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CONCEPTUAL FOUNDATIONS OF DEVELOPMENT OF THE AUTHOR'S ABILITY OF THE FUTURE TEACHER OF MUSIC

Formulation and justification of the relevance of the problem. The focus of pedagogical education to individualized development of professionally significant qualities, professional competence, personality transformation of own inner world and creative self-realization in the profession and life on the basis of formation and development of the subjective characteristics of future expert as the basis of its internal spiritual and creative self-expression, self-updates, self-fulfillment updates the need to improve the quality of professional education, its focus on the end result – the formation of socially active, competent, spiritual, creative personality with a distinct professional orientation, able to authorship, self-expression and self-realization in professional activity and life creation.

Solving the problems identified in the system of high pedagogical education enables creative and performing training of future teachers of music, that is complex continuous dynamic system, which provides the improvement and development of professionally significant personal qualities, integration, continuous growth, sound and fundamental knowledge, acquiring professional competences and most importantly – helps to transform one's inner world by future specialist, to form one's author's ability, leading to a radically new inner state of life and way of life creation.

Analysis of scientific papers and researches of professional training of future teachers of music and teachers-musicians allows to state that high musical and pedagogical education has many and profound scientific achievements in the field of vocational and professional training of future specialists, but in theory and practice of higher musical and pedagogical education the problem of creative and performing training of the future teacher of music in the system of high pedagogical education has not received adequate theoretical and practical foundation and did not become a subject of separate research and in all its consistency, wholeness and integration has not been studied, although for its constructive solution in modern educational and art space the necessary prerequisites have already established.

Analysis of recent researches and publications. Modern domestic researchers,

pedagogues-practitioners made a significant contribution to the theory and practice of professional education. Scientific foundations of formation of the creative person of the future teacher of music are grounded in scientific works by N.Guralnyk, O.Oleksyuk, V.Orlov, O.Otych, G.Padalka, A.Rastrygina, O.Rostovskij, O.Rudnytska, L.Khomich, O.Shcholokova and others. Features of introduction of innovative techniques in the educational process of high pedagogical education are revealed in researches by L.Vasilenko, L.Guseynova, O.Yeremenko, K.Zavalko, A.Kozyr, L.Pankiv, O.Rebrova, R.Savchenko, N.Segeda and others.

In the fundamental work «Pedagogy: general and artistic» A.Rudnytska determines that the purpose of art education is an overcoming of artistic one-sidedness of perception and understanding of the expressive content of fictions of different kinds of arts [6, p. 29].

Scientists emphasize that the art education aims to solve the task of preparing of the future teacher to amateur and professional artistic activity, mastery of its technique and technology [3]; to encourage artistic self-knowledge, promote creative self-identity [1, p. 22]; to form its ability for perception, evaluation, interpretation, execution, experience and create music [2; 5].

G.Padalka defines that the important subject of scientific researches of art education is «the formation of spiritual human world, regularities of harmonization of life, providing a natural entry to the social environment». It is an important concept by G.Padalka that the main purpose of the development of theory and practice of art and music and pedagogical education at modern stage is demand for the elaboration of innovative issues, implementation innovative approaches, the most significant detection, focusing on issues of global and peculiar phenomena of art education, which are motivated by the peculiarities of modern art education [4, p. 5].

Creative and performing training is the sense and quality characteristic of professional training of the future teacher of music, who is able for self-realization, perception of new experiences and organization of conditions, which are necessary for the expression of its unique nature.

The purpose of the article: to discover the essence of creative and performing training, to isolate in the system its composer and performing activity that is directed to maximize disclosure of creative person of the future teacher of music and provides the development of the author's ability.

The main material of research. The lead conceptual idea of the research is to determine the creative and performing training as a complex multidimensional process, which is carried out on the basis of humanistic education paradigm, involves introduction the composer and performing activity to its content that is characterized by the ability of future professionals to innovative search, to reproduce musical image in different forms of art thinking and provides achieving an integrated top by future professionals – forming the author's ability as professional and personal quality of the future teacher of music, providing the ability of the future teacher to be the author of his own life and professional activity.

Study the problem of creative and performing training of the future teacher of music involves the disclosure of the relationship and interaction between scientific approaches. The leading approach in the research is polyparadigm approach, which has integrative and activity nature, combines systemic, synergistic, competence, personality-oriented, cultural, hermeneutical, axiological approaches, all of which make it possible to distinguish important conceptual positions for solving the problem of creative and performance training of the future teacher of music.

Implementation of polyparadigm approach in the process of creative and performing training involves compliance following principles as: integrity, integration, continuity that causes the dynamic growth and improvement of creative and performing training, and its educational organizations; culturality compliance that provides a semantic filling of the process of creative and performing training, which resulted in its own creativity is perceived by future teachers as a cultural value; art and interactive intercommunion between teacher and student, contributing not only to the establishment of appropriate pedagogical relationship between educator and student, but also is a means of spiritual communication, which allows to understand the different consciousness and a different personality in the process of artistic perception, interpretation of own creation; individualization and differentiation, providing individual and creative approach to student learning, points to individual characteristics of students, the level of their personal and professional needs, interests, abilities and opportunities in the process of creative and performing training; variability, associated with use in the process of creative and performing training of students of collective, group and individual forms of teaching, the choice of which is predetermined by the

purpose, teaching materials, methods and conditions of training; creativity as creative expression and self-realization of the future teacher in own artistic and interpretative version and in creative and performing activity; national focus, which is an organic study in the process of creative and performing training of students of national classical cultural heritage of Ukrainian people, the best examples of musical culture, national art treasures and traditions of other nations; reflexivity, which is aimed at encouraging of students to relate to their own life attitudes, philosophical systems with the content of art images, comparing the values of the inner life with moral and philosophical positions, reproduced in art, matching the most profound experiences of own «I» with the author's artistic estimates of the work; innovation, which provides the introducing new components to the traditional system of music and pedagogical education, is founded in variability, dynamic and updating of content, forms and methods of teaching, including the involvement of future specialists to composer and performing activity.

Creative and performing training of the future teacher of music will come into greater efficiency and effectiveness in case of implementing into its content methodical system based on the principles of poliparadigm approach and involves the realization of technology of composer and performing activity, which forms the author's ability of the future teacher of music.

Pedagogical effectiveness of creative and performing training of the future teacher of music depends on the following conditions:

- create a corresponding artistic and educational environment and transfer of emphasis on the theoretical mastering the information about art by students on their practical involvement in composer and performing activity;

- awareness of social and pedagogical mission by future teachers, understanding the importance of their profession in the development of spiritual and creative personality, their purpose and role in this process;

- providing motivational guidance, development the need of composer and performing activity of future professionals that causes positive changes in the temper of the future teacher;

- introduction of educational and methodological support of the process of composer and performing activity as a part of creative and performing training of the future teacher of music.

In the content of creative and performing training of the future professional the innovative character becomes a composer and performing activity, as based not only on the ability to perceive adequately, perform and interpret music (instrumental, vocal, choral) compositions, but also on the ability to publish own works, involve to co-creation of another, direct composer and performing

activity in pedagogical mainstream that ultimately enables to describe the future teacher of music as an integrated person, able for self-expression and self-realization in different spheres of educational and cultural space.

In the structure of creative and performing training the composer and performing activity is separate, as an essential component, but closely linked to professional disciplines (music and performing, vocal and choral, practical and methodological, research), while maintaining the autonomy, classicality and traditionalism simultaneously it provides the reconstruction and updating the content of creative and performing training. Exactly the composer and performing activity reveals personal creative potential of the teacher of music, his universal metacultural qualities that ensure success, productivity, actuality, adaptability of the future specialist in professional activity.

To identify the creative ability of the student, which is still hidden, do not expect when the future teacher and educator will become a creative person in the future activity, and in training conditions in high school «to release» of his creative abilities and opportunities, to identify his uniqueness and originality, to find ways of opening the creative potential of the future teacher, «to wake up» the need and find ways of realization this need for self-expression is possible on the base of search of music and creative solutions, their materialization in «composer» as a key form of the creative self-realization and self-expression.

The basis, which allows the teacher of music «to open» and to express oneself, is the availability of expression and fulfillment in different forms of creative thinking (perception – interpretation – creation); directing the educational process and entry the composer and performing experience by students, followed by the design of a musical and educational activity; the ensuring of pedagogical facilitation, artistic and dialog communication, promotion and revitalization of their ability to congruence in composer and performing activity, engaging all students without exception in this activity; phased of composer and performing activity; introduction and implementation of appropriate methodological system.

Conclusions and prospects for further researches of direction. The author's understanding of the definition of «creative and performing training of the future teacher of music» we consider how complicated, integration, procedural and efficient system formation, based on the optimum number of output and logically related scientific approaches that define its theoretical and methodological foundations, principles, functions and organizational and methodological support.

The essence of creative and performing training consists in the solution of educational problems

through individual initiation to different types of creative and performing activity, stimulating him to self-expression and self-realization in composer and performing activity, that caused by the theory and practice of music education and it is the key to success in the development of the spiritual creative person of personality of the future teacher of music.

Creative and performing training involves the orientation of educational process in a systematic, gradual and consistent involvement of students in self-expression and creativity in their own creativity and as a result defines a quality new level of professional training of future specialists.

Such focus on the creative and performing activity changes the position of the future teacher not only as a performer (instrumentalist, vocalist, conductor), but also reinforces his role as a teacher-composer, teacher-creator, provides an opportunity to reveal oneself in the educational and artistic space, to form oneself as a self-sufficient, mobile and competent person.

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A SYNERGETIC APPROACH TO THE STUDY OF WORKS OF MUSICAL ARTS BY THE PUPILS OF THE SECOND FORM

Formulation and justification of the relevance of the problem. Integration of pedagogical education of Ukraine in global and European space will provide the optimal conditions for the preservation and functioning, and the development of promising areas of the theory and practice of musical-pedagogical education. Introduction of synergetic approach in the work with the pupils of primary school age during music lessons in secondary schools contributes to the development of intellectual and creative thinking and the formation of ideological competences. In this situation, the introduction of synergetic approach to the study of works of musical art by pupils of younger school age is relevant and timely.

Analysis of recent researches and publications. The analysis of the sources of pedagogical and artistic direction confirms that domestic and foreign scientists: E.B.Abdullin, O.O.Apraxina, L.O.Bezborodova, L.O.Kudenko, O.V.Lobova, L.M.Masol, O.V.Mikhailichenko, O.M.Oleksiuk, V.F.Orlov, M.S.Ossyenyeva, O.M.Otych, G.M.Padalka, Y.P.Pechers'ka, I.I.oluboyarinova, O.Y.Rebrova, O.Y.Rostovs'kyi, N.A.Segeda, L.O.Khlyebnikova, L.V.Shkolyar investigated and resolved in different degree these or those questions of music perception by students of

different age groups and it had been justified by them the formation of vocal and choral skills of students in the classroom and in extracurricular activities. The themes of our scientific research greatly complement the studies of these authors; allow to understand the features of methods of working with pupils of second form the perception of works of musical art in contemporary secondary schools.

The purpose of the article: On the basis of the stated problems, the aim of the article is to use a synergetic approach for mastering the works of musical art by the pupils of the second grade of the secondary schools.

The main material of the study. The performance of the formation of musical culture of students of the second form and formation of their ideological views, largely depends on the perception of works of musical art of various genres, styles, forms and directions. A collective form of creativity inherent in the assimilation of values of musical art obliges the subjects of the educational process compliance with certain requirements to the organization of joint activities.

Synergetic (ang. Synergetics, from greek SYN – «joint» and ERGOS – action) approach to general music education makes it possible to achieve a new