Coaching approaches in the practice of music performance

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Abstract Relevance of the topic: In today’s music world, where competition is always at a high level, musicians face unpredictable challenges, and thus, there is a need for effective methods of development and self-improvement. The purpose of this article is to examine the various aspects of coaching approaches in music practice and to explore how these methods can help musicians develop as professionals and engage with their audiences. From traditional one-on-one coaching formats to innovative online approaches and group sessions, we’ll explore the types of requests that performing musicians most often make to coaches and the variety of tools that can be used to achieve musical excellence and success in the performance industry. The object of study is coaching approaches in the practice of music performance. The results allowed identifying the key factors influencing the effectiveness of learning in music when applying coaching approaches.

Keywords: education in music, coaching in music, teachers’ experience, quality of teaching materials

1. Introduction

In today’s world, where music is becoming not only a form of expression but also a way of self-expression and personal development, the use of coaching approaches in the music industry is becoming increasingly important. Coaching in music performance is becoming a powerful tool for achieving a high skill level and personal growth for musicians. In this context, it is crucial to consider the various approaches and coaching models used in music education. By analysing different aspects of this phenomenon, we can better understand how coaching approaches contribute to developing and improving musical talent.

Furnham et al. (2023) investigated the influence of age, gender, and experience on preferences for business coaches. Álvarez et al. (2020) presented the DJ-Running system, which provides mobile music recommendations for runners based on location and emotions. Bates et al. (2020) discuss music education in diverse and inclusive classrooms. Bautista et al. (2021) propose policy strategies to overcome the isolation of unique arts and music teachers. Berardi and Iannace (2020) conducted a study on the acoustics of Roman theatres in southwestern Italy and reflected on their current use. Corbisiero-Drokos et al. (2021) conducted a study on integrating arts and 21st-century skills among students and teachers. Emerson and Egermann (2020) explored motivations for creating new digital musical instruments. Gallo and Kruse (Gallo D., Kruse A., 2023) investigated the use of hip-hops in music teaching, with teachers acting as DJs.

Georgii-Hemming et al. (2020) focused on reflection in higher music education, exploring the questions of “what”, “why”, and “for what?”. Gryglewski et al. (2020) describe art as a message conveyed through various means of expression. Jack et al. (2020) conducted a study on digital musical instruments as research products. Koopman et al. (2021) examined the chronological development of coaching and mentoring across disciplines. Magnusson (2021) described the migration of musical instruments and the sociotechnological conditions of musical evolution. Palmer and Whybrow (2018) authored the Handbook of Coaching Psychology: A Practitioner’s Guide (2nd edition), which is dedicated to coaching. Zelenin et al. (2023) investigated the implementation of coaching technologies in educational practice. The study also focused on developing leadership qualities among managers of Ukrainian business organisations in war conditions. Zelenin emphasised the importance of this approach in enhancing leadership skills. This study highlights the potential benefits of coaching technologies in educational practice. Educational coaching was identified as an innovative pedagogical technology. The scientist examined the topic of worldview, methodological sources, and the history of coaching, including global and Ukrainian perspectives.

2. Methodology

The research methods included the analysis of literary sources, the study of scientific publications, and empirical methods, such as observations and interviews with teachers (n=21) and students of European and Ukrainian higher educational music institutions (in particular, the National Academy of Music of Ukraine Tchaikovsky, the Lviv National Academy of Music named after Mykola Lysenko, the Kharkiv National University of Arts named after Ivan Kotlyarevsky, the Odesa National Academy of Music named after Antonina Nezhdanova, etc.) (n=83), as well as professional musicians-performers (n=23).
analysis was used to determine the impact of coaching on the development of musical talent, to identify the main trends in the use of coaching approaches in musical practice and to evaluate the effectiveness of these methods. The results were discussed and compared with previous studies, which made it possible to highlight new aspects and perspectives in the field of using coaching in the music field.

3. Results

The history of coaching in music performance has its roots in centuries of evolution in learning and personal development. The emergence of the term “coaching” is associated with an attempt to define a system of assistance and training that would go beyond traditional methods (Vereshchahina-Biliavska et al., 2021). The scientific approach to coaching in the music field began with the emergence of ideas about individualisation and personal approaches to learning in medieval music schools. Over time, these concepts have evolved and are reflected in various approaches to teaching and self-improvement (Vasi, 2020; Walker, 2020).

The impetus for the formation of the coaching concept came from the ideas of humanistic psychology in the mid-20th century, which called for a more individualised and supportive approach to personal development. This approach has also been applied in music education, where the concepts of personality-oriented teaching and the development of musicians began to take shape (Zelenin, 2023).

With the advent of technology and the internet in the second half of the twentieth century, individual coaching gained new opportunities, particularly in online sessions and distance learning. It opened up new perspectives for musicians, allowing them to receive qualified support and training worldwide (Zelenin, 2023).

Today, the concept of coaching in the music field is defined as a systematic approach to development that considers the individual needs and characteristics of the musician. The history of this concept indicates a constant search for optimal methods to maximise the creative potential of musicians.

In the context of modern music performance, which is characterised by high competition and rapid change, it is essential to consider and apply scientific approaches to optimise the creative development of musicians. Thus, coaching approaches are critical for deeply understanding one’s art and its quality expression. By providing a personalised approach to each musician, coaches help to identify and develop unique features of personal style, which is an essential component of a successful career in the modern music industry (Furnham et al., 2023).

The high degree of competition in music requires performers to be technically proficient and have their voice among the masses. Coaching approaches allow musicians to focus on developing both the technical aspects of playing and personal traits, allowing them to create music that conveys their unique characteristics and expression through music.

An essential aspect of music coaching is the development of emotional intelligence and the ability to express emotions through musical expression. Coaches help musicians discover their inner depth by helping them find and express the emotional nuances that make a performance unique. Thus, in the context of developing musical talent, coaching approaches are not only a methodological tool but also a critical element in the formation of a musician who carries not only technical skills but also inner depth, which makes their art not only a performance but also an expression of personality and an internal dialogue with the audience.

It is important to note that the concept of coaching needs a more precise and universal definition. It is a term that includes various aspects and interpretations depending on the context of its use (Bautista et al., 2021). It is necessary to consider this phenomenon through the prism of different approaches to obtain a more complete picture of the diversity and depth of this phenomenon. Such an analysis allows us to reveal different aspects of coaching and consider its multifaceted nature.

Considering the various approaches to the concept of coaching, several fundamental approaches can be identified:

1. **The psychological approach** to coaching is based on an understanding of the inner world and psychological aspects of the client’s personality. This approach focuses on external results, internal development, and self-discovery. According to the psychological approach, coaching becomes a platform for disclosing emotions, revealing personal beliefs and developing inner potential. An important aspect is support in understanding and transforming internal barriers that can hinder personal growth (Zelenin, 2014). The psychological approach views the client as a unique individual with unique needs and capacities. It focuses on the internal processes that define them and contribute to achieving harmony and self-discovery (Corbisiero-Drakos et al., 2021).

2. **The business-oriented approach** to coaching focuses on achieving specific business goals and improving professional performance. This approach uses coaching as a tool for leadership development, motivation and team management (Zelenin, 2023). The client can be targeted to develop specific skills, such as effective communication, time management, decision-making and stress management, which are necessary for business success. In addition, a business-focused approach may include developing strategic thinking and planning to help the client succeed more in his or her career or business. The coach can help clients develop strategies to achieve their goals and provide support and motivation throughout the process (Koopman et al., 2021).
3. **The technical approach** to coaching focuses on using technical tools and online resources to optimise the interaction process between the coach and the client. This approach uses technical tools such as virtual platforms, webinars, chats, and other online tools to conduct coaching sessions and provide support (Berardi U., Iannace G., 2020). The coach can use analytical tools to track the client’s progress and provide access to online resources for self-study and development. The technical approach may also include video or audio conferencing to ensure convenient interaction, primarily if the client and coach are in different geographical regions. This approach allows coaching sessions to be conducted online while maintaining high efficiency and accessibility for different audiences. Technical innovations make coaching more accessible and convenient for modern clients who are primarily online.

4. **The training approach** to coaching focuses on developing specific skills and abilities that can be improved through systematic learning processes and practical exercises. In this approach, the coach can identify areas that require development and guide the client’s efforts to improve them. The coaching approach may include scenarios of real-life situations, role-playing, interactive exercises and other methods aimed at developing specific skills. In addition, the client may receive tools for self-directed improvement, such as textbooks, video tutorials, and other learning materials (Palmer et al., 2018). The training approach helps the client gain knowledge and put it into practice. It is crucial for achieving specific results and improving functional aspects of a person or professional activity.

5. **The empathic approach** to coaching focuses on the importance of empathy and compassion in the interaction between the coach and the client. In this approach, the coach puts themselves in the client’s shoes, trying to understand their feelings, thoughts and experiences. Empathic coaching creates a trusting environment where clients feel that their reality is important and understood. An essential aspect of the empathic approach is active listening, identifying emotions and considering the client’s experiences. The coach helps the client identify and express their emotions, doing so in a nonjudgmental manner and maintaining positive rapport. This approach promotes psychological safety and the development of inner self-awareness. Empathic coaching can be beneficial in addressing emotional well-being issues, interpersonal relationships, and self-knowledge.

6. **The cultural approach** to coaching emphasises considering the client’s cultural background and context in the interaction process. In this approach, the coach incorporates the cultural background, values, traditions and other aspects that influence the client’s perceptions and reactions. The cultural approach recognises each culture’s uniqueness and the client’s individuality in a cultural context. The coach uses culturally sensitive methods and strategies for interaction to create a compelling and open environment for the client. An essential element of the cultural approach is understanding the impact of cultural richness on the client’s goals and expectations. The coach helps the client integrate the positive aspects of their cultural heritage into developing and achieving goals.

7. **The theoretical approach** to coaching uses various theoretical concepts, models and scientific approaches to solve problems and achieve results. In this approach, coaching is based on a theoretical framework that provides a basis for understanding and using specific methods and strategies. A coach can apply theories from psychology, management, sociology and other fields of science to unlock the client’s potential and achieve his or her goals (Zelenin, 2023). The coach works with the musician to improve their technique and ensure high-performance skills. This approach allows structuring and systematising the coaching process, using scientific principles to achieve specific results and client goals.

In the context of musical performance, coaching is used to reveal latent talent and support and develop musicians, contributing to their creative and professional growth. Observations and interviews with musicians-performers, students and teachers of Ukrainian and European higher educational music institutions, and professional musicians allowed us to single out five areas of types of requests with which musicians-performers most often turn to coaches.

- Somatic-behavioral sphere – These are questions, the solution of which allows the musician-performer to solve psychophysiological issues of musical performance, for example, work with breathing (in vocalists and performers on wind instruments); psychological prevention of professional diseases of musicians’ hands, in particular, overplaying of hands (in pianists, violinists, violists, cellists, double bass players, etc.); overcoming undesirable behavioral habits (removing prestige excitement with the help of alcohol or other substances, inappropriate stage behavior, the habit of being distracted or the inability to concentrate on the performance of a piece during a performance, problems of excessive or insufficient physiological arousal before or during a performance, etc.) that interfere with a successful musical performance or cause additional stress (negative self-suggestion and attitudes, overstrain of mental forces, psychophysiological brevity, stage fright, etc.).

- The emotional-volitional sphere involves questions about, on the one hand, how to convey emotions in the process of public performance of music and, on the other hand, how to learn volitional self-regulation, how to use hidden reserves, and how to overcome stage excitement and unwanted emotions that can interfere with successful delivery to listeners of their interpretation of a musical work.

- The mental-cognitive sphere—requests a better analysis of the text of a musical work, the ability to set life and creative goals, the planning of a schedule of self-training and concert performances, and providing oneself and receiving constructive feedback from one’s mentors and colleagues after the concert.
In the sociocreative sphere, the creative interaction of musical groups involves not only the development of productive communication skills in the rehearsals and on stage but also the ability to be creative, particularly with representatives of different cultures.

Existential-spiritual sphere – these are inquiries about creative priorities and life scenarios. In which direction to move your professional career: solo performance, teaching, playing in an orchestra, etc.; introducing which works into one’s repertoire will most reveal the talent of a musician-performer; which teacher to take a course in order to improve one’s professional skills and many other questions that determine the professional self-actualisation of a musician-performer (Figure 1).

Figure 1 Fields of requests for coaching in musical performance.
Source: Zelenin (2022)

All these inquiries determine several key approaches that can be used in the practice of coaching in the field of musical performance:

1. **The emotional approach** to coaching in music performance pays special attention to developing emotional depth and expressiveness in musical interpretation. The coach works with the musicians to help them identify and express various emotions through their music. This approach involves uncovering the musician’s inner world, experiences, and feelings that influence how he or she performs music. The coach helps musicians understand and use their emotions as a tool of expression. The emotional approach includes sessions to identify and develop emotional and musical abilities. The coach helps musicians find inner motivation for performance, deepen emotional immersion in music, and develop the ability to express a wide range of emotions (Bates et al., 2020). In this approach, the emphasis is on the musician not only playing the music technically correctly but also conveying their feelings and emotions to the listener. The emotional approach allows for creating musical interpretations with real depth and emotional connection with the audience.

2. **The technical approach** to music coaching aims to improve the technical aspects of playing an instrument or singing, arranging and other technical skills of a musician. The coach works with the musician to improve their technique and ensure high-performance skills (Zelenin et al., 2023). The technical approach may include training to develop accuracy, speed, coordination, and other technical aspects of the game. The coach helps the musician eliminate possible technical errors and develop effective technical strategies. The technical approach includes analysing hand position, breathing techniques (in the case of singers), technical articulations, and other aspects affecting performance quality. A coach can use a variety of exercises and tasks to improve a musician’s technical skills. The main goal of the technical approach is to provide musicians with technical training that allows them to express their creative ideas without technical limitations.

3. **The creative approach** in music coaching aims to develop creativity, uniqueness and experimentation in music performance. The coach works with the musician, stimulating their creative potential and helping to discover their unique style (Zelenin et al., 2023). The creative approach may include sessions to develop ideas for original arrangements, create original music, or identify other creative directions. The coach helps musicians expand their horizons and discover new creative ways. The creative approach can include experimenting with sounds, instrumental and vocal techniques, and finding unknown aspects of musical expression. The coach encouraged the musicians to trust their creative instincts and develop a unique approach to the art of music. The main idea of the creative approach is not only to perform music but also to actively express creativity in oneself, which allows musicians to become the author of their unique musical identity.
4. The collective approach in music coaching focuses on the development of social interaction and the responsibility of musicians in group performance. As part of the team approach, sessions are held to develop mutual understanding, communication and joint performance. The coach helps musicians feel part of a single whole, developing the ability to listen to each other and interact in the musical space. The team approach includes exercises and tasks to improve group coordination, conflict resolution, and the setting of common musical goals. The coach can also work on developing a specific group's sound and style. The main goal of the collective approach is to support the group in achieving synergy, where each musician contributes. However, they create more than the simple sum of their efforts together.

5. The staged approach to music coaching aims to prepare musicians for performances and performances at different stages of their careers. The coach works with musicians to help them develop skills and strategies for adequate preparation and performance on stage (Zelenin, 2022). This approach considers a music career as a sequence of stages requiring unique approaches and skills. The coach helps musicians prepare for studio recordings, concerts, festivals, and other important moments in their professional lives. As part of the stage-by-stage approach, training is provided to develop stage confidence, manage stress and prepare for the challenges that may arise at each stage. The coach helps musicians develop career plans and effectively manage their professional activities. The main goal of the stage approach is to equip musicians with the necessary skills and strategies at each stage of their career, contributing to their gradual professional growth and success. Considering the specifics of music performance, coaching can be aimed at deepening the understanding of music, developing creative aspects, improving performance skills and maintaining psychological comfort in the creative process.

6. The mental approach in music coaching aims to develop musicians' psychological aspects that affect their emotional state, concentration and internal readiness to perform. This approach is designed to help artists improve the technical aspects of performance and increase psychological stability and inner confidence. On a mental level, a coach can help develop effective strategies for managing stress before performing, develop intrinsic motivation, and encourage positive thinking. Psychological readiness to perform is essential for the performer and the audience's perception of the music. A mental approach can also include work on emotional intelligence, the ability to manage emotions and influence the atmosphere of a performance. A coach can help musicians understand their emotions and use them to create expressive and profound performance. To summarise, the mental approach to music coaching aims to develop the psychological aspects determining a musician's emotional state and mental readiness for performance.

7. The stage approach in music coaching focuses on developing stage presence and interaction between the artist and the audience. The coach seeks to improve the musicians' performance on stage to make their performance more expressive and memorable (Zelenin, 2023). The stage approach involves training to develop stage dexterity, plasticity, and the ability to use the stage space. The coach helps the musician understand how to interact effectively with the audience, manage their energy, and create visual effects that emphasise musical expression. A stage approach also includes using visual elements in a performance, such as appearance, gestures, audience contact, and the use of stage space. A coach can help a musician create a unique image on stage and teach him or her how to interact effectively with cameras and lighting during a performance. The main goal of the stage approach is to ensure that the musician is not only technically proficient but also able to communicate effectively with the audience and leave a lasting impact on the stage.

8. The interdisciplinary approach to music coaching focuses on musicians' interactions with other art forms or the use of different media to express musical expression. The coach helps artists identify connections between music and other artistic disciplines to enrich their creative process and expand their expressive possibilities. As part of an interdisciplinary approach, projects can be carried out where a musician collaborates with artists, dancers, and writers or uses various media technologies to create unique musical performances. The coach helps to broaden the musicians' horizons by helping them integrate various artistic influences into their work. An interdisciplinary approach can also include experimenting with creating music for visual art projects or using music in sync with visual effects. The coach helps musicians consider their work in a broader context, opening up new opportunities for experimentation and self-expression (Tahiroğlu et al., 2020).

9. A specific approach can be called "self-regulation" or "self-discipline". It indicates the ability of an individual to control and manage his or her actions independently, as well as to improve his or her skills and knowledge independently (Zelenin, 2011). In the context of music performance, this means that musicians act as coaches, define their own goals, analyse their performances and work independently to improve their art (Georgii-Hemming et al., 2020). At the same time, self-regulation includes using various resources for training and professional development, such as online resources and books, and participation in conferences and meetings. This approach involves continuously analysing one's performance, identifying weaknesses and developing strategies for further improvement. The main idea is that to achieve a high level of musical performance, it is crucial not only to learn from others but also to be self-coached, to improve oneself actively and to improve one’s skills with the help of various resources and practices (Zelenin, 2011). Thus, coaching in music performance practice can be defined as a systematic process of supporting and improving a musician's musical skills, artistry, and psychological state based on interaction with an experienced coach. This approach focuses on developing musicians' strengths, identifying potential and providing systematic support for achieving a high level of musical proficiency.
The critical elements of coaching in the music field are individualising the approach to each musician, setting specific methodological objectives, and planning and tracking progress. The coach promotes the development of technical and expressive skills and works on aspects of internal preparation, such as psychological stability, emotional control, and stage confidence (Gallo et al., 2023).

A coach in musical performance uses a variety of tools to accompany and support musicians in their development. The following are some of the main tools of a coach in this context, which were determined on the basis of observation and interviews with teachers and students of Ukrainian and European higher music educational institutions, as well as professional musicians-performers (n=127):

1. **Audio analysis** is an essential tool in musician coaching, aimed at thoroughly examining and evaluating the sonic aspects of a musician’s performance. This tool allows the coach to conduct a detailed sound analysis and identify qualitative and technical aspects that can be improved. It helps to determine the quality and accuracy of performance on an instrument, assess intonation and sound control, determine correct phrasing and its impact on musical expression, evaluate the balance between different voices or instruments, and analyse the variety of dynamics and distributions of the sound spectrum. Audio analysis is used to obtain objective information about musicians’ performance, which provides the coach with a basis for creating individual development plans and providing constructive feedback (Mahato et al., 2020).

2. **Video recording** is a vital tool in musician coaching, allowing the coach to listen and observe the musician’s performance on stage. This tool thoroughly analyses the performance elements, helps identify strengths and weaknesses, and enables the coach to provide constructive feedback. The main aspects of using video in musician coaching include stage presence, technical details, expressiveness and emotional expression, group interaction, and the visual aspect of sound. Video recording allows the coach to obtain a fuller picture of the musician’s performance and identify areas for further development and improvement (Magnusson, 2021).

3. **Individual consultations** in musician coaching are crucial to developing and improving their art. During such consultations, the coach works with each musician individually, providing a personalised approach to their needs and goals. Direct interaction between the coach and the musician allows the following issues to be effectively addressed: analysis of technical aspects, musical interpretation and expression, personal development, creation of an individual development plan and constructive feedback. Individual consultations create a comfortable and trusting interaction environment where musicians can freely share their creative ideas and receive a personal approach to their development in the musical field (Pinkl & Cohen, 2023).

4. **Group workshops, training events, and other events** are essential for music performance coaching. During such group sessions, musicians can work together on different aspects of their art and share experiences. The main advantages of group training in music coaching include collective experience, group feedback, the development of common skills, group dynamics, and various tasks. Group training in music coaching creates a favourable atmosphere for the interaction and improvement of musicians as individuals and team members (Powell, 2021).

5. **Metaphorical exercises** in music coaching are powerful tools that allow musicians to expand their creativity and understand music through new perspectives. These exercises can be compared to metaphorical images that help reveal the performance’s emotional and creative aspects. Based on imagination and sensation, metaphorical exercises create a unique space for self-expression and development (López-Íñiguez & Burnard, 2022). Metaphorical exercises can include mental imagery, role-playing, and associations with nature or objects symbolising specific aspects of music performance. These exercises help individuals express emotions and facilitate the disclosure of inner feelings through creative expression, the perception of technical aspects and creative development. By forming visual images, they develop imagination and the ability to express musical ideas through images, enriching performance skills through visual associations. Metaphorical exercises add depth and a personalised approach to music coaching, allowing musicians to open up new horizons and unleash their creativity through imagery and associations.

6. **Technical directives** in music coaching are defined as clear and specific instructions aimed at improving the technical aspects of a musician’s performance. These directives are seen as a means of achieving a high level of skill and improving the individual style of the performer. Technical directives may include body position and technique, control of dynamics and expression, tempo work, improvement of technical elements, analysis and reproduction. They aim to systematically improve a musician’s technical skills by providing specific instructions and recommendations to achieve high professional performance (Rodger et al., 2020).

These tools are part of a coach’s comprehensive approach to music performance practice, helping musicians develop their skills and achieve high professional excellence.

4. **Discussion**

In the rapidly evolving landscape of music education, the selection of an appropriate path for musician development has become increasingly critical. The proliferation of online educational platforms has presented aspiring musicians with a
plethora of options promising for imparting instrumental proficiency, vocal mastery, or comprehension of music theory. However, several pivotal considerations must be taken into account before committing to a particular course.

First, the experience and reputation of instructors emerge as paramount factors in the decision-making process. Educators boasting a rich and illustrious background in music possess the capacity to impart invaluable lessons and profound insights to their students. A teacher’s journey in music, coupled with their practical experience in nurturing musical talent, serves as a cornerstone in evaluating their suitability. Moreover, the reputation garnered by instructors within the music community serves as a barometer for the effectiveness of their pedagogy. Feedback from peers and students, coupled with real-world success stories, offers invaluable insights into the efficacy of a teacher’s guidance, enriching students’ learning experiences and fostering the development of advanced musical skills (Brown, 2019).

Second, the quality of teaching materials emerges as a pivotal determinant of the efficacy of a music course. Access to a diverse array of resources, including high-definition video tutorials, meticulously transcribed sheet music, audio accompaniment, and comprehensive assessments, is essential for fostering an enriching learning environment. Well-structured and dynamic learning platforms that facilitate active engagement and practical application of acquired knowledge are instrumental in nurturing musical proficiency (Smith, 2020).

Third, the incorporation of feedback and recommendations, particularly those stemming from peers and colleagues, is of critical importance in the course selection process. Real-life testimonials from fellow students offer invaluable insights into the strengths and weaknesses of a course, enabling prospective learners to make informed decisions. Anecdotes detailing the alignment of course offerings with students’ expectations, as well as insights into potential challenges or nuances, serve as invaluable guideposts in navigating the intricate landscape of music education (Jones et al., 2021).

Additionally, the availability of individualised consultations and open online resources emerges as indispensable considerations in selecting a music course. One-on-one sessions with instructors provide personalised guidance and elucidation on intricate technical or musical concepts, fostering individual growth and mastery. Furthermore, the accessibility of open online forums, webinars, and specialised blogs fosters a sense of community among learners, facilitating the exchange of insights, expert advice, and collaborative problem solving. The integration of personalised instruction and extensive online resources enhances the quality of learning and augments students’ endeavors towards achieving musical excellence (Garcia, 2018).

Finally, the element of convenience assumes paramount significance in the selection process. The availability of lessons and materials at convenient times, coupled with intuitive platform navigation and interactive elements such as forums and quizzes, contributes to a seamless learning experience. Understanding and accommodating individual needs in terms of scheduling and engagement modalities are instrumental in fostering effective learning outcomes and propelling students towards their musical aspirations (Li et al., 2022).

A number of modern scientists (McPherson, 2022; Dalagna et al., 2020) update the issue of coaching approaches in the practice of musical performance. The outlined strategy is being studied by scientists in the concept of increased competitiveness in the environment of musical practice, including in the aspect of digitalization of educational processes.

At the same time, Kegelaers et al. (2022) emphasize that, striving to always remain at a high level in a competitive environment, musicians face unpredictable challenges and related risks, and therefore, the need to develop and implement effective methods of their personal development and self-improvement is formed. Looking at different aspects of coaching in music practice, Blair et al. (2022) explore how these techniques can practically help musicians develop as professionals and engage effectively with their audiences. Researchers have determined that in case of careful planning of the educational process and reasonable selection of means, online training is much more effective than traditional forms. The essence of the online learning method as an innovative technology of the educational process and its effective anti-crisis format has been proven.

A number of scientists, in particular, J. Lock (2022), singled out innovative online approaches and group sessions from the system of traditional coaching formats. Scientists see in them a particularly significant functionality for optimizing the position of a musician in a competitive environment. It has been proven that the quality of the online learning process depends on the digital competencies of the teacher in the online process. It has been established that the researched trend enriches the educational experience of students, stimulates their motivation to study.

Researchers Cartwright et al. (2021) examines the types of requests that performing musicians most frequently present to coaches, as well as the variety of technologies, activities, and tools that can be effectively used to achieve musical excellence and success in the performance industry.

The object of research Gill (2020) positions coaching approaches in the practice of the psychology of musical performance. The results of the authors’ research made it possible to identify the key prerequisites that affect the effectiveness of learning in the field of music, under the conditions of applying coaching approaches.

In conclusion, the decision-making process in selecting a music course necessitates a meticulous evaluation of various factors, ranging from instructor expertise and teaching materials to peer feedback and convenience. By considering these aspects in tandem, aspiring musicians can embark on a journey of musical growth and proficiency, empowered by the guidance of seasoned instructors and enriched by a vibrant community of fellow learners.
Convenience is a crucial consideration when choosing a music course. It is essential to consider how easy and comfortable it will be to interact with the platform or the selected teacher. It may include the availability of lessons and materials at a convenient time, the ability to review or listen to the materials needed to master, and a reasonable time to attend. Convenience is also determined by the ease of navigation on the platform and interactive elements such as tests or forums for discussion with other students. Understanding personal needs and choosing a course that meets those needs will help to facilitate effective learning and achieve musical goals (Zelenin, 2011).

5. Conclusion

This article discusses the importance of coaching in developing musical talent and its role in individual learning. It identifies the main models and types of coaching in the music industry. It presents various approaches to understanding coaching, underscoring its significance in developing musical skills and achieving set goals. Attention is focused on the importance of teachers’ experience and reputation, the quality of educational materials, and community feedback and recommendations. The significance of individual consultations and the accessibility of internet resources for student convenience are also highlighted.

In the course of the study, it was established that the development of the educational and coaching process in the field of musical art in the direction of digitalization plays a significant role in optimizing indicators of the quality of communication, strengthening the position of participants in the learning process as an educational and communication hub. It was determined that the quality of the online learning process largely depends on the digital competencies of the teacher in the online process. It is substantiated that the researched trend enriches the educational experience of education seekers, stimulates their motivation to study. At the same time, under the conditions of organizing educational activities on the basis of digitalization of education, it is necessary to individualize the educational process for all participants according to individual needs.

Considering all these aspects contributes to successful learning and the development of musical talent. Selecting the right music course can determine the effectiveness of learning and achieving goals in music.

Ethical considerations

Not applicable.

Conflict of interest

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