educational services. These processes did not bypass art education, which was traditionally considered the least favourable for distance learning. Mostly all educational institutions that train prospective music teachers have offered distance learning courses in music disciplines for their students.

An active scientific discussion of the possibilities offered by distance learning of music and awareness of specific methods that can make this learning effective has begun.

The involvement of computer technology in the art of music, in particular in music, musicology, music and pedagogical education has begun in the late twentieth century and today there are significant scientific, theoretical and practical developments in this area. The computer becomes a new musical instrument in the practice of composition, as well as in the activities of sound directors and arrangers, which significantly expands the horizons of musical creativity (Haidenko, 2005). Scientists attest to the emergence of independent direction – music and computer technology as a modern educational programme related to teaching the basics of electronic and computer music. Numerous studies in the field of computer music, its creation, performance, and teaching are conducted in different countries: the Institute for Coordination of Acoustic Music Research in Paris, the Center for Computer Research in Music and Acoustics (CCRMA) of Stanford University (California, USA), Media Laboratory of the Massachusetts Institute of Technology (USA), and other educational institutions around the world.

Currently, the computer is used as a research complex for studying the qualities of musical sound, analysing of timbres and musical composition of works, for spectral analysing of acoustic characteristics of the singing voice, and being involved in the acoustic research methods in musicology. Ancient music manuscripts are deciphered with the help of digital technologies, computer programs are involved in the statistical

analysis of musical texts and their elements in order to identify the laws of the internal organization of the musical whole (Rags, 2003; etc.).

Development of hardware and software for Ukrainian and Russian music education takes place, there is an active awareness of pedagogical aspects of the use of digital technologies in music education (Novikova, 2011; Chaikovska and Aleksandrova, 2013; etc.).

It should be noted that foreign music pedagogy has already had significant scientific achievements in the field of distance learning, in particular in the creation of the author's online courses (Keast, 2018; Zhang, 2019; Johnson, 2017; etc.). However, Ukrainian scholars are just beginning to understand the specifics of teaching musicians in a distance learning environment (Afonina, 2012; Havrilova and Voronova, 2017; Dubovyi, 2019; etc.). Note the use of transmedia technology as one that implements the principles of blended learning (Havrilova, et al, 2021).

The study is **aimed** at analysing the distance learning courses for prospective music teachers at Donbas State Pedagogical University taking into account the specifics of their professional training; identifying the general approaches to structuring the content of the courses of performing, historical and theoretical, and methodological orientation on the example of distance courses “History of Musical Art of Ukraine” and “Methods of Teaching Music”; distinguishing the specific methods of distance learning of music courses.

Methodology of the Study. To achieve the purpose of our study and also to clarify the issue of using distance learning courses for the professional training of prospective music teachers there were used the following methods: systematic and comparative analysis of pedagogical, psychological, and sociological works, methodological and specialized literature; analysis of the pedagogical experience of using the distance educational environment in higher education particularly for music teachers' training; synthesis and generalization to formulate the main points of the study. In order to define the general approaches to structuring the course content and to distinguishing the specific methods for music courses the comparative analysis of the experience in designing and running of distance courses “History of Musical Art of Ukraine” and “Methods of Teaching Music” was conducted.

Results of the Study. The professional training of music teachers includes three key areas:

- Musical performance: instrumental and vocal (solo and choral);
- Historical and theoretical training: the study of the theory and history of musical art;
- Methodological training of the prospective specialists.

This statement is confirmed in the modern understanding of the structure of music teachers' professional competence. Savchenko (2014), studying theoretical and methodological approaches to the development of musical and pedagogical competence, distinguishes psychological and pedagogical (methodological) and musical and professional (historical and theoretical knowledge, performance skills) components in the structure of this phenomenon. Mykhaskova (2020) considers the

professional competence of a music teacher to be an integral ability that combines musical and pedagogical components, in particular: professional knowledge, which is the theoretical and methodological basis of effective teacher activity; a set of musical and performance skills, musical and aesthetic experience and creative independence; developed values in the field of music.

Attention should be paid to the structuring of professional competence of the future music teacher by Tszyan (2012), who identifies the following components:

- methodological (familiarity with the methods of teaching music lessons at school, the ability to equip students with musical and theoretical knowledge and to develop performance skills, self-improvement of methodological training);
- performing (formation of performing and technical, artistic and performance skills, ability to professional and performing reflection);
- pedagogical and educational (musical erudition; knowledge of historical and theoretical aspects of musical art, the skills of the analysis of musical works, the ability to organize pedagogical and educational activities) (Tszyan, 2012, p. 15).

Each of these areas is implemented through the study of several disciplines:

1. “Basic musical instrument”, “Additional musical instrument”, “Orchestral music making”, “Concertmaster class”, “Vocal singing”, “Choral class” etc. ensure the development of performance skills.

2. “History of Musical Art of Ukraine”, “History of Foreign Music”, “Theory of Music and Solfeggio”, “Harmony”, “Polyphony”, “Analysis of Musical Works” allow prospective musicians to understand the historical and theoretical aspects of forming and developing of musical styles and genres.

3. “Methods of teaching music”, “Methods of teaching the integrated course ‘Art’”, pedagogical practice at secondary school, and other courses prepare prospective specialists in music pedagogy for professional activity and provide methodological training.

Today, in accordance with the licensing (accreditation) requirements of each higher education programme, as well as taking into account almost a year of distance learning in a pandemic caused by COVID-19, nearly all the disciplines of prospective music teachers’ professional training are provided with the distance learning courses. Analysis of the experience of distance learning of prospective music teachers allowed identifying general approaches to the creation of distance learning courses for musicians, as well as the specifics of historical and theoretical, music and performing, and methodological courses. It should be noted that distance training courses for prospective musicians at Donbas State Pedagogical University are designed according to a certain model of developing a pedagogical scenario of a training course for LMS-environment: it is instructional systems design (ISD) ADDIE, which is universal and used to develop distance and online courses worldwide. The ADDIE Model consists of five stages: analyse, design, development, implementation, evaluation (Kurt, 2017). According to this model, Keast (2018) has been creating and successfully implementing online courses for musicians for many years. Sometimes the model is complicated by the introduction of a planning phase to define goals, budget (if

necessary), and work schedule. Korres (2010) proposes to add Maintenance (course support) to the ADDIE model, which ensures the continuation of educational development of those who studied the course through social media and web tools.

We aim to consider some distance courses of performing, historical and theoretical, and methodological directions which provide distance learning of prospective teachers of musical art in Donbas State Pedagogical University.

The distance course “History of Musical Art of Ukraine” as an example of historical and theoretical course of music teachers’ professional training. One of the basic historical and theoretical training courses for prospective music teachers is “History of Musical Art of Ukraine”, which is included in the list of mandatory professional disciplines. The study of this course provides the development of several special musicological competences and learning outcomes. They are:

1. Special (historical and theoretical) competences, in particular, the ability to understand the artistic and aesthetic nature of musical art; relationships and interdependencies between the theory and practice of musical art; to use knowledge of the basic laws and modern achievements in the theory, history, and methodology of musical art, etc.;

2. Learning outcomes: capacity to analyse musical works distinguishing their belonging to a certain era, style, genre, features of drama, form, and artistic content; capacity to know methods of elaboration of musicological literature, generalization, and analysis of musical material; capacity to demonstrate mastery of musical and analytical skills while creating musicological interpretations, etc.

The distance course “History of Musical Art of Ukraine”, developed in the MOODLE system of Donbas State Pedagogical University, highlights the patterns of evolution of Ukrainian musical culture from ancient times to the present, including ancient Slavic music and Ukrainian church music as the first form of professional music creativity; the flowering of Ukrainian choral music of the seventeenth – eighteenth centuries – the “golden age” of Ukrainian musical culture; formation of Ukrainian musical classics in the works of Lysenko and his followers; achievements of Ukrainian music of the twentieth century, and works by Ukrainian composers for children (Havrilova, 2017). The content and structure of the course are described in detail in the studies “Specifics of the Development of Distance Courses for Musical-historical Disciplines” (Havrilova, 2017) and “Online Training Course for Teaching Master-Degree Music Students” (Havrilova and Voronova, 2017).

It is expected that as a result of the distance course students will acquire music and historical knowledge in the field of national musical culture, including: sources of Ukrainian musical culture, features of the music of the ancient Slavs and Ukrainian church music; genres of Ukrainian choral music of the XVII – XVIII centuries (kant/canticle, par-singing, choral concert); the stages of development of Western Ukraine musical culture from the middle of the XIX century; works of “Przemyśl school” representatives; features of the formation of Ukrainian musical classics; achievements of Ukrainian music of the XX century; features of the development of the musical culture of the late XX – early XXI centuries.

Besides, practical tasks in the course “History of Musical Art of Ukraine” and tasks for individual work are aimed at improving musicological skills:

- the distinction of styles of different epochs and authors, distinction by hearing of musical works of Ukrainian composers (according to programme requirements);
- musicological analysis of the works of Ukrainian music in the historical and stylistic aspect, determining the place of each piece in the work of the composer and the overall context of the development of national musical culture;
- usage of the method of analysis-interpretation of works of school pedagogical repertoire, which ensures the success of the further professional activity.

The course “History of Musical Art of Ukraine” was designed in 2014. Every year, according to the results of the surveys of higher education students and following the requirements of the modern information society, the course is updated. This primarily applies to the form of lecture material presentation. Taking into consideration the peculiarities of the information perception by the modern youth, the features of the so-called “clip thinking” (fragmentary, mosaic) of the generation Z, which spends much of their free time on the Internet, the text material of lectures is presented very briefly. According to studies by Ukrainian and foreign sociologists, culturologists, and psychologists, “clip thinking”, even “clip culture” is now a common phenomenon, because in this way human consciousness naturally adapts to the era of informatization. We share the opinion of Dautov et al. (2019), Dokuka (2013), Kornuta et al. (2017) that due to the exponential growth of information, people have to transform their cognitive strategies and have time to process more messages in less time, which led to the concept of “clip” thinking.

Thus, the textual part of the lectures is now significantly reduced and it is presented mainly in the form of tables, diagrams, and visualizations through infographics.

Presentations for lectures are filled with infographics and multimedia content (audio, video fragments, photographs, reproductions of works of fine art, etc.), which creates the necessary artistic and aesthetic context for studying a music history course. Interactive posters (for example, the interactive poster “Stages of development of Ukrainian music from ancient times to the present day” from the course <https://padlet.com/lusjamuz64/as86d9vlzw9x> , <http://edu.glogster.com/glog/glog-from-ua-dec-12-2015/2e2h8ld42e2>) and content of digital educational online resources, in particular, the electronic manual “Ukrainian Culture of the End of the XIX – the Beginning of the XX Century” (<http://ukr-music.paradox.dn.ua>) are also used to illustrate the textual material of the lectures.

A small amount of theoretical material is compensated by additional sources of information (composers’ biographies, opera librettos, sheet music, lists of recommended reading, and Internet sources are collected in separate folders). The students have access to music for listening, collected on Google-disk.

Attention should be paid to the control of knowledge, which takes place in two ways: testing of historical and theoretical knowledge and the study of musical works by ear. A bank of tests of various forms has been developed to assess the specific

musical knowledge in the course “History of Musical Art of Ukraine”. For conducting music quizzes, the possibilities of the “Test” module of the MOODLE environment were also used in two options: closed-form tasks (listen to a music fragment and choose the correct answer from the offered ones); open-ended tasks (questions such as “essay”: after listening to a piece of music a student should enter the answer in the space provided, identifying the author, the exact title of the work and section, the act of an opera, part of a symphony, part or theme, etc.).

We should admit that mastering the course “History of Musical Art of Ukraine” is possible in a distance learning environment. All the predicted learning outcomes can be achieved by the prospective music teachers due to the well-designed course, the use of modern distance learning methods, digital educational resources, and multimedia.

“Methods of Teaching Music” as a basic course of music teachers’ methodological training. The course “Methods of Teaching Music” is studied by prospective music teachers after mastering the basics of theory and history of music and in parallel with the development of musical performance skills. The study of this course provides the development of a number of special methodological competences and learning outcomes. They are:

1. Special (methodological) competences, in particular the ability to understand the main ways of interpreting the artistic image; collect, analyze, synthesize artistic information and apply it in the process of practical activities; implement traditional and alternative innovative technologies of pedagogical activity; consciously combine innovations with established national and world traditions in music pedagogy, etc.;

2. Learning outcomes: capacity to know about the content of methodological tools of musical and pedagogical activity of the teacher of musical art; capacity to demonstrate mastery of musical and analytical skills while creating pedagogical interpretations; capacity to be able to carry out pedagogical activities, etc.

The distance course “Methods of Teaching Music” designed in the MOODLE system of Donbas State Pedagogical University is structured in two modules: the first one considers general issues of music education, psychological and pedagogical aspects of students’ musical hearing development; the second module contains the most famous national and foreign concepts of music education.

The distribution of the educational content by the themes is presented below.

1. Music as a type of art. Means of musical expression. Classical music system and its features.

2. The development of abilities to different types of musical activities: perception, performance, creativity.

3. Musical hearing and its types. Pedagogical conditions for the development of musical hearing.

4. The system of musical and rhythmic education of Zhak-Dalcroze. Musical and pedagogical concepts of Orff and Kodaly.

5. Music pedagogy of Ukraine.

The distance course “Methods of Teaching Music”, in accordance with the requirements, contains theoretical material in the form of lectures illustrated with the presentations; practical tasks aimed at developing skills and abilities of music and

pedagogical activities; tasks for independent work aimed at developing a creative approach to future professional activities. We should note that the distance course contains a significant number of links to online video lectures, video lessons on current and controversial issues of music education: “Absolute and relative solmization. Why do people sing differently in America? (<https://www.youtube.com/watch?v=FD3-atlStgA>); videos of the Academy of Talented Leaders (<https://www.youtube.com/watch?v=FYSOEBEWDB0>), etc.

A specific feature of the course is using of video recordings of school music lessons for their methodological analysis during the tasks for individual work. For example, the task to the theme 2. “The development of abilities to different types of musical activities: perception, performance, creativity”: *Analyze a fragment of a music lesson in the 3rd grade, dedicated to the acquaintance with the symphonic fairy tale by Prokofiev “Petryk and the Wolf”* (<https://www.youtube.com/watch?v=aFTpQYBRtzs>). *Identify: What is the thematic section of this lesson? At what stage of the lesson is it advisable to use this material? What musical abilities are developed in the lesson? Do you think there is enough theoretical material? Consider the visual materials and determine their compliance with the aims and objectives of the lesson.*

For individual work, it is also proposed to create a catalogue of music lessons (create a playlist on the YouTube channel) according to the different stages of the lesson and different forms of musical and creative activities.

Discussion. Distance learning courses for prospective music teachers at Donbas State Pedagogical University provide professional development for the specialists during a pandemic caused by COVID-19. It should be noted that the vast majority of these courses were created for this purpose, because traditionally music education, as well as art education in general, is not considered to be a very promising area for developing musicians’ professional competence. A certain exception is the historical and theoretical courses (“Music Theory”, “History of Musical Art”, “Polyphony”, “Analysis of Musical Works”, etc.), distance learning of which in modern conditions of culture and art digitization can fully ensure the development of general and special competences and expected learning outcomes. As for music and performing and methodological disciplines, a form of blended learning is more acceptable, which, according to Kukhareno et al. (2016), allows to use the flexibility and convenience of a distance course and the advantages of a traditional class.

It should be noted that similarly to the processes of digitalization of music education in Ukraine, distance learning courses for musicians’ professional training are currently being actively designed around the world, which is proved by the analysis of scientific research by scientists from different countries.

Keast (2018) demonstrates many years of experience in creating online music courses (Jazz History Online Course and Music History Course). We share the author’s opinion on the required components of any online course, which includes content delivery, discussion, and assessment. Besides, learning personalization, compliance with distance learning requirements, and scaffolding the learning are important. We consider the scientist’s experience in including the creative content in the group tasks and project work to be interesting and expedient for borrowing (for example, to propose

to develop a scenario of a modern graduation ball in the Baroque style through awareness of the aesthetics and musical culture of that era; organize a jazz festival where musicians will play in different styles of jazz music). Keast's experience relates to the live music, but it can be adapted to the conditions of online events.

We agree with Zhang, who studies the Opening Public Music Course in Comprehensive Colleges and Universities and concludes that teaching a music course should be emotional, involving students in discussions, encouraging them to express their opinions about the artistic value and content of musical works (Zhang, 2019).

While studying the current issues of teaching music online, Johnson (2017) properly admits that specific methods and online teaching frameworks for music have not appeared yet. Therefore, he offers to consider the model, which is based on pedagogical and musical technologies and requires a transition from a face-to-face counterpart to the online environment. Johnson's model is grounded on constructivism, behaviourism, and cognitivism learning theories that combine individual and collaborative learning experiences. The online technology environment in Johnson's model includes synchronous tools, asynchronous tools, LMS. We cannot agree with the Russian scientist's opinion on the lack of specific methods of distance teaching of music, the method of music visualization, which promotes the development of auditory-visual intermodal associations and can be an effective means of forming figurative thinking of the musician, his or her general musicality, creativity, etc. (Zelenina, 2010); method of creating historical and cultural content using multimedia (Havrilova, 2017; Havrilova et al., 2018) have been already tested. However, Johnson's research, in particular, the design of a model for teaching music online in many aspects is close to the findings of modern Ukrainian scholars in the field of creating a transmedia environment for professional training of musicians (Oriekhova, 2019), implementation of a model of independent education of musicians during distance learning (Dubovyi, 2019), etc.

Many common points are revealed when getting acquainted with the features of distance music education in Turkey, which is the subject of the research by Akyurek (2020). The author notes the following features:

- focus on the needs of students;
- ability to work at any time and in any place;
- a variety of audio-visual content with music recordings, video images, and animated graphics, which are developed under the individual needs and interests of students;
- opportunity to review classes if necessary.

We fully agree with Akyurek (2020) on the need to develop special web services, apps, and software for effective music education at a distance.

According to the authors of the article "Two Approaches to Interdisciplinary Computing + Music Courses" (Heines, et al, 2011), the experience of creating interdisciplinary courses that would combine the development of information and communication competence, immersion in computer technology with music education is very productive. Such a comprehensive approach in computing + music courses

(cover computing through music or music through computing) will strengthen the creative component of the educational process. In addition, students have the opportunity to immerse themselves in specific aspects of music theory (computer sound processing, work with overtones), musical composition (computer modelling of musical forms), to study the software that a modern musician should have. Such an interdisciplinary course has certain analogues in Ukrainian art education, for example, prospective music teachers at Donbas State Pedagogical University study a special course “Multimedia Technologies in Art Education” (see the article by Havrilova and Voronova, 2017), which proves the common vector of development. education in different countries.

Maba (2020) writes about the more effective development of musical creativity thanks to computer-aided music education, considering the main dimensions of musical creativity, namely composing and improvisation.

Taking into account the realities of today, music online distance learning is increasing. This fact is pointed out by Blake, who made a thorough analysis of the historical aspects and the current state of distance music education in the United States. The researcher points to various pedagogical practices for distance music education including web-based learning integration, distance learning approaches for music teacher licensure test preparation, application of constructivism to online learning, and changing pedagogical approaches for online teaching (Blake, 2018).

An interesting experience of conducting synchronous online piano lessons and the ideas about the pedagogical skills needed to move to online teaching of piano performance are given in the study of Pike (2020). The author analyses the following issue:

- pre-lesson apprehension about studying piano online;
- quickly dissipating technology concerns;
- typical lesson behaviours;
- positive opportunities resulting from the technology.

To address each of the problems, certain recommendations are offered, such as conducting a sample online lesson or a short “technical test” lesson to allay students’ fears about using unfamiliar music technologies. We share Pike’s conclusion about the need to take into account the design of teaching materials and specific pedagogical approaches when teaching piano online.

The paper by Ding and Yu (2020) is not about individual courses, but the design and development of a digital music teaching assistant system based on computer application technology. The system analyses the video and audio recordings of students, monitors the development of their professional skills. According to the authors, the use of the designed system contributes to the more efficient and rational development of musical skills. Undoubtedly, such a comprehensive approach to the professional development of musicians is more effective than the unsystematic use of individual distance (or online) courses. The success of teaching music online also depends on the teaching, cognitive and social presence (Johnson, 2017).

Conclusion. The organization of distance learning for prospective music teachers, analysis of the content and structure of some courses developed in the LMS-system MOODLE of the Donbas State Pedagogical University, and the study of foreign experience in working with musicians in the online environment allowed to conclude.

Distance courses for professional training of musicians usually consist of informational, practical, and control-evaluation parts. The information part provides students with the necessary amount of theoretical (performing, musical and historical, and methodological) knowledge, as well as recommendations to ensure successful work in the e-learning environment. Each course contains an information block, which includes:

- a syllabus (or curriculum) of the course with a defined schedule, the course structure, forms of control and evaluation criteria for educational activities, information about printed and other information resources from the course, about software, etc.;
- a glossary, which contains the key concepts and terms of the course;
- links to digital educational resources (for instance, e-textbooks, discussion media content, video lessons) as additional material for mastering the course;
- additional sources of information specific to each course (collected in separate folders of composers' biographies, opera librettos, music materials, a list of musical works for listening with access to them on the Google-disk, etc.)

The information part of each course also contains textual material of lectures, multimedia presentations, which illustrate theoretical information with diagrams, tables, as well as multimedia content (audio, video fragments, photographs, reproductions of works of fine art, etc.).

The practical part of each distance course is more specific, as it aims to implement the practical learning outcomes defined by the educational program. These are practical tasks aimed at enhancing skills and abilities to listen to music, implementing musical-analytical activities, developing creative musical thinking, performing skills, as well as applying music and pedagogical activities. They are developed based on music teaching methods adapted for the online environment.

Monitoring and evaluation in the context of distance learning are successfully implemented through testing with instant results and with the creative tasks related to musical performance (courses of playing musical instruments, singing, choral and orchestral arrangements, etc.), music history multimedia projects (historical and theoretical courses), and fragments of music lessons at school (music and pedagogical courses).

Distance courses of professional training of prospective music teachers (historical and theoretical, music and performing, and methodological) differ in the use of specific forms and methods:

- studying the history of music requires testing in the form of music quizzes, which are developed in MOODLE using the capabilities of the module "Test" in two ways: as a closed-ended task (listen to a piece of music and choose the correct answer) and an open-form one.

– studying the theory of music and harmony usually includes the so-called “auditory analysis” (auditory recognition of various elements of music: intervals, triads, septachords, harmony structures, etc.), which requires the addition of special programs;

– the specifics of distance learning to play a musical instrument is associated with the constant use of video to demonstrate learning outcomes, regular online communication with the teacher for individual consultations;

– distance courses in music teaching methods are always filled with short videos of the lessons to understand the key forms and methods of teaching students.

We also note the widespread use of multimedia technologies in performing creative tasks, primarily for music history courses and methods of teaching music (a method of creating a historical and cultural context based on multimedia, music visualizations, etc.).

The suggestion for future research is to develop and implement a distance learning course to improve the teachers’ skills of working in a distance learning environment, as the quality of distance learning depends not only on a well-designed course but also on the pedagogical skills of the teachers.

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