

The reasons behind the exercise that is proposed by the theory was that evenness could be achieved while playing passagework. In order to achieve this, it is illustrated by the theory that the elbow has hung in a freeway. This has to be maintained loose way by the side of the person playing the piano. The freeness as well as the looseness of the elbow are seen to be the bedrock of this technique that Chopin proposed. In this respect it does form the foundation upon all the other elements of Chopin's techniques are founded [3, p. 33]. As a result, all the benefits that comes with the arms weight technique could only be driven from this approach and how it met the desired efficiency of playing the piano minus straining the individual. Once perfected the technique is established to be one exceptional approach that has been acknowledged by many piano players as well as teachers to enable individuals as well as learner to attain a distinctive level of efficiency on how they play their piano and the way they reach out for the chords and ultimately being distinctive.

In conclusion we should say that the approach that has been promoted by the theory is an aspect that have changed view on the piano playing technique. In the same way it has made playing and learning to play piano an enjoyable action that does not subject the learners to excruciating exercises. In the process it delivers the desired outcome to the learners. It is this perspective that has had a huge influence and shape the approach that is adopted when teaching as well as learning how to play the piano and how it is composed.

References:

1. Bie, O. A History of the pianoforte and pianoforte players [Electronic resource]: Darlington: JM Dent [Electronic resource]: – Mode of access: [https://www.scirp.org/\(S\(351jmbntvnsjt1aadkposzje\)\)/reference/referencpapers.aspx?referenceid=2878153](https://www.scirp.org/(S(351jmbntvnsjt1aadkposzje))/reference/referencpapers.aspx?referenceid=2878153). – Date of access: 24.02.2023.
2. Czerny, C. Letters to young ladies on the art of playing the piano forte [Electronic resource]: New York: Firth, Pond, and Co., 1851. – Mode of access: <https://ia600903.us.archive.org/35/items/letterstoyoungla00czeruoft/letterstoyoungla00czeruoft.pdf>. – Date of access: 28.02.2023.
3. Davison, A. Franz Liszt and the development of 19th-century pianism: a re-reading of the evidence [Electronic resource]: The Musical Times. – Mode of access: https://www.researchgate.net/publication/274918436_Franz_Liszt_and_the_Development_of_19th-Century_Pianism_A_Re-Reading_of_the_Evidence. – Date of access: 27.02.2023.
4. Davison, A. Studies in the iconography of Franz Liszt / A.Davidson // The University of Melbourne, 2001. – 552 p.
5. Eigeldinger, J. Chopin: Pianist and teacher: as seen by his pupils [Electronic resource]: Cambridge: Cambridge University Press, 1988. – Mode of access: <https://www.semanticscholar.org/paper/Studies-in-the-iconography-of-Franz-Liszt-Davison/a8aeaf7f19890135e719525a63e1575547c2c8be>. – Date of access: 27.02.2023.
6. Kang, L. The development of Chinese piano music / L.Kang // Asian Culture and History, 2009. – Vol 1. – No.2. – P.18 – 33.

UDC 784.071.4:37.046-022.136

DESIGNING THE TRAJECTORY FOR PROFESSIONAL DEVELOPMENT OF A VOCAL TEACHER

Yang Song Qiao

*Master's student of the Department of Music-Pedagogical Education
Belarusian State Pedagogical University named after Maxim Tank, Minsk
625282548@qq.com*

Designing a professional development trajectory of a vocal teacher implies integrated theoretical training, practice and personality development. The instruments for these are educational curriculum, self-reflection, planning elective courses and advanced training for professionals. According to the characteristics of the teacher's professional growth stage, it is necessary to correctly judge the current development state and plan the steps for improvement in theoretical knowledge, practical skills, and attitudes.

Keywords: professional development stages; vocal music; comprehensive ability; trajectory for professional development.

The analysis and understanding professional development in a constantly changing social environment is becoming a current issue in sustainable education. It is important not only to define and systemize professional development and its elements but also consider social and environmental factors that facilitate or hamper it.

This is true for any professional, but for a teacher, designing professional development trajectory is of primary importance. The formulation of a music teacher's professional growth plan starts from the analysis of "self".

Firstly, it is important to recognize your own professional development stage. Chinese traditional sages teach us: "He who knows others is wise, and he who knows himself is wiser", "Know yourself and the enemy, and you will never be imperiled in a hundred battles". The sages constantly teach us the importance of knowing ourselves. According to the characteristics of the teacher's professional growth stage, it is necessary to correctly judge the current development state (initial stage, mature stage, expert stage, career burnout stage, extinction stage) [1]. Different professional development stages have different ability improvement and breakthrough strategies. At the same time, awareness of these stages has strategic significance for establishing the direction and goals for the teachers' professional development in the future.

Next stage after recognizing your own professional development stage is impartial analysis of the external development environment that affects the current state of the professional and their opportunities to grow.

It is difficult for a single training model to meet the diverse social needs. Excellent music teachers with interdisciplinary vision and multiple music abilities must be compound music talents. For colleges and universities, the vision should not be limited to music itself for the sake of "artistic purity", but should be combined with the times and technology, and introduce relevant courses in education, psychology, sociology, communication and other disciplines. This will help to design interdisciplinary course modules, provide students with complete and sufficient opportunities for artistic practice, and create a supporting and rich environment for talent cultivation.

Vocal music learning is a combination of theory and practical skill training. So, for a successful professional growth it is important to focus on theoretical study, combining skills and theory. Theory guides practice. Without theoretical support, it is difficult for students to further develop their skills. When students are in this "bottleneck", teachers should guide students to calm down and review and consolidate theoretical knowledge. Only by improving the theory can a large framework of vocal music be formed in the mind, and with this support, skills can be improved. As a vocal music teacher, you must be clear that the direction of vocal music teaching is to serve basic education. Therefore, you should not only focus on cultivating students' singing skills and ignore students' theoretical cultivation, both need to be simultaneously cultivated.

Modern and efficient vocal music teaching should carry out teaching reforms according to the characteristics of vocal music courses, set up large and small classes according to the characteristics of vocal music courses, and combine large and small classes to make greater breakthroughs in vocal music teaching in colleges and universities.

A set of vocal music to date is generally similar for different countries. The compulsory courses for majors of vocal music performance in colleges and universities generally include: (1) Introduction to Musicology; (2) Piano Basics and Impromptu Accompaniment; (3) Chorus and Conducting; (4) Basic Harmony; (5) Form Analysis and Song Writing, (6) Polyphony; (7) History of vocal music, (8) History of Western music, (9) Appreciation of vocal works, (10) Singing voice, etc. As compulsory courses, these courses should be treated differently from elective courses. It is necessary to strengthen their importance and highlight their status as professional courses.

Planning their trajectory for professional development, vocal teachers need to do constant inventory of their skills, strengths and weaknesses. As soon as they spot a problem and detect the root it comes from, they can plan to attend a tutorial, a course of a workshop on this aspect so that to make up for the inconsistency and improve the situation.

Combining theory, practice and sustainable skill development will help a modern vocal music teacher to design their trajectory for professional development or a continuous development track.

As far as the vocal music education in normal colleges and universities is concerned in the future, there is a certain action plan to cultivate all-round talents and promote the comprehensive and healthy development of higher vocal music education. To achieve the goals in professional teacher training and to help professionals make their contribution to the development of society, we should integrate three aspects of professional competence – those are science, art, and social competence.

The combination of needs and personal development, inheritance and innovation; the future teacher education must be open, and the future vocal music education in normal colleges will be modernized and world-oriented, with an open vision and mind. Professional learning requires interaction among members to share and learn each other about current educational issues and practices [1, p. 413]. Individual reflections and comments made within the group consistently resound with a cognitive dissonance; therefore, we need education administration to provide for the effective curriculum and life-long learning plan for vocal teachers [2, p. 212].

This has to deal with “proactive approach” in teacher training. Proactive approach can help “cultivate flexibility and resilience in professionals” as it brings in various opportunities for pre-service teachers and professionals to develop their personal and professional skills thus “ensuring ability to adapt to the changing demands of the labor market” [3, p. 14].

So, designing a professional development trajectory implies intertwined and integrated theoretical training, practice and personality development. The instruments for these are educational curriculum, self-reflection, planning elective courses and advanced training for professionals.

Teaching comprehensively and proactively means facilitating musical understanding in the ensemble and helping students connect music to their life experience. This can be impactful for both students and teachers. Leaders at all levels, teachers and students can change their concepts, eliminate impetuosity and blindness, carry forward the spirit of seeking truth and being pragmatic, establish a new concept of vocal music education in my China’s normal colleges, and gradually improve the new model of vocal music education talents.

References:

1. Tarwiyah, S. Professional Learning through Coaching: toward the Enhancement of the Teachers’ Pedagogical Competence /S. Tarwiyah, Warsono, D. Anggani et al. // Arab world English journal. – 2018. – Vol. 9, No. 4. – P.407-419.
2. Sindberg, L.K. Elements of a Successful Professional Learning Community for Music Teachers Using Comprehensive Musicianship Through Performance / L.K. Sindberg // Journal of Research in Music Education. – 2016. – Vol. 64 (2). – P.202-219.
3. Шиманская, О.Ю. Проактивный подход в современном иноязычном образовании / О.Ю. Шиманская // Научный поиск: личность, образование, культура. – 2022. – № 2. – С. 14-20.

UDC 378.016:811.111

APPLICATION OF COMMUNICATIVE TEACHING METHOD IN ENGLISH LISTENING TEACHING

Yang Xiaoyan

*Master’s student of the Department of Foreign Languages
Belarusian State Pedagogical University Maxim Tank, Minsk
1652280843@qq.com*