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KRIVOKHIZHA Irina Valentinivna –

postgraduate student of the Central Ukrainian Vladimir Vinnichenko state pedagogical University
e-mail: pednauk@gmail.com

PREPARING FUTURE TEACHERS-MUSICIANS IN CONTEMPORARY POLAND

Formulation and justification of the relevance of the problem. Today, an important objective is to increase the level of training of future specialists artistic disciplines. The problem of professional self-realization is the subject of attention of modern musical pedagogy and education.

Democratic and humanistic processes in Ukraine contribute to the determination of pedagogical methods and style of relating to personality-oriented, research, innovation future expert [1].

Analysis of recent research and publications. Successful activity of the teacher-musician with the ability to independently acquire the necessary knowledge and experience of productive, creative thinking, erudition, cognitive activity, spiritual development, rich inner world and aesthetic culture, self-development link scientists G. Padalka T. Levshenko, S. Naumenko, N. Tymoshenko-Huralnyk, O. Scholokova, O. Rudnytska, P. Harchenko.

The purpose of the article. To preparing teachers to musicians implementation of music education adequately define the content of education, which includes the following components: formation of professional musical abilities; study musical theory, psychological, pedagogical and methodological disciplines; development framework and operations of performing activities; practical study of professional disciplines.

The main material of the study. In specialist training in Poland to consider the professional musical activity, which is one of the most difficult kinds of intellectual, technological and sensory-emotional activity of the individual in the arts. It manifested in numerous shapes and forms individual contact with the music, the main ones is the perception, performance, creative processing and production of music and

theoretical understanding of music as a science.

Musical activities in preparing future teachers musicians celebrated on a variety of «scientific» skills, artistic quality of the product, as well as on the adequacy of subject and object. Qualitative characteristics of musical activities depend entirely on the individual (groups of individuals) who engaged in it, from its actual capacity to perform this activity properly. In other words – the depth of his mastery of music in all its complexity, as a professional art – the level and quality of professional music education [2].

Musical and Pedagogical Education in Poland is a system where forming, developing and preparing future music specialist to their professional activities. Thus, musical and pedagogical education is part of the cultural and educational process of students, as expressing the views and aspirations of its subjects, and promotes the consolidation of joint activities. Obviously, the level of modern musical culture of society depends largely on who and how to teach music. However, the quality of modern music and educator teacher education is a prerequisite not only broadcast music culture, but also the process of its development [3].

V.Cherkasov stresses that professional development specialist music largely depends on the synthesis and rethinking of previous achievements and historical experience of a system of musical education and development of musical and educational traditions in the religious and spiritual, secular and national media. Awareness of the main vectors philosophy of music education, cultural and historical background, educational concepts, patterns and trends to help future professionals in their professional self, choosing the most effective means, forms and methods of educational process of mastering the values of national musical culture [4].

The formation principles of the professional training future professional music in Poland have their own specifics. Appropriate to them, according to G. Padalka are: a) a holistic approach in the unity of three components: a musical aesthetic, educational and pianistic development specialists; b) the principle of presenting the content of the program, its structural construction by distributing educational material on specific kinds of activity (as opposed to the traditional genre stylistic approach), which focuses on the pedagogical orientation training with a musical instrument that offers opportunities for professional development specialists [5].

Changing education principles causes a change of the contents of musical and educational activities in Poland, namely: the need to expand horizons, to inculcate love for other arts, develop imagination using poetic images, metaphors, analogies, imagination and rumor widely acquainted with music literature, that evolve musically, intellectually, artistically, because otherwise there will be valuable artistic expression in performance; to institute a healthy professional ambition; the need to let the (early) ethical superiority of the artist, his duties, responsibilities and rights, inculcate careful attention to the text, shape and texture of a musical work to better and more accurately convey to the listener the composer's intent.

In Poland, a special role for the teacher to «free communication» with masterpieces of musical art, not a teacher in the traditional sense, but «explainer» to help the future specialist penetrate the great mystery of Arts and Creativity. Its main task is to help the hard way traffic to the ideal. Recognition of the value of talent reveals the need to maximize reveal features giving students requires especially careful and individual approach to each [6].

However, a paradigm shift musical teacher education in Poland certainly has influence and focus on training future professional music. Therefore it is necessary to review the system of values and priorities of the university music pedagogy based on nomination at the forefront of humanistic ideas and guidance, full respect for the individual student, care about the development of his essential powers.

In this regard, important methodological idea that humanization of teacher education should be the leading criterion for the success of the educational process in higher education, and the formation of the creative person of the future expert - the basis of pedagogical education [7].

In Poland, the educator creates the conditions for the exercise of the student's emotional response to music. Only then he brings them to the realization of the content of

the work, the expressive elements of musical language and set of expressive means. This work makes a strong impact on the thoughts and feelings of the student. They formed attentive listening skills, the ability to talk about music, give aesthetic evaluation of its content [8].

Experts in the field of music pedagogy must have a mastery of playing a musical instrument, the principles of spiritual mentoring and education, the basics of musical theory and psychological-pedagogical knowledge, practical compositions and their use in solving the musical and educational activities.

The musician- educator should have: knowledge of the history, theory, practice music and instrumental music performance and pedagogy; high performance culture; knowledge of the history of art and musical culture; Knowledge of musical and educational research; ability to apply the methodology of musical training and education; skills to carry out methodical analysis of pedagogical repertoire tool [9].

To prepare competent professional musical specialist in Poland based on the definition of common methods of music education combine verbal, visual and practical activities with specific interactions of faculty and students, aimed at the transfer and assimilation of specific musical knowledge and skills in the fields of music and teaching activities – as musical literacy training, theory and history of music; Learning to play musical instruments, singing and conducting; Learning the creation of music and performing activities.

The phrase «music specialist» refers to a generalized interpretation of professional diversity (i.e. different musical disciplines teachers of higher educational institutions, including educational guidance), which combines artistic and pedagogical function (artistic-aesthetic and interpretive and educational, pedagogical). Specificity of music pedagogy is differentiating variable component that deepens internal differentiation of professional specialist of music of various specialties and qualifications and violates the integrity of the overall «professional homogeneity» common solution purely organizational and educational problems.

In Poland, specialist of music is primarily a specialist education person who has a general education, professional (music) and professional (educational) training in tools, forms, methods development of educational process by means of music or art disciplines in the cycle a general route. The theoretical basis of preparation is education. Social and cultural purposes professional and educational activities specialist in Polish universities teaching focus is the

development of personality of future teacher of music teaching profession by training in schools of general education; in professional music academies, conservatories, academies of arts – musician, singer, composer, musicologist, teacher of a musical profession.

The purpose of the professional activity of future specialist music is due to sociocultural purpose vocational teacher education professional musician and music teacher education. The first vector comes to mastering educational qualifications as additional to the core of teacher-musician, singer, vocalist, pianist, violinist, conductor, etc., i.e. capture partial didactics as part of the general methods of teaching musical subjects (teaching play a musical instrument, composition analysis musical forms, etc. in specialized schools of multi-professional music education); the second - partial mastery of didactics, that music as an integral phenomenon of artistic culture (teaching of music in schools non-continuous lifelong learning), which promotes the harmonious development of personality.

Results of the research. One of the important methods teacher-musician training of the performing activity is to use the elements of music criticism. Knowing the specifics of contemporary forms of performance and producing appropriate methods and means to assess the sound of classical and modern music, music critic, on the one hand, penetrates the creative laboratory of the composer, monitors the ways the birth of a musical work and his artistic results, and the other – to penetrate into continuously changing performing style and means of musical expression. In addition, the always topical issue and personal perception of each music critic.

Music critic in the education and training of forming creative outline future teacher-musician is to solve educational problems inherent methods and means. As part of the method used music critics educational and performing analysis. It is based on verbal teaching methods [10].

Conclusions and prospects for further researches of directions. An important method of training future professionals of music in Poland stands activation method of performing practice, the essence of which is methodological support active performance activity.

It was established that the largest performing activity detected in independent cognitive activity that promotes musical thinking, developing necessary for performance of associative links. In turn, the wealth of musical imagination, thoughtful attitude towards the content of the work suggests performer ways to implement it (finding the most efficient

methods of work of musical works, promoting their intense absorption, accumulation performing repertoire, professional excellence and performance and skills). You need to form a psychological setting for performing activities; the need to develop creativity as performing necessary by their own professional development, creative individuality of the future teacher-musician.

An important form of training of the future teacher-musician in Poland to the performance of an active performing a practice that is carried out directly in the learning process of the future teacher-musician and has such traditional forms as test-examination and concert. Intensification of performance practice promotes the use of various forms of performing activities, namely akademconcert, educational-themed concerts, recitals, competitions for the best performance of works of a particular author, one style of music genre.

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ВІДОМОСТІ ПРО АВТОРА

КРИВОХИЖА Ірина Валентинівна – аспірантка Центральноукраїнського державного

педагогічного університету імені Володимира Винниченка.

Наукові інтереси: професійна підготовка майбутнього вчителя музичного мистецтва.

INFORMATION ABOUT THE AUTHOR

KRIVOKHIZHA Irina Valentinovna – postgraduate student of the Central Ukrainian state pedagogical University named after Volodymyr Vinnichenko.

Circle of scientific interests: professional training of future teachers of musical art.

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МОРГАЙ Лілія Анатоліївна –

аспірант кафедри

соціальної педагогіки та соціальної роботи

Уманського державного педагогічного університету імені Павла Тичини

morgai.liliya@gmail.com

**ОРГАНІЗАЦІЙНО-ПЕДАГОГІЧНА ДІЯЛЬНІСТЬ
НИКИФОРА ЯКОВИЧ ГРИГОРІЙВА В ЕМІГРАЦІЇ (1920–1953 рр.)**

Постановка проблеми. Діяльність української політичної еміграції у країнах Європи в 20-х роках ХХ ст. на сучасному етапі перебуває у стані дослідження та вивчення. У радянській історіографії питання, що стосувалися періоду українського національного відродження в першій третині ХХ ст., систематично і цілеспрямовано спотворювались та фальсифікувались. У контексті побудови незалежної України піднімаються питання встановлення історичної достовірності найвагоміших подій з життя країни в різні епохи. Для дослідження цього питання передусім використовувались архівні документи. Багато представників української інтелігенції в роки революції змушені були емігрувати за кордон [11].

Серед плеяди педагогів ХХ століття вирізняється Никифор Якович Григорійв – (псевдоніми Г. Наш, Григорійв-Наш, Григорій Наш) народився 9 лютого 1883 р. в с. Бурти Черкаського повіту на Київщині. З 1895 р. по 1900 р. навчався в Городищенській сільськогосподарській школі. Здобувши професію агронома, Никифор Якович два роки працював конторщиком у маєтку поміщика. Починаючи з 1903 р. Н. Я. Григорійв входить до осередку партії соціалістів-революціонерів, учасники якого опікувались тим, як дати освіту народу селянству. Під впливом гуманістичних ідей

відродження української освіти на селі він складає іспит на вчителя повітової школи [13].

У 1907 р. Никифора Яковича переводять у двокласну школу м. Кам'янець-Подільського. В той час у місці активно популяризувалась українська мова та культура. В 1909 р. тут утворилася місцева організація Просвіти – культурно-освітнє й національно спрямоване громадське товариство, яке проводило вечори, організовувало театральні вистави. Провідного значення в системі шкільної освіти Ничипір Якович надавав національному аспекту, обґрунтував необхідність навчання дітей українською мовою.

У часи української революції 1917–1920 рр. Н. Я. Григорійв був членом Центральної Ради; двічі – міністром освіти УНР; входив до Центрального комітету Української партії соціалістів-революціонерів (УПСР). Із 1921 р., перебуваючи у Чехословаччині, став заступником Українського громадівського комітету, один із засновників та керівників Українського соціологічного інституту в Празі, ряду інших наукових і культурницьких фондів української еміграції у цій країні. Активно займався політикою, входячи до керівництва Празької групи УПСР, а з 1932 р. очолив Головний політичний комітет УПСР за кордоном.