

Some Secrets of Encouragement of Colleagues’ Personal Advancement

On Establishment of Postgraduate Studentship and Dissertations Board in Young Musical Institute

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Abstract—The constant professional growth of a teacher is the most important condition for his demand in society. To provide necessary conditions for improving the professional growth of a teacher is an important task for a manager. How to optimize this process and facilitate the teacher the way to the top of knowledge is a real science.

Keywords—creative growth; qualification; professionalism; training; postgraduate study; training; creative discussion; advanced training

*Give a fish to a person – and you’ll feed him only once.
Teach him fishing – and he will be fed his entire life.*

Chinese aphorism

I. INTRODUCTION. TO A PROBLEM OF MOTIVATION OF TEACHERS’ WORK

In musical pedagogy, the only method exists how to ensure professional growth of a teacher: impelling him *wanting to do it*. Neither persuasions nor punitive measures from part of a manager of an educational institution would help if a teacher would not have an *intrinsic motivation* to a creative growth. The best promoter for adequate incentives appearance at a teacher is a possibility for him to obtain, *what he dreams about*.

So what is it, teachers are eager to reach?

First of all:

- to possess secrets of mastery;
- to have talented and industrious pupils;
- to be seen on a level of their true value in the society;
- to obtain a broad notoriety.

It is easy to notice that they do not dream about big money. — The factors of professional self-realization are of first priority for them.

Almost everything from the above listed is achievable in the course of systematic works in classes and at homes. Acquiring notoriety and being appreciated by the society

according to merits can not be achieved without a participation of the society itself. Here it is necessary to pay a serious attention to two spheres that – along with teaching itself – should accompany a musician-teacher for all his professional life. What is meant here is *performance and scientific-methodical activities*. Despite of the fact that with both, teachers are occupied on a free basis in their free time and for the sake of improvement of their own professional mastery, exactly these spheres provide a music teacher with an image of a genuine teacher and become the best ways of confirmation of his *competence level*. That is why, of course, obtaining a title of Laureate of an International contest or an *academic title*, is considered as an act of social appreciation and a factor bringing a teacher closer to his dream realization.

Meanwhile, a performance on a stage is a share of few ones. More often than not, a severe competition, great labor costs and necessity of maintaining of own professional form by the way of many-year training discourage people dedicating their efforts to performances. As for a methodical activity, it is a serious instrument of pursuing a goal for people with analytical attitude of mind; but for teachers-musicians, this goal means almost nothing at all.

Among the other reasons, the following should be listed. On one hand, without a support of an educational institution, to publish something written or to defend an investigation as a thesis is hardly possible. On the other hand, never this kind of activities has been estimated properly. The state only pretends that pays for such qualification increasing, meanwhile as for teachers, by imitating a heavy activity, they show that work hard. Hence, despite of a seriousness of intentions, those *attitudes* can be considered only as a certain mythologeme. And yet, in every creative educational institution, there are teachers, who – potentially – could become scientists. But for this, an administration must *create necessary conditions*.

Having been aware of the importance of a scientific and methodical ideas development and their positive influence on a quality of an educational process, we pondered over an introduction of new approaches to teachers’ *investigational activities encouragement*. Our first step in this direction got

postgraduate courses establishment. In frames of conservatory's chairs, *two Ph.D.s* worked, which allowed in unobstructed way to establish the postgraduate courses on two scientific specialties ("Musical art" and "Theory and methods of music teaching") as well as the assistantship-probation (so called art postgraduate courses) on all the performing specialties. This momentous event, which took place during third year of the existence of the young Magnitogorsk's conservatory, impressed both teachers and students very much. Immediately, some of them occupied themselves with a theme search and started actively working in this direction, while many others fell into a muse about their junction to a science.

II. ON IMPORTANCE OF A PERSONAL EXAMPLE (SOME RULES OF A SELF-WORK)

According to our intentions, the establishment of *own Dissertations Council* was the next step on the way of activation of scientific activities. Nevertheless, we could not just come to Education Ministry's State Commission for Academic Degrees and Titles (SCADT)* and just say: "Please, open a dissertations council in Magnitogorsk". Besides, it would be more than a strange doing from a part of a manager having no academic degree. So I set a task for myself *to write and defend a thesis.*

By this time, in my active background, already, there had existed a draft version of a work devoted to issues of listener's communication with music, the theme, to which I felt interest for a long time and accumulated a material little-by-little. After putting it to an order, I submitted it in Leningrad's conservatory. Delicately, they refused from me under the pretence of absence of specialists of this profile. I came to Moscow's conservatory, where I had a meeting with pro-rector on science Mstislav Anatolyevich Smirnov. Perceiving me more benevolently, he showed an interest to my work and agreed rendering his assistance. There appeared a question of my attachment to one of conservatory's chairs *as an applicant.* "After that you'd have pass the way of communication with our scientists", Smirnov observed, "and only then it would be possible to speak about a dissertation". So he recommended to me to apply to the chairman of the department of history of modern domestic musical culture Michael Yevgenyevich Tarakanov, who was a bright scientist and a surprisingly warm-hearted man.

Upon two weeks, Tarakanov said to me "In your work, there is a lot of interesting things; but as a practician, you write about your experience of relations building up between a music and a listener or between a listener and performer. Meanwhile, a science consists in a creation of a theory. We shall accept you as an applicant to our chair but already in the first year, you have to show that you are able to think theoretically". I would not conceal, there was a temptation to attract someone from among scientists to the dissertation writing as an assistant — After all, every manager has a great deal of such possibilities but — "In such a case", I reckoned,

"the hired scientist will grow intellectually, while as for me, I shall remain an illiterate". Such way was not for me.

First rule. In science, no matter how hard it is, one has to work self-dependently and, first of all, to learn how to think logically.

Yet, I could not understand, what it is, theoretical thinking. I thought over it, read much, studied literature. In a year, I brought the text of the theoretical chapter, which caused M.E. Tarakanov's encouraging response. Soon I brought 150 pages more of the text — as a matter of fact, one more not large monograph. He made several observations, which helped me to systematize my thoughts. He spoke not much and almost did not correct the text. His rebukes sounded something like this: "You know, here an edition is needed and here you delude yourself". And he drew a small circle, where an edition was needed, and a question-mark, where I was wrong.

Second rule. It is necessary to work absorbedly, with an enthusiasm.

There is a necessity of dispelling a romantic notion on a process of a scientific work composing. Some people think that it is enough to sit one or two days a week over the text and everything will come to hand. Obvious misconception. One-two days are spent only for tuning! because here a serious immersion deep into the theme is needed. I took my vacation time for the precious years and 4 months non-stop I spent at the writing table. Only after this I noticed that my manuscript underwent a dramatic change. From report-describing text, it was transformed into one putting forward problems; besides it became quite voluminous — about five hundred pages including an extensive references chapter. I started even worrying as I knew that according to the norms of SCADT, a Ph.D. dissertation should be limited by the volume of 250 pages. In the Moscow's conservatory, they are especially attentive to it; they require an ability to give a problem essence in a short way. But M.E. Tarakanov just said indulgently "Well, of course, it is necessary to correct but let it pass through the chair".

Third rule. Do not search any nasty tricks behind curtain, while communicating with scientists. A scientific naivety is not always a vice. To someone, it can even please.

The chair's members discussed my work during more than an hour. (As it came to light, three of them did read those five hundred pages through!) In the course of the discussion, there was sounded that a repeated hearing would be needed on the chair; and very important for me was publishing a book in this theme. I was perplexed: the regulations for Ph.D. theses did not foresee such requirements. Summarizing the meeting results, M.E. Tarakanov said to me meaningly "Do not worry that the work is so voluminous. Work over your monograph".

Fourth rule. It is not worth being in a hurry to publish a book, if it has not passed a "purgatory" of criticism. So the book can only benefit from it.

I prepared my manuscript dedicated to problems of musical communication, a center of which became the

* SCADT — State Commission for Academic Degrees and Titles.

theoretical chapter. The manuscript turned out to be solid in its volume and, as it appeared to be, in it, some new ideas were seen. Only after my reviewers' criticism and performatives taking into account, I brought it to a publishing house. In two months, I obtained an advanced print and bent my steps to the Moscow's conservatory for the repeated hearing.

In the course of the meeting, I told about my scientific views of the problem, represented my published works and the text of the thesis. Suddenly, there was sounded "The work is seen as an exclusively interesting; we witness a birth of a new theory, the theory of musical communication. The work can be submitted to defense as doctorate one". A thought came to my mind: this was just amiability. But the estimation repeated itself several times; and as a result, the chair made a decision to expose the investigation for a defense in April 1995 as a doctorate thesis.

I hesitated telling about it even to my wife — I was afraid to be not properly understood, I trembled for ill-wishers. Taking an additional vacation, I continued polishing my text, conferred with an excellent musicologist V.Yu. Grigoryev, whom I asked to evaluate critically the dissertation final text.

On my defense, — traditionally defenses took place in 21st classroom of the Moscow's conservatory — there were moments that seemed surprising to me, while for the Council, as I understood it later, they were quite ordinary. Firstly, nobody tried to engulf nobody. Secondly, The Council's members related to an applicant as to a colleague and not as examiners to a pupil. Thirdly, in a mysterious way, the meeting chairman succeeded in involving a dissertation defender, Council members and guests into a scientific discussion.

In the auditorium, an atmosphere of benevolence ruled. Although, in the beginning of the defense meeting, someone of members of the Dissertations Council spoke out humbly his doubts in legality of a doctorate dissertation defense without a Ph.D. title, which made me nervous for a while. But when after that my report was heard, the Council members started asking questions, I realized that they support the work. In conclusion of the meeting, there was sounded "awarded unanimously" —

From the communication with the professors of the conservatory, I drew out as follows. The more large-scale a person is, the less a paltriness is intrinsic to him. So one should strive entering into a sphere of influence of major personalities.

My personal example became a decisive factor for a change of the scientific situation in state of the personnel of our young institute. Having had this way, as nobody else, I realized that for a work of a musician-teacher over his thesis, an arrangement of optimal conditions was necessary. Firstly, a possibility was needed of business trips out-payment. Secondly, scientists were needed, who would accept you. In our area, this constituted a big problem: it was very hard to find a like-minded person able to take a scientist-beginner

under his patronage as the state remunerated such work just nominally, without taking into account real labor costs.

III. FORMATION OF TRADITIONS AS A WAY TO IMPROVE THE QUALITY OF PROFESSIONALISM

Until a certain time, I did not realize how hard such work was. The same related to the teachers of the Magnitogorsk's conservatory, personnel of which was not young (mainly, musicians were over 40). For the quite well-formed people, it was not simple to start a new business in their life paving a scientific path. Then I realized how important was following traditions of the Moscow's conservatory, where along with the high level of scientific and professional competence, there was envisaged an active assistance to dissertators, benevolent relation to youth and unselfishness. What is meant here is the phenomenon of the high tradition of genuine care of culture fates. And again I remember the words of the great pianist H. Neuhaus: "In seeking for impossible, we reach possible".

A presence of three full-time doctors of art criticism in specialty of a Council is the main stipulation of SCADT set for its establishment. Other Council members could be scientists from different regions of the country.

We made use of the fact that the democratic transformations in Russia opened many sluices; so we asked for a support in the Ministry of Education. Our arguments were quite weighty: on Ural, there was no council for dissertations defense on musicology. We proposed establishing a dissertations council on the basis of the Magnitogorsk's conservatory (MaSC) including representatives of Ural's conservatory and Ufa's art academy in its composition. The Ministry of Education of Russia endorsed this idea. Deputy-Minister said, "Your idea is useful. Ourselves, too, we stand for regional councils establishment but you are the first, who raised a point about such council establishment in the art sphere".

It is very important to prepare projects of letters and orders self-dependently: a question is decided more quickly. Excerpt for the support of the Ministry of Education, we needed approval of regional and municipal administrations. The regional governor signed our beforehand prepared letter to the Ministry of Education immediately. Let me notice: a manager needs travelling a lot, knowing how to ask, not being lazy and having skills of composing necessary documents. So he must be a person ready to take personally a lion's share of the spadework. To be fair, I shall add that around me there were people seriously helping me in this as by that time, a team of like-minded persons formed, which went into our rectorate.

Soon, there was collected and submitted to SCADT *the complete set of solicitations on readiness to rendering help in the council work: those of municipal administration, of regional government, of its Committee on culture, of rectors' council and of Ministry of culture.* Also there were prepared necessary informational documents on supposed composition of the dissertation council in accordance with the requirements of SCADT. In essence, the question was settled.

In September 1996, we obtained the order “On establishment of dissertations council in Magnitogorsk’s conservatory in specialty 17.00.02 ‘Musical art’”. The happiness was boundless. A long-lasting period began of the hard work on personnel’s psychic changing in part of teachers’ relation to scientific work and on council traditions forming. We tried and relied on the work experience of the council of the Moscow’s conservatory, which turned out to be fruitful indeed.

Our scientific path breakers had no experience of scientific works composing; and a time was needed for an immersion into science as it was a new world for musicians. For in-depth study of a scientific problem as well as for acquiring of possibility of a backlog creation for a future dissertation, special conditions were needed. Those, who started working over a thesis, we provided with paid-off *4-month scientific leave and scientific business trips on expense of our educational institution*. A prepared text about own investigation served as a report on the leave of a kind. The plan consisted in the thought that at presence of 80-100 pages of a text of his own, undoubtedly, a scientist-beginner *obtained an engraftment* to such occupation, to give which up after commencing it would be pity. Some persons obtained the leaves twice, each four months long. This was an important method of support rendering. There existed other solutions, too: as dissertators’ supervisors, scientists were appointed having a great experience of such work: V.Yu. Grigoryev, E.B. Dolinskaya, M.M. Berlyanchik, V.P. Kostariov, G.M. Tsypin.

Very helpful was a new *form of scientific communication between musicians*, “Art assemblies in Magnitogorsk” that were commenced in 1994. In general, an assembly is a *collective way of thinking*. An idea of its conduct consisted in a combination of a *Fair of scientific ideas* in a form of conferences and *creative meetings with outstanding musicians-performers* in a form of concerts and master-classes. As a rule, in frame of the Assemblies, also sessions of dissertation council were held.

As a rule, in mornings, dissertations defenses took place; in afternoons, the process of scientific ideas generating continued on plenary and sections’ meetings, while in evenings, concerts were conducted – At first, teachers and students *were catching*, what was going on, in general, then they evaluated it analytically in realizing that important ideas were spoken out here; meanwhile within no distance, dissertations were defended as an outcome of scientific reasoning. At the same place, there was heard a music making, for the sake of which everything was undertaken.

Involuntary, many asked themselves “Well, what about me then?” The calibrated tactics of *involvement into scientific activities* and other measures brought their fruit: in real earnest, our teachers “caught the infection” of scientific work as they awoke to the existence of real opportunity to prepare and defend dissertations at home in Magnitogorsk without a family separation. They saw that indeed, for this, conditions were created including those of material nature. For postgraduate students and title applicants on the period of a dissertation preparing, their salaries were preserved (in

fact, during a number of months, a teacher stayed in his scientific leave), which was not a negligible violation of the existed financial regulations. Now as the time has passed, it is possible to speak more openly about it. But our alibi was incontrovertible: a scientific school in Magnitogorsk’s state conservatory was impossible to be established by some other methods unless with aid of such measures.

It took a great deal of serious management to *complete our library*, to collect a solid scientific fund including *synopses of theses*. Many materials were copied in the Russian State Library and transferred to electronic carriers.

A great help for young scientists became establishment in our conservatory of *two departments, one of computer typing and one of printing and publication*. From the very beginning, such offbeat measures were taken for encouraging of science development in our musical higher educational institution.

Except for stages of preparatory and shape-forming works, an important meaning for a dissertator represents a defense procedure, a council’s work style. While attending defenses in Moscow’s conservatory, I paid attention, to what extent benevolently and alongside with that rigorously the Council chairman presided over the meetings; also I saw, how wisely his deputy made play with errors and rough edges of title applicants. If because of excitement a title applicant had unfortunate passages in his speech, the deputy transformed the slip-up into a harmless joke; so it resulted in representing the title applicant in more decent light. Always during the defenses, a *surprisingly favorable psychological climate* was set. As a beginner-council chairman, I learned from them realizing that such seemingly insignificant things became a support for a title applicant.

By 2015 in the Dissertations Council of Magnitogorsk’s conservatory, there were defended a hundred of dissertations and a little bit more. Now at the conservatory, a doctorate is opened. A process of its establishment went much easier. A doctorate opening is an act of scientific confidence upon a condition that the institution has a certain positive experience and an investigative potential. By their activities, the postgraduate courses and Dissertations Council of the Magnitogorsk’s conservatory targeted the necessary level. During the years of work of the dissertation council, *no* reclamations came from part of SCADT. This got a decisive argument to our support, when we applied to Ministry of Education with the request of doctorate opening. When a path is already well-trodden, it is easier to go along it. The credit of trust obtained by us in the course of our activities played here a decisive role.

In the Dissertations Council at MaSC, many important defenses took place: here were defended a Vietnamese violinist Tkhon’ Buy Kong, English musicologist Catherine Brighton, Korean songstress Pak Chon Suy; there were defended such interesting dissertational researches as works by Rustam Shaikhutdinov about the piano school of Gregory Romanovich Ginzburg, by Ninel’ Garipova about piano music of composers of Bashkiria (Russian autonomous republic), by Olga Yakupova about performing style and pedagogies of Alfred Cortot (French pianist of first half of

the past century), etc. Also in the Council, there were conducted defenses connected with musical creative heritage of Ural's low-population nations, for example of nagaibaks (indisputably, the dissertation would go down in culture history of these small nation). Today, the Magnitogorsk's Council works in various directions, it covers *performing, history and theory of music, regional musical ethnography, education*, etc. It appears that *prospects* on the Council are considerable.

IV. CONCLUSION

For summarizing, it should be noted that a genuine manager is obliged taking risks more often than not and using non-traditional methods in his activities. As the final result, such non-ordinary approaches and methods are advantageous for the state as they promote its development; after all, the state needs intellectuals including in the area of art and music.

I would like to finish this section in an optimistic note. Indisputably, a future of musical Magnitogorsk is connected with the existing there pulsating scientific thinking. On its quality, on issue-related directions, results depend of town's musical culture building up.

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