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**ARTISTIC INTERPRETATION AS THE BASIS OF CREATIVE AND PERFORMING
ACTIVITY OF THE FUTURE TEACHER-MUSICIAN**

Formulation and justification of the relevance of the problem. The concept of scientific and artistic paradigm is aimed at the upbringing of individual values in relation to reality in general and art in particular, the development of artistic consciousness and competence, the capacity for self-realization, the need for spiritual self-improvement in the process of perception and interpretation of artistic compositions and practical artistic activity.

This provision significantly actualizes the problem of professional training of future teachers-musicians, who affect to the inner world of students by the means of musical and performing activity, develop their personal qualities, show creativity, and stimulate the need for spiritual self-development and self-improvement.

The analysis of the condition of musical and performing training of future specialists made it possible to identify a number of contradictions, which take place in the process of the development of future professionals, in particular, between the modern requirements to musical and performing training of future professionals who have to strive for creative self-searching, self-realization and self-expression, and traditional learning content that aims to provide a specific set of knowledge and skills; between the need for new technology in the process of musical and performing training of future teacher of music and prevalence of traditional forms and methods of teaching, which do not meet the requirements of nowadays.

Successful resolution of these issues depends on the forming of ability of future teacher-musician to artistic interpretation, which is the key in a complex integrative structure of musical and educational activity.

Studying the state of the formation of artistic and interpretative competence in educational artistic practice enables to conclude that this problem is actualized as a structural component of the total educational paradigm, the main objective of which is the formation of the ability to self-design and creative solution of professional tasks of the future specialist in new conditions of nowadays.

Analysis of recent research and publications. Pedagogical views on the fundamental importance of creative and performing activity in the professional training of future teacher-musician, analysis of the scientific and technical literature (O. Oleksjuk, G. Padalka, A. Rastrygina, T. Stratan-Artyshkova, O. Scholokova) made it possible to determine the professional competence of future specialist as a systemic, integrated quality, as the ability to understand art and figurative meaning of musical compositions in the context of reality, to assimilate and understand the basic laws, genre and style features, to hold means of artistic and executive implementation.

Introspective search associated with refinement of internal structural components of the concept of «artistic and interpretive competence», the analysis of philosophical (V. Basin, I. Kon, M. Kagan, O. Leontev, V. Mazepa, S. Rubinshteyn), psychological and pedagogical (L. Vygotsky, O. Kostyuk etc.), musicological (B. Asafiev, G. Hofman, E. Hurenko, B. Mazel, K. Martinsen, M. Medushevskyy, V. Nazaykinsky, G. Neygauz etc.) and methodical literature (O. Oleksjuk, O. Otych, G. Padalka, A. Rastrygina, O. Rostovskyy, O. Rudnytska, T. Stratan-Artyshkova, O. Scholokova) allowed to define the concept of «artistic and interpretive competence» as an integrated professionally important personal quality, which is founded in the ability of the teacher-musician to artistic interpretation and creative expression in different kinds of creative and performing activity.

Analysis of different approaches in the field of musical and educational activity made it possible to establish that artistic and interpretive competence in the structure of professional competence of future teacher of music art is key because it provides the ability and capability of future specialist to implement the artistic and interpretative skills and knowledge, professional skills, musical and performing experience, value orientations for further pedagogical activity actively, responsibly and effectively, to provide them with personal meaning and to transform them into socially-significant competence; the ability of the future teacher of music to artistic

interpretation in varieties of musical and performing activity and determines the level of formation of music and performing competence of future professionals.

The purpose of the article. Artistic interpretation as the basis of creative and performing activity of the future teacher-musician.

The main material of the study. Interpretation is the main type of artistic activity in the performing arts. The process of artistic interpretation includes not only reproduction, reproductive aspects, but also considerable potential of the significant of creative approach to the composition. Contractor has not only to delve into the author's sense of image and transmit it as much as possible in own treatment, but also to reveal own understanding of the text, to identify own feelings, to convey the features of own perception of what is created by the author [6].

We proceeded with such generally recognized rules of modern musical pedagogy that:

- the specific feature of musical performance and the basis for all kinds of musical and performing activity is the artistic interpretation (E. Hurenko, V. Medushevskyy, E. Nazaykynskyy);

- one of the essential features of professionalism and the main type of artistic activity in the creative and performing activity is the artistic interpretation (O. Oleksjuk, O. Otych, G. Padalka, O. Rostovsky, O. Rudnytska, T. Stratan-Artyshkova);

- the personality of the teacher of music is developed, emerged and realized in the process of artistic interpretation through artistic interpretation (O. Oleksjuk, G. Padalka, A. Rastrygina, O. Rostovsky, O. Rudnytska).

In the artistic and interpretative process the associative complex plays a significant role. It is formed from past experience of the individual (living association), experience of personal communion with musical compositions (art associations), and musical and performing experience (artistic associations and associations between arts), which defines the specification and understanding of art work, the degree of mastery of intonation and expressive content and activity of organization of artistic and interpretative process.

«Associations between arts» acquire the significant importance, which are generated by the structure of a musical composition and contribute to the expansion of the boundaries of visual images of the performer. It enables in the process of artistic interpretation (at the stage of initial design artistic image) to use similar art (to compare, to juxtapose or supplement certain

artistic character with artistic images of other arts) [10]. Such interpreter's abilities may indicate about the presence of his personal qualities such as erudition, insight, curiosity, observation, empathy, emotion.

The emergence of various kinds of associative connections affects to the development of cognitive and mental, emotional and sensual spheres, activates the personal qualities of the performer (imagination, fantasy), promotes «use» in artistic image and indirectly, as appropriate transforms «I» of performer-interpreter.

Art and interpretative process involves a high degree of creative independence, originality of subject-associative content of subjective perception of image, not stereotyped solving of problems of creative and performing activity as the subject of artistic interaction constructs an artistic composition itself, complements its content with the creative imagination, fantasy, associations (E. Husserl, M. Dyufren, R. Ingarden, M. Kaplan, B. Reymar).

The result and clear identification of the artistic image depends on the subjectivity of the performer, unique features of his character, artistic and executive experience, thesaurus, psychological state and provides the significant potential for identifying of creative approach to composition, because the performer has not only to delve into the author's feeling of image and as much as possible to pass it in his own interpretation, but also to reveal his own understanding of the text, to identify own feelings, to convey the features of own perception of what is created by the author [6, 190].

Therefore, the presence of a high degree of creative independence, development of unique associative complex, fantasy, imagination, reincarnation art, compassion and co-creation in the artistic and interpretative process contributes not stereotyped solving of creative problems, «entry» into the deeper layers of musical composition, dialogue artistic communication, identify emotionally-feeling experiences of the subject of artistic collaboration, that in further allows to make qualitative changes in the internal state of the individual and to promote for qualitative pits.

Precisely because of the elements of co-creation, enrich the artistic and interpretative process of extraordinary performer's thinking, his personal and individual relationship to composition, the artistic interpretation becomes not only adequate and convincing, but also adequate and convincing, personality and appropriate, harmoniously combining classical interpretation of the composition with the individual vision and feeling of its essence [4; 8;

9], spiritual and personal potential of the composition is realized, the condition, which contributes to solving a personal problem begins.

Through the co-creation the dialogic consciousness is made, understanding somebody as yourself, experience the «spirit» of a musical composition. The ability to co-creation as a way of dialogic communication between the composer and those who understands the artistic image, determines the level of artistic-learning activity of the performer- interpreter [10].

The process of artistic interpretation as a creative process involves the identifying of individual style of artistic performance and thinking that at the same time promotes the formation of students' active creative approach to reality and to themselves. O. Oleksjuk emphasizes that precisely because of the artistic and creative interpretational procedural, active personality principles are fixed with the moment of creative freedom, independence, creative insight and liberation gained general artistic and musical and performing experience, based on reflection and thus the possibility of its use for personal and valuable understanding of musical composition is realized, the develop of capacity for creative self-expression and self-understanding through empathy of artistic and imaginative content, the world and oneself in the world [4].

In conditions of competency and personality oriented artistic paradigm this provision is extremely important and it acquires the particular meaning and significance for our research.

The analysis of the scientific literature about the inner content, structure and features of artistic and interpretative process that is predetermined by specific of musical and performing activity of the teacher of music, enables to argue that the artistic and interpretative process is a complex, multifunctional entity, which requires for its realization the possession of complex artistic and interpretational skills (subject, interdisciplinary, key), which are a systematizing factor in the structure of artistic interpretation, the formation of which provides and determines the formation of artistic and interpretative competence.

Artistic and interpretative skills, which have a complex and integrative structure in accordance with certain structural components of musical and performing competence that are manifested in the varieties of musical and performing activity, are defined as the internal systematizing factor of musical and performing competence. It is established that the formation of artistic and interpretational skills determines the level of musical and performing competence of future professionals.

These skills include:

- the ability to design an artistic image, to make musical and theoretical analysis, integration links, to choose varieties of art on the basis of artistic analogies in the process of the studying of musical composition;
- the ability to master the technique of art performance;
- the ability to own the scenic and volitional qualities and scenic and empathy transformation;
- the ability to implement self-creative activity (to work out and study musical compositions, to play music, to improvise, to compose own songs, to create artistic projects oneself);
- the ability to provide adequate assessment and self-esteem, to express own opinions and critical judgments.

Singled artistic and interpretative abilities are steered the imagination, memory, power of representation, association, empathy, transformation into an artistic image, they are caused to the implementation of empathy artistic dialogue and, in our opinion, they are indicators of musical and performing competence of the teacher of music.

The main methods of formation of musical and performing competence of the future teacher of music are identified:

- the method of musical and theoretical analysis during the artistic interpretation, which is based on dialogue, problem-dialogue and variable principles of teaching; it causes the student's activity in the process of artistic knowledge, it facilitates the resolution of the question about dramatic performance, positive impacts on the formation of student's cognitive and emotional sphere, leads to the original interpretation of the composition, creates personal and unique interpretative style.
- the method of art analogies, which provides a comparative analysis of executable composition with other one similar to it in its artistic and imaginative content, finding the associative links for common genre and stylistic features of art works (opening artistic picture of the world, the unity of authors' worldviews, their creative method, the way of artistic knowledge, similarity means of emotional and imaginative expression), provides the effect of emotional «capture» of artistic image, affects to the activity of musical and sensory systems, the regime of mentally and cognitive processes functioning.
- the method of artistic and creative projects, which in the process of musical and performing training of future professionals acquires the particular meaning and content, as it is aimed at formation and detection the individuality of each student, the measure of his

creative direction, musical and performing experience, independence, self-realization and self-expression in varieties of musical and performing creativity according to the specific of musical and performing activity of the teacher of music, appears as in the spiritual and performing process, as in the process of its designing in the context of a particular theme of the lesson, its content, provides ownership of skills to carry out integrative connections, to find and use interesting material that enables versatile and complex understanding of artistic phenomenon and the concept.

Conclusions and prospects for further researches of directions. It is founded that artistic interpretation contains personal characteristics (ability to emotional and imaginative thinking, empathy, individual originality, creative self-expression, the ability to scenically-dialogue communication, individual and unique artistic and intonation dimension reflexivity), which determine the ability of the future teacher to the art and interpretation, self-creative, design and representational activity, refracted through artistic and interpretative skills.

Artistic interpretation involves understanding by interpreter-performer (instrumentalist, singer, conductor) the nature of musical composition, understanding and comprehension of its artistic and intonation sense; the ability to individually and creative interpretation of musical work, development of associative and creative thinking; the possession of artistic performance technique, which is a part of the adequate artistic and interpretative process and describes the skill of selection and ownership of the complex of artistic and interpretational means of musical expression that characterizes the whole personal, individual and unique attitude of the performer-interpreter to musical composition; the ability to creatively mobilize characterological volitional qualities in the process of scenically and performing activity that accumulates performing reliability, artistry, expressiveness, strength of will; the ability to emotional reactions, demonstration the skills of recrudescence empathy and artistic transformation; the ability for independent creative activity: playing music (improvisation), art of creation (composing own musical works); the ability for independent artistic and design activity (to choose and learn musical compositions independently, to make integration ties, to create art projects, to master verbal and performing interpretation); the ability to reflexively and assessment activity, analysis and introspection, critical thinking and appropriate judgments, estimates and self-esteem.

Art and interpretative abilities of the future

teacher-musician are directed to the achievement of such pedagogical goals: to design an artistic image, musical composition in the relevant artistic context, to use artistic and systematic interconnections and to create an art work independently, to implement it in the performing activity, to engage students in the process of joint creativity, to influence to the development of their spiritual world by varieties of creative and performing activity means.

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САМОСТІЙНА РОБОТА З УКРАЇНСЬКОЇ МОВИ (ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ) ДЛЯ СТУДЕНТІВ ІСТОРИЧНОГО ФАХУ

Постановка та обґрунтування актуальності проблеми. Вхідження України до європейського освітнього простору через Болонський процес у вищій школі сприяє активному пошуку ефективних форм організації навчальної діяльності [11]. Саме такі форми можуть найкраще сприяти якійсь підготовці спеціалістів на рівні міжнародних вимог, зацікавленого ставлення студентів до процесу пізнання, розвитку самостійного мислення, навчальній і науковій творчості, а також розробці й упровадженню інших підходів до професійної підготовки майбутніх фахівців.

Сьогодні виділяються такі актуальні проблеми організації навчального процесу: інформаційне забезпечення дисципліни, подолання суперечностей між змістом навчання і майбутньою професійною діяльністю, узгодженість між педагогічними вимогами викладачів і реальними можливостями студентів, поєднання загальних, особливих та індивідуальних цілей навчання, особливості гуманітарної професійної підготовки; оптимізацію керівництва навчальним процесом. До них відносять і створення оперативної системи виявлення й усунення недоліків у знаннях студентів, у методиці викладання та перевірки, в організації процесу навчання. Актуальними є також проблеми розроблення інноваційних технологій навчання і професійної підготовки, що сприяють підвищенню результативної діяльності закладів професійної освіти; створення

ефективної системи контролю, яка б сприяла забезпеченню належного оцінювання. Саме самостійна робота, на наш погляд, і є тим чинником, що може задовольнити виконання більшості цих вимог.

Самостійна робота спрямовується не лише на оволодіння певною дисципліною, а й на формування навичок самостійної праці в цілому – у навчальній, науковій, професійній діяльності. З огляду на зазначене доречним вважаємо розкриття теми особливостей самостійної роботи з курсу «Українська мова (за професійним спрямуванням)» студентів історичного фаху, яка спрямована на створення спеціальних дидактичних матеріалів, а також на професійне становлення особистості студента.

Аналіз останніх досліджень і публікацій. Самостійна діяльність студентів – проблема не нова. Саме для майбутніх істориків корисним буде ознайомлення з тим, що актуальність і значущість її спостерігається ще в працях давньогрецьких учених (Арістоксен, Арістотель, Архит, Платон, Сократ), які глибоко і всебічно обґрунтували значення добровільного, активного і самостійного оволодіння знаннями. Розвиток цієї ідеї в подальші часи знаходимо у висловлюваннях середньовічних учених (Франсуа Рабле, Томас Мор, Томазо Кампанелла), які вимагали від тодішньої схоластичної школи вчити дітей самостійності, виховувати в них вдумливих, критично мислячих людей [5].

Аналіз подальших наукових джерел