

ACADEMIC CULTURE OF FUTURE PIANISTS: INTERPRETATION OF THE ESSENCE

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Citation:

Chuanjie, T. (2024). ACADEMIC CULTURE OF FUTURE PIANISTS: INTERPRETATION OF THE ESSENCE. *Pedagogy and Education Management Review*, (2(16), 28–38. <https://doi.org/10.36690/2733-2039-2024-2-28-38>

Received: May 13, 2024

Approved: June 29, 2024

Published: June 30, 2024



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Abstract. The academic culture of a pianist is one of the specialized forms of culture. That is due to the division of labor and the delimitation of mental and practical activity spheres. The generalization of scientific research has revealed a systematic approach to interpreting the concepts of "culture" and "academic culture." Still, no unambiguity has been found in understanding the concept of the "academic culture of the pianist." The article aims to study the essence and structure of the concept of the "academic culture of the future pianist." Research methods: theoretical analysis of scientific sources in philosophy, pedagogy, music, and piano art to identify the characteristic features in the definition of the concept of "academic culture of the future pianist," structural and logical analysis to identify the structural components of this phenomenon. It is substantiated that the academic culture of the future pianist should be understood as a socially conditioned, dynamic personal formation that is formed in the environment of a higher education institution and manifests itself in the system of formed value orientations (to musical art, to music and pedagogical activities, to the personality of students and students), a dynamic system of general (in the field of music education) and special knowledge (about the methods and methods of specific activities, including musical, performing, and piano), including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the pursuit of creative self-realization in musical activity. It is shown that the complexity and originality of the phenomenon of the "academic culture of future pianists" determine the peculiarities of its formation simultaneously in three spaces: general cultural, general pedagogical, and musical-pedagogical, and the formation of the academic culture of future pianists takes place in an academic environment that takes into account the system of individual requests of pianists for academic education and is addressed within professional educational professional programs.

Keywords: culture, academic culture, components of the pianist's academic culture, formation of academic culture, professional training.

JEL Classification: I21, I23, I26, I29

Formulas: 0; **fig.:** 0; **tabl.:** 1; **bibl.:** 31

Introduction. The processes of globalization, ultra-rapid development of technologies, and the spread of virtual networks have led to inevitable changes in modern Ukrainian education (significant amounts of information, including false information, lack of critical analysis of data, distortion of knowledge, and confusion in concepts and events, etc.), which expose shortcomings and actualize the need to strengthen the academic nature of training: young people should not only acquire knowledge but be able to apply it appropriately to solve practical problems in conditions future professional activity. Therefore, it is necessary to modernize the Ukrainian education system and develop a specialist academic culture.

Literature Review. The term "academic culture" is part of the more general concept of "culture." Musicians' academic culture is considered a specific kind of culture in general. The definition given by H. Khoruzhym [9] shows that the academic culture of society is inseparable from music and its social functioning and therefore is a complex system that includes: 1) musical values that are created or stored in a particular society, 2) all types of activities for the creation, storage, reproduction, distribution, perception and use of musical values; knowledge, skills and other qualities that ensure musical success; 3) all institutions and social institutions, as well as tools and equipment serving these activities."

Other views are held [4]. Based on the essence of the phenomenon of "culture" and "academic culture," authors argue that the concept of the academic culture of a musician includes three components: concepts (primarily found in language and music, helping musicians organize and organize their experiences), relationships (characterized by a view between concepts of the natural world and the transcendent world, inaccessible to direct human experience), values (underlying moral doctrines and are shared by all regarding the goals to which future pianists should aspire).

The academic culture of the pianist is one of the specialized forms of culture. There must be unity in interpreting this concept in the philosophical and sociological literature. However, according to E. Kolyada and I. Kalynovska, such culture first involves special knowledge and experience of their implementation in musical activities [10]. K. Gnezdilova characterizes the academic culture of musicians as a system of "social qualities that directly ensure the level of labor musical activity and determine its personal content, attitude to creativity" [7]. It is essential for us that the above characteristics reveal, on the one hand, the essence of the academic culture of future pianists as one of the determinants of the development of professionally significant qualities of a person, on the other hand, indicates the readiness of musicians to act by the requirements of this professional community.

We support the positions of [11] and consider the academic culture of future pianists as a manifestation of the specific general through the special in the singular. Here, the concrete-general is culture, which appears to be the essential quality of "any form of activity based on the system generally accepted values, creative models and norms of life," and unique – the academic culture of the future pianist as "a part of the social and professional culture, which has become the property of the teacher-musician and includes the nature and level of his professional and pedagogical orientations, pedagogical and subject competence, general cultural erudition ... and several other

qualities that are expressed in the type of activity, the nature of relationships, the individual style of behavior and actions." Therefore, it is natural to believe that the direct manifestation of the academic culture of future pianists is musical and pedagogical activities, which we consider to be the process of creating such pedagogical systems, the core of which is the art of music. Taking into account that the actual existence of music is due to the trinity of activities of the composer, performer, and listener, the peculiarity of such systems will be the performance activity of the teacher-musician in its various manifestations both directly during training sessions and in participation in musical and artistic events of the educational institution, socially significant projects.

It is no coincidence that in the works of researchers, the idea of musical performance can be traced as a concentrated expression of the professional culture of a musician [6; 8; 3]. In this vein, the direct manifestation of academic culture will be the ability to act in which the artistic reality generated in the process of performing music becomes part of the musical reality and begins to influence a person to the same extent as certain factors of the surrounding reality affect him. Logically, achieving goals in such systems will directly depend on the artistic result achieved.

Generalization of scientific research revealed the systematic nature of developments regarding interpreting the concepts of "culture" and "academic culture." Still, there is no unambiguousness in understanding the concept of the "academic culture of a pianist."

Aims. The primary aim of this article is to study the essence and structure of the «academic culture of the future pianist» concept.

Methodology. theoretical analysis of scientific sources in philosophy, pedagogy, music, and piano art to identify characteristic features in the definition of the concept of "academic culture of the future pianist," structural and logical analysis to trace the structural components of this concept.

Results. It is expedient to consider the academic culture of future pianists through the prism of the form of their professional existence, which is determined by the laws of the musical and educational process and reflects the values and professional and personal qualities of musicians-pianists. In this sense, musical and pedagogical performance is a form of expression of the academic culture of future pianists and a generalized criterion for its evaluation:

- Professional orientation is expressed in the practical orientation in the development of the musician's personality using musical art; in the emotional and value attitude to musical and professional activities, interest in the chosen profession, the desire for creative self-realization in it, including through performing activities;
- Musical consciousness includes developed musical perception and thinking; a system of value relations to various musical phenomena; the need for musical, in particular, performing activities; formation of musical and musical-performing preferences and interests;
- Musical and professional activity reflects the degree of development of unique, musical, and professional abilities, knowledge, and skills; possession of integrative

skills; musical and performing experience; experience in creative musical activities; artistic and pedagogical communication skills.

Also important is the functional versatility of academic culture, which, through the clarification of its inherent functions from the primary function of culture, human-creative, allows a more specific approach to understanding the formation process of academic culture. We have shown such functions in Table 1.

Table 1. Multifunctionality of the Academic Culture of the Future Pianist

Functions	Implementation of functions
Value-oriented	provides orientation of the future pianist in the world of musical values and determines the direction of his activity for their use in practice to achieve the highest value – the spiritual development of the individual
Normative	establishes a connection between the requirements of modern musical standards as a form of a social contract and the activities of the future pianist, which allows determining the degree of regulation and freedom of academic creativity
Information	ensures the creation, consolidation, and transmission of culturally oriented spiritual information and musical and artistic properties
Adaptive	combines his adaptation of the future pianist to the conditions of the professional environment in the situation of a dynamically developing society and changes in these conditions to his needs to achieve the planned results of the activity
Acmeological	determines the coordination of the system of professional and personal qualities of a musician with the goals of his self-development in professional activity, an integral part of which is musical performance
Creative	determines the possibility of transforming the existing reality using musical art

Let's analyze the essence of the academic culture of pianists through the prism of the academic culture of musicians. We should consider that the latter includes knowledge about the history of music development, music theory, musical instruments, the ability to listen, understand, and perform music, as well as the specifics of professional and pedagogical activities of pianists and the specifics of their professional training.

To clarify the components of the academic culture of future pianists, we analyzed [12], where S. Revutska put forward the assertion that the activity of a teacher-musician is broader than the activity of the subject of musical culture itself. Therefore, the educational process at the faculties of music was proposed to be focused on the formation of academic musical culture among students, which was defined as follows: "Academic musical culture is a professionally significant quality of the personality of a future musician, which involves systematic knowledge in the field of history and theory of world musical culture, the experience of creative activity, as well as systems of knowledge, skills, and abilities in the field of music education».

Considering that the academic culture of future pianists cannot be expressed only in terms of musical art, we consider it methodologically correct to consider it in social terms as a phenomenon that combines both the properties of musical and pedagogical

cultures, as well as its orientation towards professional activities, including musical and educational.

At its core, the academic culture of a musician, particularly a pianist, is also the sphere of application and manifestation of the individual's pedagogical and musical abilities. Since a musician cannot do without creating, reproducing, and using musical values in his activity, he needs to develop appropriate skills. At the same time, he must rely on specific cultural norms and patterns, that is, have the necessary knowledge, skills, and abilities. The academic culture of the future pianist is manifested in his subject activity as the embodiment of the musical reality of particular spiritual and moral relations, which are revealed in the dialogue interaction in the systems "composer-performer," "performer-listener," "composer-listener." In developing these relations, the development of the personality and the acquisition of experience occur [20].

Summing up the opinions of scientists, taking into account various aspects of the interpretation of the academic culture of future pianists through the terminological analysis of the concepts of "culture," "academic culture," and "academic culture of a musician," we will believe that the academic culture of a future pianist is a socially conditioned, dynamic personal formation that is formed in the environment of a higher education institution and is manifested in the system of formed value orientations (to musical art, to musical and pedagogical activities, to the personality of listeners and students), a dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activity, including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the desire for creative self-realization in musical activity.

In the structure of the academic culture of future pianists, we distinguish the following components.

Value-oriented component. It is during the training of future pianists in higher education institutions that they form value orientations, such as a valuable attitude to musical art in the unity of its content, aesthetic, and functional aspects, a valuable attitude to musical activity based on the acquisition of its meaning, a valuable attitude to the personality of listeners, etc. Professional and personal qualities are formed and developed, such as a focus on musical and professional activities, musical and performing abilities, professional competence, specific professional experience that combines professional and musical aspects, and the desire for creative self-realization in musical activities.

The formation of the musician profession is associated with the formation of values, among which one of the main ones is the music itself. Since musical education is almost based on the teacher's performance, musical performance should be perceived as one of a musician's most influential professional values. At the same time, it is currently impossible to unambiguously define the list of values as components of the academic culture of future pianists. However, some values are most often recognized as supreme and universal and, thus, penetrate all spheres of human life. Therefore, such values as Goodness, Beauty, Life, Love, and Freedom should be inherent in the

academic culture of any musician. These values are reflected in the works of the world's musical heritage. The art of music should be attributed to the priority values of the professional activity of musicians.

The humanistic nature of general music education makes it logically justified to recognize the original personality as the highest value. In this vein, the most essential component of forming academic culture is transforming the existing reality to create conditions conducive to the individual's spiritual development.

At the same time, in our study, we distinguish value orientations to the art of music, to musical and pedagogical activities, and the personality of listeners and students.

The professional-theoretical component is a dynamic system of general (in music education) and unique (on the ways and methods of specific activity, including musical, performing, and pedagogical) knowledge.

The professional-theoretical component is generally characterized by academic knowledge. Academic knowledge describes the knowledge acquired in academic institutions (universities, colleges, etc.). This knowledge has a scientific basis and is mainly transmitted through formal educational or educational-professional programs, where students learn theoretical concepts, research and analyze information and acquire professional knowledge. Academic knowledge is formed by studying various disciplines, including the humanities, arts, social sciences, etc. They are based on up-to-date research, theories, and methodologies that evolve according to advanced knowledge in each field. Academic knowledge also includes knowledge of scientific methods of data collection, information analysis, and presentation of research results to the professional community at various scientific, practical, and popular science events.

Academic knowledge generally aims to understand the world and develop critical thinking, analytical, and research skills. Obtaining academic knowledge requires students to be actively involved in the educational process, as well as the desire to expand and deepen their knowledge constantly.

If we talk about the academic knowledge of a pianist, then it is worth analyzing the regulatory documents of their professional training. According to the standard of higher education of Ukraine in the field of knowledge 02 Culture and Art at the level of higher education "Bachelor," future musicians must have conceptual knowledge of the theory and history of music, history of art, musical and pedagogical activities, musical performance and pedagogy [15]. Academic understanding of future musicians, including future pianists, is interpreted in the program learning outcomes:

- Possesses basic knowledge and practical skills in organizational and creative work with an ensemble group.
- Apply theoretical knowledge and skills in editorial/managerial/lecturing/sound engineering practice,
- Possess the terminology of musical art, its conceptual and categorical apparatus,
- Demonstrate music-theoretical, cultural-historical knowledge of musical art,
- Demonstrate understanding of the financial and administrative principles of organizing artistic events, cultural institutions, and music education.

– Demonstrate reasoned knowledge of the peculiarities of musical styles of different eras.

A sign of the formed academic culture of a pianist is the presence of a system of general (in the field of music education) and special knowledge (about the ways and methods of specific activities, including musical, performing, and pedagogical).

Professional & practical component is skills of cognition of musical art, perception, performance, creation of music, and communication with artistic samples of culture.

By the listed knowledge and according to the standard, future musicians, including pianists, should develop the ability to solve complex tasks and problems "in specialized areas of professional activity and /or training, which involves the collection and interpretation of information (data), the choice of instrumental methods, the use of innovative approaches; a wide range of cognitive and practical skills and abilities necessary to solve complex atypical tasks in the field of professional activity and education; finding creative solutions or answers to well-defined concrete or abstract problems based on the identification and application of data; planning, analyzing, monitoring and evaluating one's performance and the work of others in certain contexts" [15].

The professional activity of pianists is musical performance (playing musical instruments in orchestras, and ensembles, performance as a soloist and accompanist), musical pedagogy, education in musical art and culture, management of creative teams, etc. [19]. According to the types of professional activity, future pianists have to solve the following professional tasks:

- Management of amateur and educational musical and performing groups
- Performance of orchestral and ensemble parts
- Creating arrangements and translations
- Concert performance of musical works, programs
- Mastering the skills of rehearsal work with partners from the ensemble and in creative teams.

Educational and professional programs operate with the following learning outcomes in terms of skills:

- Demonstrate artistry, performing culture, and technical mastery of the instrument at the appropriate professional level during performing activities.
- Possess the methods and skills of orchestral and ensemble playing (ensemble / choral singing), rehearsal work, and concert performances.
- Demonstrate various methods of improving performance.
- Analyze musical works with the allocation of their belonging to a particular era, style, genre, drama features, form, and artistic content.
- To reproduce the dramatic concept of a musical work, to create its artistic interpretation.
- Demonstrate the ability to independently investigate a scientific problem in musical art and write a paper to the requirements.

- Possess the methods of processing musicological literature, generalization, and analysis of musical material, and understanding further prospects for developing problems.

- Demonstrate musical and analytical skills and mastery in creating performing, musicological, and pedagogical interpretations.

- Demonstrate mastery of the theoretical and practical foundations of instrumentation, music arrangement, and composition, and the ability to translate musical works.

- Be able to carry out pedagogical activities.

- To use at a professional level the methods and techniques of teaching playing an instrument / vocal / conducting / theory, history of music/composition.

Based on the results of the professional training of future pianists, they should form the following:

- ability to constantly and systematically work aimed at improving their performing skills;

- the ability to master and constantly expand the repertoire that corresponds to the performance profile;

- ability to apply theoretical knowledge in musical and performing activities;

- the ability to perform the part of your instrument in different types of ensembles.

So, a sign of the formed academic culture of the future pianist will be the presence of a dynamic system of specific skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture).

The personal-creative component is conscious aspirations of creative self-realization in musical activity.

A specific manifestation of creative self-realization is the process of self-development as a conscious process of changing oneself to acquire new qualities and more fully realize individual and professional capabilities. Different approaches to using the term "self-development" in philosophy, psychology, and pedagogy require clarification in the context of our study.

In philosophy, the "self-development" category expresses an object's directed, natural change under the influence of its inherent contradictions, factors, and conditions [11]. Self-development of the individual is understood as the fundamental ability of a person to become and be the proper subject of his life.

The concept of "self-development" belongs to the main categories of pedagogical science. O. Bila and T. Gumennikova define self-development as a person's activity in changing himself and revealing and enriching his spiritual needs and personal potential [1]. O. Fedan sees the professional and personal self-development of a future specialist as a multicomponent personally and professionally significant process that contributes to the formation of an individual style of educational and professional activity, which helps to comprehend one's independent activity, which is a means of self-improvement in the educational and professional sphere [5]. V. Semychenko defines self-development as "the need for self-improvement, self-movement, building oneself as a person" [14].

Based on the above, we understand the professional and personal self-development of the future pianist as a process based on the internal contradiction between the real "I" and the ideal "I." This contradiction determines the student's activity in improving his activity and himself as a professional. The desire for professional self-improvement is recognized as the need to achieve professional mastery. Mastery can be interpreted as "a deep understanding of the matter, combined with a developed ability to perform effective actions in any kind of professional or amateur pursuit" [16] and is an essential factor in professional creativity [17]. Thus, the term "mastery" actualizes the idea of the quality of human activity in terms of the unity of understanding of its patterns, internal connections, and technologies used.

Discussion. Our research has uncovered four distinct components that define the academic culture of a pianist. This structure aligns with the definition proposed by Djiraro Mangué C. L. and Gonondo J. [4], who argue that three key components characterize a musician's academic culture. The first component, concepts, are not mere abstractions. They are practical tools, predominantly found in language and music, that assist musicians in organizing and ordering their experiences. The second component is relations (relations are characterized by the view between the concepts of the natural world and the transcendent world, inaccessible to direct human experience). The third component, values, form the bedrock of moral doctrines. They are shared by all and guide the aspirations of future pianists, shaping the developing direction of the pianist's academic culture.

The structure we have substantiated correlates with the approach to the academic culture of musicians provided by the [18]. Scientists perceive culture as a unique system of socio-cultural relations formed around the "world of music" of a particular era. The dominant element of this system is music as a carrier of spiritual values. In contrast, music theory and criticism, music education and upbringing, the interaction between composers, performers, writers, and the public, and the public's attitude to new musical forms are subsystems related to the production and consumption of these values. Therefore, the academic culture of musicians should be perceived as a set of knowledge, skills, and abilities related to music and musical art. That conclusion correlates with the result in [13]: academic culture is defined by several approaches (cultural, pedagogical, sociological, institutional).

The study of the academic culture of future pianists is based on culture as a product and process of human activity and a change in the person's worldview. That makes it possible to study the academic culture of a pianist through the prism of musical and pedagogical activity [10], which is also structured by a specialist's knowledge, skills, and values. Music and educational activities are considered within the unique space. This space has some agents and institutions that produce, reproduce, and disseminate art, music, creativity, literature, or science [2]. Therefore, the academic culture of a pianist is considered a multidimensional system characterized by relative independence from external influences and active relations between subjects performing different functions in the social division of labor in the production, reproduction, and dissemination of values.

Conclusions. Thus, according to the results of the terminological analysis, the academic culture of the future pianist will be understood as a socially conditioned, dynamic personal formation, which is formed in the environment of a higher education institution and is manifested in the system of formed value orientations (to musical art, to musical and pedagogical activities, to the personality of listeners and students), a dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activity, including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the desire for creative self-realization in musical activities.

The formation of the academic culture of future pianists takes place in an academic environment that considers the system of individual requests of pianists for academic education and is solved within the framework of professional programs. The generalization of scientific works characterizes the formation of the academic culture of future pianists as a process focused on the interaction and development of each of the components of academic culture (value-oriented, professional-theoretical, professional-practical, personal-creative components) and which, in the conditions of higher education institutions, provides productive interpersonal interaction of the subjects of the educational process. The complexity and originality of the phenomenon of "academic culture of future pianists" determine the peculiarities of its formation simultaneously in three planes: general cultural, where it appears as a factor that ensures the cultural and creative activity of training future pianists; general pedagogical, determined by the requirements of the profession; musical and pedagogical, reflecting the specifics of the professional activity of pianists.

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