

**TO THE QUESTION OF TRAINING OF MUSICIANS-INSTRUMENTALISTS IN  
HIGHER EDUCATION INSTITUTIONS OF UKRAINE: CURRENT TRENDS AND  
PROSPECTS**

***A QUESTÃO DA FORMAÇÃO DE MÚSICOS-INSTRUMENTALISTAS EM  
INSTITUIÇÕES DE ENSINO SUPERIOR DA UCRÂNIA: TENDÊNCIAS E  
PERSPECTIVAS ATUAIS***

***LA CUESTIÓN DE LA FORMACIÓN DE LOS MÚSICOS-INSTRUMENTALISTAS EN  
LOS CENTROS DE ENSEÑANZA SUPERIOR DE UCRANIA: TENDENCIAS  
ACTUALES Y PERSPECTIVAS***

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**ABSTRACT:** The aim of the article is to theoretically substantiate the effectiveness and describe the practical application of the method of increasing the hermeneutic competence of instrumental students. The curriculum "Hermeneutics as a basis for understanding the musical text" emphasizes the formation of hermeneutic competence, which consists in the ability of the musician-instrumentalist to perform hermeneutic analysis of the musical text. This primarily involves: understanding the creative composition of the composer, the ability to "penetrate" into the work in order to convey pathos to the recipients; analyze in terms of "hermeneutic circle"; explaining the cultural and historical aspect of the work, in particular the author's biography and his aesthetic preferences. The proposed system of formation of hermeneutic competence within the training of a musician-instrumentalist in higher education allows to educate an interpreter who accurately reproduces the author's idea of the composer, while expressing his own performing skills.

**KEYWORDS:** Instrumental musicians. Experiment. Hermeneutic competence.

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**RESUMO:** O objetivo do artigo é teoricamente substanciar a eficácia e descrever a aplicação prática do método de aumentar a competência hermenêutica dos estudantes instrumentais. O currículo "Hermenêutica como base para a compreensão do texto musical" enfatiza a formação da competência hermenêutica, que consiste na capacidade do músico-instrumentista de realizar a análise hermenêutica do texto musical. Isto envolve principalmente: a compreensão da composição criativa do compositor, a capacidade de "penetrar" na obra a fim de transmitir páthos aos destinatários; analisar em termos de "círculo hermenêutico"; explicar o aspecto cultural e histórico da obra, em particular a biografia do autor e as suas preferências estéticas. O sistema proposto de formação de competência hermenêutica no âmbito da formação de um músico-instrumentista no ensino superior permite educar um intérprete que reproduz fielmente a ideia do compositor do autor, ao mesmo tempo que exprime as suas próprias capacidades performativas.

**PALAVRAS-CHAVE:** Músicos instrumentais. Experiência. Competência hermenêutica.

**RESUMEN:** El objetivo del artículo es fundamentar teóricamente la eficacia y describir la aplicación práctica del método para aumentar la competencia hermenéutica de los estudiantes de instrumento. El plan de estudios "La hermenéutica como base para la comprensión del texto musical" hace hincapié en la formación de la competencia hermenéutica, que consiste en la capacidad del músico-instrumentista de realizar un análisis hermenéutico del texto musical. Esto implica principalmente: la comprensión de la composición creativa del compositor, la capacidad de "penetrar" en la obra para transmitir el pathos a los receptores; analizar en términos de "círculo hermenéutico"; explicar el aspecto cultural e histórico de la obra, en particular la biografía del autor y sus preferencias estéticas. El sistema propuesto de formación de la competencia hermenéutica dentro de la formación de un músico-instrumentista en la enseñanza superior permite educar a un intérprete que reproduzca con precisión la idea que el autor tiene del compositor, al tiempo que expresa sus propias habilidades interpretativas.

**PALABRAS CLAVE:** Músicos instrumentales. Experimento. Competencia hermenéutica.

## Introduction

Activation of social processes, reforming of the national educational system, an adaptation of theoretical-methodological apparatus of musical (and not only!) HEIs, cultural exchange with the achievements of European musical culture prompts the need for qualitative updating of professional training of instrumentalists at Ukrainian institutions of higher education. It is important to preserve the best achievements of the national cultural fund, valuable experience in the field of teaching methods of musical disciplines. Music as an exponent of the spirit of the people, its collective "ego", an intangible phenomenon, inherently ideal, for full development should meet the requirements of the modern world of market relations. In particular, musicians-instrumentalists have requirements for professional

competence, high work capacity, competitiveness in the labor market, professional development, mobility, the ability to creatively solve the tasks set.

The problem of competency-based approach as the most optimal way to train Ukrainian HEIs graduates is one of the most relevant in the educational and training process. New challenges and requirements concern not only the reform of structures and units in education and science but also, and above all, the personality of an instrumentalist musician, his flexibility, creativity, spiritual qualities, psychological stress-resistance, especially in distance learning conditions (HAVRILOVA, 2017; VASYLIEVA, 2017). The actual psychological and pedagogical issue of training an instrumentalist musician is one of the areas of scientific search. Thus, different aspects of this problem were revealed by Marcenyuk (2017), Suvorov and Nazar (2017), Oleksyuk and Bondarenko (2018), Sverlyuk (2019). Scientists argue that abilities as a psychological prerequisite for effective training of musicians can fully manifest themselves with hard, painstaking work (MARCENYUK, 2017, p. 296). Consequently, an effective technique is needed to develop skills in the performance of musical text (BRAGA; LUCINI, 2021).

The successful solution of these issues depends on the level of theoretical and practical mastery of the relevant knowledge, skills, and abilities. In this context, the issue of training highly qualified musicians-instrumentalists, who develop original national features of national culture by means of music and performing art, is acute and urgent, especially at the time of digitalization and informatization of society (BONDARENKO, 2020).

The effectiveness of the developed model of forming hermeneutic competence of the musician-instrumentalist was tested in the process of experimental work during 2019-2020 at the Institute of Music Art of Ivan Franko Drogobych State Pedagogical University. Thirty students from three departments and 6 teachers took part in the experiment.

The main purpose of the experimental work was to confirm the hypothesis of increasing the level of formation of hermeneutical competence of musician-instrumentalists when implementing the theoretical model in the educational process.

According to the goal of the experiment, the following tasks are set:

- 1) to design and implement the pedagogical program “Hermeneutics as the basis of the analysis of musical text” with the use of forms, means, and methods adequate to the goals and objectives of the study;
- 2) to create criteria and characteristics, to prepare diagnostic methods for determining the level of formation of hermeneutic competence;

3) conduct qualitative and quantitative analysis and interpretation of the results obtained during the experimental work.

In the process of designing the experimental-experimental work, the criteria, indicators, and characteristics of the levels of formation of students' hermeneutic competence were determined. Here are four criteria for the formation of this competence:

- 1) conceptual - understanding of the composer's idea;
- 2) analytical - mastery of the hermeneutic circle technique;
- 3) value - historical analysis of the aesthetic values of the era of the creation of the work;
- 4) integrative - understanding of the composer's personality.

The presented criteria and indicators allowed to characterize the levels of formation of hermeneutic competence of students: high, medium, low.

High level - creative-productive. Students perceive and perform music based on the purpose and idea of the author, distinguish the structural elements of the text, correctly determine their role in the overall form, semantic load with historical erudition, orient in the chronological sequence of styles and composer schools, distinguish elements of the musical language; skillfully decode the information embedded in the emotional intonations, have information about the education of the composer, his/her connections with directions in music. Students at this level are engaged in the communicative process, the types of performing and cognitive activities offered; emotional, reasonably using non-verbal means of expressing emotion. Demonstrate independence and creativity in the performing activity.

The average level is constructive-reproductive. Communication with the listener is the main moment of the performing activity. Students perceive and perform music based on the main idea of the author, distinguish the structural elements of the text and determine their role in the overall form with the help of the teacher, have sufficient historical erudition, are oriented in the chronological sequence of styles, and composition schools, admit the possibility of their use at present on the recommendation of the teacher; decode the information embedded in the emotional intonations, but mainly their main task is the success of the performance, not the work. Students at this level are included in the communicative process, the types of performance and cognitive activities offered; are often emotional, can use non-verbal means of expressing emotions. They do not always show independence and creativity in performing activities.

Low level - reproductive-receptive, normative, sufficient, intuitive, disorganized. Students at this level are characterized by the partial formation of understanding, skills and

abilities are at a low level, hardly determine the role of formative elements, weak in motivated work, have no historical erudition, poorly oriented in the chronological sequence of styles and composition schools, poorly distinguish elements, admit the possibility of their use in the present contrary to the laws of hermeneutics; do not decode the information embedded in the emotional intonations, weak in education and preferences of the composer, have a very imprecise idea of his connections with the directions of music. Students at this level are sometimes included in the communicative process, the types of performance and cognitive activities offered; but at the request of the teacher; sometimes emotional, but their emotions are spontaneous and often unreasonable, weakly use non-verbal means of expressing emotion. Do not show independence and creativity during the performing activities.

The experimental work was carried out in three stages: ascertaining, forming, and controlling.

The purpose of experimental work at the first, ascertaining the levels of development of students' hermeneutic competence, the task was to analyze the results of the ascertaining stage of the experiment and to form the control and experimental groups of students.

To determine the formation of the four levels, tests and techniques were compiled (Annex 1). Questions were also offered on individual work to assess the degree of understanding of specific tasks of hermeneutic analysis (Annex 1). Each test contained 12 tasks to determine knowledge of the level of hermeneutic competence. Responses to each indicator were graded on a five-point system. In total, the student could score a maximum of 60 points for the task on all criteria. As a result, the boundaries of levels of formation of hermeneutic competence were specified.

**Table 1** – The scale of the total score according to the levels of hermeneutic competence

High, productive level	50-60 scores
Medium, communicative level	36-49 scores
Low, reproductive-receptive level	24-35 scores

Source: Prepared by the authors

To establish the level of mastery of theoretical information and the ability to analyze a musical text from hermeneutical positions, students were given two tasks.

The first task aims to check the level of theoretical knowledge of hermeneutics and hermeneutical analysis of the text. The second task aims to establish the level of practical mastery of the hermeneutic analysis of the musical text.

The next purpose of the diagnostics was to establish the student's ability to convey all the hermeneutical nuances that contribute to the disclosure of the content of the work by practical performance on the instrument, given his level of proficiency. For this purpose, the students were given the task of preparing within we performance of a work assigned by the teacher (L. Beethoven's Bagatelle No.6, D-dur, op.33). The members of the committee listened to the performance and gave an average score on all measures of each criterion. The evaluation was carried out according to 12 parameters presented in the questionnaire "Questions to analyze the performance of L. Beethoven's Bagatelle" (Annex 1).

The results of the test at the ascertaining stage of the experimental work are presented in Table 2.

**Table 2 – Result of the ascertaining stage of the experiment**

Criteria	I			II			III			IV			Total score		
	Average score	No. of students	%	C Average score	No. of students	%	Average score	No. of students	%	C Average score	No. of students	%	Average score	No. of students	%
High	--	0	0	4,1	2	7	4,1	2	7	4,1	2	7	4,1	2	6,6
Mediu m	3,8	18	60	3,2	15	50	3,5	10	33	3,3	14	48	3,4	13,3	44,4
Low	2,8	12	40	2,4	13	43	2,3	18	60	2,5	14	47	2,5	14,7	49

Source: Prepared by the authors

Experimental and control groups were formed to implement the experimental work. When forming the groups, we proceeded from the following provisions:

- 1) students of both control and experimental groups should be equal in quantitative composition;
- 2) the composition of the experimental and control groups should be relative (approximately the same) in the level of special training;
- 3) as the number of special subject groups is not large, the experimental group includes 15 students from three departments (Piano and Musicology Department), Folk Music Instruments and Vocal Department, Music Education and Conducting Methods Department.

Table 3 summarizes the results of the experimental phase with a division into groups (control and experimental).

**Table 3** – Levels of hermeneutic competence in the experimental and control groups at the stage of the conducting experiment

Levels/Groups	High		Medium		Low	
	No. of students	%	No. of students	%	No. of students	%
Experimental	1	6,6	7	46,6	7	46,7
Control	1	6,6	8	53,3	6	40

Source: Prepared by the authors

Our conclusion:

1) further formation of students' hermeneutic competence should follow two directions:

a) formation of all components of hermeneutic competence;

b) improvement of the performing skill, “HOW” to perform through the answer to the question “WHAT” we perform;

2) to achieve the goal, it is necessary:

a) to expand the scope of general and special erudition of students, to familiarize them with the history of musical schools and musical currents of music history;

b) to improve hermeneutical knowledge, skills, to form the possession of the method of practical hermeneutical analysis of the musical text, that is, to form the hermeneutical competence of students.

The next stage of experimental work - control, which allows establishing the level of effectiveness of the proposed method of forming hermeneutic competence of the musician-instrumentalist.

At this stage, a diagnostic study was conducted, repeating the diagnostics of the ascertaining experiment, but in a more complicated form, taking into account the studied material and acquired knowledge, skills, and abilities (Annex 1). The final control examination, like the previous one, included two tasks according to four criteria and 12 indicators. At this control stage, the expert evaluation of the level of formation of hermeneutical competence of students according to the proposed model of the program Hermeneutics as a basis for analysis of a musical text was carried out. The comparative analysis of the data of the ascertaining and controlling stages of the experimental work has



been carried out to establish the effectiveness of the proposed method of forming hermeneutical competence of the student-instrumentalist.

The analysis showed: in the experimental group there were 10 students (67%) at a high level, 4 students (26.4%) at an average level, one student (6.6%) at a low level; in the control group one student (6.6%) at a high level, 13 students (86.4%) at an average level and one student at a low level (6.6%).

The next purpose of the diagnostics was to establish the student's ability to convey all the hermeneutical knowledge that contributes to the disclosure of the content of the piece. To this end, students were given the task of preparing a performance of I. Albéniz's piece "Cordoba" within a week. Members of the committee listened to the performance and gave an average score for all indicators of each criterion. The evaluation was carried out according to the 12 indicators presented in the questionnaire "Questions to analyze the performance of the play "Cordoba by I. Albeniz" (Annex 1). Committee members listen to independent interpretations of the proposed musical text, talk to the student and evaluate by the criteria and indicators of hermeneutic competence.

A comparison of the results of the committee's evaluation of the performance of I. Albeniz's play by the experimental and control groups in points and percentages is shown in Table 4.

**Table 4** – Comparative results of performing a given work in the experimental and control groups

Criteria	I		II		III		IV		Total score	
	Average score		Average score		Average score		Average score		Average score	
EG	67,5	90	66,75	89	67,3	89,7	68	90,6	67,3	89,8
KG	52,5	70	52	69,3	50,3	67,1	52	69,3	51,7	68,9

Source: Prepared by the authors

The advantage of the experimental group is 20.9% (from 17.3 to 22.6% for all criteria).

At a high level, 67% of students in the experimental group and 7% in the control group coped with the task. At an average level 26.4% (4 people) of the experimental group and 86.4% (13 people) of the control group. The low level was shown by two students (1 from the experimental and 1 from the control group).



The results of the control experiment on the four criteria (in percentage) of the two tasks are presented in Table 5.

**Table 5** – Results of the control stage of the experiment for the two tasks

Criteria	I		II		III		IV		Total score	
	1	2	1	2	1	2	1	2	1	2
EG	90,65	90	86,3	89	85,76	89,7	88,4	90,6	87,7	90
KG	72	70	69	69,3	67,46	67,1	69,3	69,3	69	68,9
The advantage of the experimental group	18,65	20	17,3	19,7	18,3	22,6	19,13	21,3	18,7	20,9

Source: Prepared by the authors

Consider the results of the control experiment in both groups as a percentage (Table 6).

**Table 6** – Results of the control experiment in two groups

Criteria	I (%)	II (%)	III (%)	IV (%)	Total score
EG	90,3	87,6	87,8	89,5	88,9
KG	70,9	69,1	67,3	69,3	69
The advantage of the experimental group	19,4	18,5	20,4	20,2	19,8

Source: Prepared by the authors

As follows from the results reflected in the table for all four criteria, the advantage of the experimental group from 18.5% to 20.4%, on average - 19.8%.

The overall growth of success in forming hermeneutic competence among the students of the experimental group is reflected in table 7.

The average percentage of growth in the formation of hermeneutic competence among students in the experimental group for all criteria (23%, 25.2%, 28.3%, 26%): 25.62%.

**Table 7** – Increase in the achievement of forming hermeneutic competence of students in the experimental group (percentage)

Criteria / stages	I (%)	II (%)	III (%)	IV (%)	Total score
Control	90,3	87,6	87,8	89,5	88,9
Statistical	67,4	62,4	59,5	63,5	63,2

Growth	23	25,2	28,3	26	25,6
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Source: Prepared by the authors

Let us trace the result of forming hermeneutic competence in the control stage of the experiment in the students of the control group (Table 8).

**Table 8** – Increase in the success rate of forming hermeneutic competence of students in the control group (percentage)

Criteria / stages	I (%)	II (%)	III (%)	IV (%)	Total score
Control	70,9	69,1	67,3	69,3	69,2
Statistical	67,1	62,2	61,1	63,7	63,5
Growth	3,8	6,9	6,3	5,6	5,6

Source: Prepared by the authors

Let us determine the levels of formation of hermeneutic competence by the end of the experimental work in the control and experimental groups (Table 9, 10).

**Table 9** – Dynamics of the levels of formation of hermeneutic competence in the experimental group from the ascertaining stage of the experiment to the control (the number of students)

Criteria	I		II		III		IV		Total score	
	cons	cont	cons	cont	cons	cont	cons	cont	cons	cont
High	0	10	1	7	1	7	1	8	1	10
Medium	8	5	4	7	5	7	4	7	7	4
Low	7	0	10	0	9	1	9	0	7	1

Source: Prepared by the authors

**Table 10** – Dynamics of the level of hermeneutic competence formation in the control group by the beginning and the end of the experiment

Criteria	I		II		III		IV		Total score	
	cons	cont	cons	cont	cons	cont	cons	cont	cons	cont
High	0	1	1	1	1	1	1	0	1	1
Medium										

	8	13	4	13	6	13	4	14	8	13
Low	7	1	10	1	8	1	9	1	6	1

Source: Prepared by the authors

**Table 11** – Levels of hermeneutical competence formation according to the results of control experience

Levels/Groups	High		Medium		Low	
	No. of people	%	No. of people	%	No. of people	%
Experimental	10	67	4	26	1	7
Control	1	7	13	86	1	7

Source: Prepared by the authors

**Table 12** – Changes in the level of hermeneutic competence among students in the experimental group

Levels/Groups	High		Medium		Low	
	No. of people	%	No. of people	%	No. of people	%
Experimental	10	67	4	26	1	7
Control	1	7	7	47	7	47

Source: Prepared by the authors

**Table 13** – Empirical data of the control group before and after the experiment

Control group 15 people	High		Medium		Low		Total	
	persons	%	persons	%	persons	%	persons	%
Before experiment	1	6,6	8	53,4	6	40	15	100
After experiment	1	6,6	13	86,8	1	6,6	15	100

Source: Prepared by the authors

**Table 14** – Empirical data of the experimental group before and after the experiment

Experimental group 15 people	High		Medium		Low		Total	
	persons	%	persons	%	persons	%	persons	%
Before experiment	1	6,6	7	46,7	7	46,7	15	100
After experiment	10	67	4	26,4	1	6,6	15	100

Source: Prepared by the authors

Thus, as a result of the experimental work during this time, the low level decreased by 6 students (40%) of the experimental group and 5 students (33.3%) of the control group. The high level increased by 9 students (60%) of the experimental group. In the control group,

the number of students at a high level did not change, one person was before the beginning and remained at the end of the experiment ( $\approx 7\%$ ), but 13 (86%) students by the results of the control experiment were at an average level, while one person remained at a low level ( $\approx 7\%$ ) in the control group.

The results of the experiment confirmed the correctness of the chosen way of forming hermeneutic competence of musicians-instrumentalists, compliance with the objectives of the study of the theoretical model, the program “Hermeneutics as the basis of analysis of the musical text” and methods for their implementation in the educational process of the university.

## **Conclusion**

Modern digital technologies allow the creation of self-development diagnostics for future teachers, including music graduates (FRYTSIUK; GUREVYCH; DMYTRENKO, 2019). In general, the issue of the activity aspect of performance skills in the training of instrumentalists is articulated in the studies of Pistunova and Postoj (2017), Chernyak and Zankova (2017), collective monographs from Berdyansk State Pedagogical University and Melitopol State Pedagogical University. All of them to a greater or lesser extent focused on the disclosure of the issue of formation and development of practical skills, in particular: the skills of mastering performance technique, fingering techniques, sound, expressive performance skills (techniques of dynamics, agogy, phrasing, etc.); musical and analytical skills and skills that are formed during perception and analysis of musical works (skills a holistic analysis of the performed musical works, artistic and pedagogical, intonation and style, analysis-interpretation, etc.) (KOCHURSKA, 2018).

An important criterion for the formation of professional competence of the musician-instrumentalist is the performing skill, which includes the following components: performing-technical, perceptual-analytical, artistic-emotional (ASHIHMINA, 2018). The first of the named is the speed of performed movements, coordination, endurance. The second component is characterized by the formation of auditory self-control and representation, operational-analytical skills, understanding of the performance of interpretive motor tasks in learning to play a musical instrument (RAMÓN; EDEL-NAVARRO; FIGUEROA-RODRÍGUEZ, 2021, p. 788). The last component reflects the formation of artistic-interpretive qualities, artistic-emotional attitude to the performance of music, the level of

possession of different musical textures, means of expression, stylistic polyphony of performance of works (ASHIHMINA, 2018).

By current MES requirements regarding the levels of formation of professional competence of instrumentalists and actual criteria of performing skills at Ukrainian universities different methods of theoretical knowledge practical realization are offered, including online (LEARNING TO PLAY). As a result of the formation of the mentioned requirements and competencies of a musician-instrumentalist is a masterful performance of a piece of music, therefore I propose individual methods at each of the stages of its processing.

Work on the musical and figurative content leads to a conscious understanding of the artistic image and the permissible degree of performance initiative. Only when the musician-instrumentalist “adapts the work for himself,” we can talk about objective artistic interpretation and subjective interpretation (OLEKSYUK, 2017; OLEKSYUK; BONDARENKO, 2018). Therefore, the understanding of intonational connections, means of musical expression, the development of associative-imaginative imagination, imagination, knowledge of musical-theoretical disciplines (music theory, harmony, analysis of musical works, polyphony, etc.), help to perform analysis and synthesis of thematic, harmonic and structural components of a musical work, to identify the principles of organization of the work, the type of presentation of the musical idea, as well as the presence of cultural and general artistic knowledge, which helps to reveal the artistic picture of the world, find out the conditions in which the musical work was created, to complement, compare and contrast with other artistic images, performing manner, etc.

Experimental work showed the following results:

Indicators of formation of hermeneutic competence in the experimental group in comparison with the preset stage of the experiment increased in the total score by 25.62%, in the control group - by 5.51%;

In the experimental group the low level decreased by 40%, the high level increased by 60%; in the control and experimental groups, 6.7% of students did not change from low to medium, remaining at the same level, 33.3% of students in the control group went from low to medium.

Personally oriented classes aroused special interest in students, formed positive motivation; created a situation of success, which inspired the creative activity of students. The results of the experiment confirmed the effectiveness of the model of forming hermeneutic competence of instrumentalists and musicians of the selected pedagogical method of its formation. The process of practical implementation of the methodology of hermeneutic

analysis of the musical text on the basis of the proposed principles is carried out with the involvement of visual and auditory visualization, as well as in the performance work.

Finally, the proposed system of forming hermeneutic competence makes it possible to teach and educate a musician-interpreter, conveying the original spirit as accurately as possible, while demonstrating his own mastery. The work aimed at forming hermeneutic competence in combination with personally oriented, activity-based, competence-based, and systemic approaches has a positive impact, firstly, on the performance mastery of the musician-instrumentalist and, secondly, educates a teacher capable of preparing a future musician with a culture of performance.

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## ANNEXES

### Annex 1 Questionnaire to determine mastery of the hermeneutic circle technique (alternative answer, “Yes”, “No”)

1.	The sonata form is always one of conflict.	Yes, No
2.	The climax usually occupies the “golden ratio” point	Yes, No
3.	The climax is the highest and loudest note	Yes, No
4.	Rimsky-Korsakov's “Flight of the Bumblebee” benefits from its rapid tempo	Yes, No
5.	The rondo refrain is repeated at least three times.	Yes, No
6.	The statement “Do not play slow music too slowly, and fast music too quickly” is true.	Yes, No
7.	A simple three-part form always has a contrasting middle.	Yes, No
8.	The statement “Don't play slow music too slow and fast music too fast” is correct.	Yes, No
9.	The statement “Music never stands still, it either rises or falls silent” is wrong	Yes, No
10.	Any march is 120 beats of a metronome.	Yes, No
11.	If the tempo is the same in two recordings of the same piece, I try to play at that tempo.	Yes, No
12.	The right intonation is more important than the right tempo.	Yes, No

### Test to determine knowledge of the aesthetic values of the era when a piece of music was created (alternatives “Yes”, “No”)

1.	In Johann Sebastian Bach's time, music had no secular aspirations and was composed only for performance in church;	Yes, No
2.	The “octave rule” for performing Baroque style states: long notes play partamento, short notes play legato;	Yes, No
3.	Dynamic nuances were invented by the classical school of composition.	Yes, No
4.	The impressionists would have loved to compose music for the harpsichord.	Yes, No
5.	Johann Sebastian Bach's well-tempered clavier arose from the affirmation of the tempered scale	Yes, No
6.	The statement "The pedal is the soul of the piano" could only come from the Romantics	Yes, No
7.	Pointillism and dodecaphony were musical movements of the early 20th century.	Yes, No
8.	The musical series of 12 tones reflected the idea of anxiety and panic, a premonition of impending disaster.	Yes, No
9.	I.F. Stravinsky composed music in the same style of “neoclassicism”	Yes, No
10.	S.V. Rakhmaninov - the last romantic	Yes, No
11.	O.M. Skriabin composed in the tradition of Chopin, their intonations are similar, especially at the beginning of his career.	Yes, No
12.	Hindemith's diatonic chromatics were widely used by other composers.	Yes, No

### **Questions for the analysis of the performance of L. Beethoven's Bagatelle No. 6 op. 33 (The ascertaining experiment)**

*1 criteria:* What was the purpose of L. Beethoven's Bagatelle cycles? What is the character of the Bagatelle No. 6 op. 33, and how do you translate the author's indication “con una cetra espressione parlante”?

*2 criteria:* What is the form of the play, the peculiarities of its construction? In which bars are there general and local climaxes? Is it possible to change the tempo in works by L. Beethoven? And the movement? What is the tonal plane of the Bagatelle? What makes the music lively and beautiful, what do you particularly like about this piece?

*3 criteria:* Name the years of this cycle (Bagatelle op.33). What is this period in the works of L. Beethoven? Which performance of the Bagatelle would you prefer - S. Richter (the standard of twentieth-century interpretation), G. Gould (according to critics, a somewhat mechanistic performance in the spirit of C. Czerny, with features of a "musical box"), S. Osborne, K. Lifshitz, A. Gindin?

*4 criteria:* What programmatic sources do you think this Bagatelle might have had? Do you know the programmatic sources of this play? What are the principles of thematic development? What is the Bagatelle? By what expressive means is the character of the play conveyed? Does it have Beethovenian contrasts (white and black, like the Viennese classics and especially L. Beethoven)?

### **Questions for Analyzing the Implementation of Córdoba I. Albéniz (Control Experiment)**

*1 criteria:* The piece is of a genre character, with no set of world issues, written for the piano. What do you hear in the music of the introduction? What reminds you of the main movement? What can be found in this miniature other than a love of Spain, its dances, and songs?

*2 criteria:* There are two long chords (4 bars) in the introduction. What is the difference between the two? The introduction goes like this: 3 sentences + 3 sentences. What is the difference between these sentences? As you play the melody in a high register, does it evoke associations with children's church singing? If not, what associations do you make? At what measure does the vast majority begin? What guides your choice of tempo? Does the climax *sempre grandioso* add movement, or do you see a slowdown here? Before the tranquility (introduction theme) where did you make the fermata? Where is the “golden ratio point” and does it coincide with the main climax?

*3 criteria:* Whose performance do you like better (A. Sokolov, Ya. Fliier, O. Boshniakovych, F. Lips) and why? For which instruments did F. Tarregi, M. Loebet, and A. Segovi translate I. Albéniz's music? Did I. Albeniz use real Spanish folk melodies? Does the composer have any stylistic innovations?

*4 criteria:* Which cycle is this play from? Opus (232). Are there translations for other instruments? Which orchestral performance did you like best and why? Name the cycle in which Cordoba is placed. Name two famous Spanish composers, contemporaries of I. Albéniz (turn of the nineteenth to twentieth centuries). Which of these three composers was called the “Spanish Rubinstein”? It is known that I. Albéniz was fluent in Spanish, English, French, and Italian. How did the composer use this knowledge during a meeting with Franz Liszt in 1880?