

**ВІДОМОСТІ ПРО АВТОРА**

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*Стаття надійшла до редакції 19.05.2019 р.*

**UDK: 378.091.3:**

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**METHODOLOGICAL SUBJECTS OF MUSIC AND PERFORMING TRAINING OF THE FUTURE TEACHER OF MUSIC ART**

**Formulation and justification of the relevance of the problem.** Studying the state of formation of music and performing training in educational artistic practice suggests that this problem is actualized as a structural component of the general educational paradigm, the main purpose of which is the formation of a future specialist's ability to independently design and creative solution of professional tasks in the new conditions of the present.

The main tasks in the structure of music and pedagogical activity of the teacher of music are: the ability to perform compositions of various styles and forms of instrumental writing; the ability to reveal the artistic image of the work based on the exact performance of the musical text and own performing experience; owning skills of independent work on a musical composition; knowledge of the specifics of the school repertoire.

It is known that music and performing activity is a creative process, which is primarily connected with independent musical and cognitive activity, which contributes to the intensification of musical thinking, memory, imagination, attention, etc.

The creative activity of the teacher of music is determined by the specifics of music and pedagogical activity, which is carried out in the process of public speaking, involves the presence of interpretive skills, the ability to adequately reproduce the artistic image. The music and performing experience, knowledge, intelligence, possession of artistic expressions, artistic performance techniques, the wealth of associative fund, emotional culture, imaginative

musical thinking are played the significant role in this process.

L. Archuzhnikova distinguishes the following types of music activity related to instrumental performance: solo singing, independent work on musical compositions, accompaniment, reading from the sheet, transposition, play in the ensemble, creative music [1]. To the specified kinds of music and performing activity it is necessary to add the ability to interpret the musical composition (vocal, instrumental) in the process of studying with choir and ensemble groups, soloists; performing a musical work in the process of conducting a fragment of the lesson «Listening to music»; own creation (composition). It is worth pointing out that the possession of purely instrumental skills and acquirements is not a guarantee of success in solving music and pedagogical tasks.

The music activity of the future teacher of music art is primarily connected with the performance process and involves knowledge of the genre-stylistic features of musical compositions, the means of their expressiveness, the ability to creatively comprehend the musical image, to find the right ways to implement it in the stage performance. An organic combination of musical thinking, knowledge, skills, feelings and aspirations generates such artist's mental state that contributes to the implementation of the artistic conception, the predictability of the final result and the achievement of the goal of the performance, leads to the exercise of control, self-control, assessment and self-assessment through creative «mechanisms» of performing

process (analysis, synthesis, assimilation, comparison, abstraction, generalization).

**Analysis of recent research and publications.** The problem of music and performing training of the future teacher of music is one of the most important at the present stage. Its various aspects are revealed in the group cases by O. Abdullina, L. Archazhnikova, A. Bolgarskiy, O. Olexiuk, G. Padalka, A. Rastrygina, A. Rostovskiy, O. Rudnytska, G. Tsipina, O. Shulpyakova, O. Shcholokova, etc.; they are researched in dissertations, which develop various aspects of instrumental training of future specialists: L. Huseynova (readiness of future teachers of music for instrumental and performing activity); N. Zgurska (music and performing culture of the future teacher of music); I. Grinchuk, V. Krytskiy (skills of artistic interpretation); V. Mutsmacher (instrumental and performing skills); M. Davydova, T. Yunyk (instrumental and performing arts); O. Shcherbinina (musical and stylistic vulnerability of future teachers of music in the process of instrumental and performing training), etc.

The questions of music and performing interpretation as one of the most important problems of music and performing preparation are considered in scientific cases by B. Asafiev, M. Davydov, G. Kogan, K. Martinsen, G. Neygauz, S. Feinberg, etc., they are covered in the fundamental musicology, psychological and pedagogical education of O. Bodina, L. Vygotskiy, Y. Hurenko, N. Korychalova, O. Kostiuk, V. Medushevskiy, O. Myhajlychenko, E. Nazaykinskiy, O. Olexyuk, O. Rudnytska, A. Sohor, O. Shcholokova, N. Yarantseva.

Regarding structuring, internal mechanisms and mixed artistic and interpretation processes, which are being developed and investigated in scientific cases by L. Vygotskiy, S. Rubinstein, B. Teplov, S. Feinberg, consist the definition of artistic interpretation as: a special spiritual and practical activity, in an integrated structure of which intellectual and environmental responses, collaboration, identification and cooperation interact dialectically that delivers dynamic of emotion reactions «from direct-sensory manifestations to higher emotions of aesthetic pleasure, a multi-colored scale of elegant emotional overflows and bright affective outbreaks, objective feelings and barely perceptible sentiments» [6, p.54]; as an active creative process, the artist interpreting the musical work; as the final result of musical performance; individual artist-figurative interpretation and restoration to a musical composition [3].

**The purpose of the article.** To determine

the methodological principles of music and performing training of the future teacher of music art. To reveal the meaning of the concepts of artistic and interpretive activity; complex integration technology; analysis-interpretation; artistic and creative project.

**The main material of the study.** In music and performing training of future teachers of music art special significance is given to such music and performing qualities as general arts and music and theoretical knowledge, emotionality, stage performance, artistry, artistic and technical skill of execution.

Scientists note that the teacher of music art must perform qualifying musical compositions, conduct vocal and choral works at a high professional level; submit historical and theoretical knowledge interesting and accessible, and reveal the content of musical works in the process of their perception, form creative abilities by means of varieties of music and performing arts, thus creating an atmosphere of true empathy.

In this regard, B. Asafiyev noted that the teacher-musician in a general education school cannot be a «specialist» in any one branch of music. He must be both a theorist and a regent, at the same time a music historian and a music ethnographer, and an executor, who has the tool to always be prepared to direct attention to one or another side [2].

The teacher of music art must possess the art of interpretation, be able to «listen to music» (K. Igumnov), deep in its in-depth layers, understand the process of intonation development (B. Asafiev), have the ability to theoretical understanding of the work in the unity of content and form (G. Neugauz).

G. Padalka's statement is important: «If a teacher does not have any kind of performance (playing on instrument, conducting, vocals), he simply cannot work at school... It is important that the expressive interpretation becomes a solid foundation for artistic communication».

In the process of music and performing training of the future teacher of music N. Zgurska distinguishes his music and performing culture, which is defined as a dynamic, integrative entity, which implies the ability to disclose, reproduce the content of a music composition in the process of interpretive work and bring it to the students in an artistically perfect form. The researcher notes that the music and performing culture of the music teacher characterizes the level of his personal professional development, the desire for self-improvement and distinguishes the following components: motivational (positive attitude to professional work with children, interest in learning, the need for interpretation of musical

works); evaluation (music and aesthetic assessments, performing ideals, persuasion in the field of professional training); giftedness (music and performing ability); thesaurus (professional-performing knowledge, skills and abilities); creative independence (originality of performances, independence in work, effective self-control, music activity) and proves that interpretive activity is a characteristic feature of cultural phenomena, most contributes to self-improvement of the individual and is a significant factor in the formation of music and performing culture.

Recently, the introduction of integrated courses, subjects, classes that involve the use of integration ties, association in the whole of certain parts or elements into the study process has become urgent, which makes it possible to influence the person in a holistic manner and reproduce in its consciousness a coherent picture of the world.

Integration, as scholars and teachers consider, is a necessary didactic means and becomes a status of one of the leading principles of modern education [4], in particular, artistic.

According to scholars, it is a strategic goal to provide pedagogical conditions for systematizing knowledge and ideas of students, establishing cross-connections between them in order to form a holistic consciousness, the development of flexible thinking, and stimulation of creative potential [4].

In pedagogical science and practice, the terms «integrated», «integrated learning», «integrated courses», «integrated lessons», «integrated methods» are the most commonly used.

Scientists point out that integration must be pedagogically expedient, not spontaneous, when eclectically combines substantive knowledge without scientific argumentation. Therefore, it becomes dangerous to isolate the study of individual disciplines, as well as the extreme opposite to it, to «integrate everything in everything», which leads to the destruction of subject learning» [4, p. 262].

Complex integration training technology can contain two main blocks:

- use of interdisciplinary connections in the teaching of professional disciplines (the method of music and theoretical analysis, the method of artistic analogies, the method of artistic mono-projects);

- self-creative activity of students (the method of group artistic and creative projects, music, improvisation, own creation).

Each block contains a set of methods (active and interactive). The main features are: the method of music and theoretical analysis, the method of artistic analogies, the method of

artistic and creative projects, which take place and are used in each integrated block, but each acquire a certain content uniqueness and originality.

The theoretical and analytical approach to the musical composition in the process of forming artistic and interpretive skills acquires a particular importance. In this connection, it is worth mentioning the works of O. Alekseev, F. Arzamanov, L. Dmitriev, G. Kogan, S. Feinberg, G. Neygauz, J. Milshtejn, I. Braudo, E. Petri, O. Yurovskiy and etc., which deals with the artistic and interpretive aspect of a musical composition in relation to music and theoretical knowledge and skills.

Analysis-interpretation as the basis of all kinds of music and interpretive creativity makes it possible to perceive a musical work not as an «extrapersonal» theorizing, oriented only on ready-made samples of analysis, but as an independent creative process of comprehension of a composition, its text, context and subtext (I. Grinchuk).

Researchers argue that the mental-logical mastery of a certain artistic object, helps the interpreter-executor to overcome his own resistance, which arises as a result of the inertia of the previous long-term psychological installation on the spontaneous and intuitive perception of a musical work. At the same time in the psyche of the subject of artistic interaction there is an inevitable section, and more often – the parallelism of two types of activity – scientific-logical and artistic-figurative, which leads either to an independent (and therefore barren) coexistence of the theory and practice of artistic creation, or excommunication one of the parallels, namely, the scientific-logical (F. Arzamanov).

The complex creative and interpretive process involves the mobilization and integration of the various knowledge, skills and abilities that ultimately make it possible to penetrate the feelings and experiences presented in the composition, to feel them as own. Therefore, different aspects of the artistic and interpretive process must be closely interrelated and interpreted as «the substantive aspects of the very form» (L. Mazel).

The analysis of musicological, psychological and pedagogical works of M. Aranovskiy, L. Vygotskiy, O. Kostiuk, E. Nazaikinskiy, V. Medushevskiy, B. Mailakh, G. Orlov, V. Ostromenskiy, A. Rudnitska, A. O. Rostovskiy, A. Sohor, which cover various aspects of a complex music and performing process, suggests that the integrated approach to the artistic and interpretive process is determined by the very internal structure of the musical composition, which contains the dialectical unity

of the objective and subjective, general and individual, rational and emotional, analysis and synthesis. Scientists argue that a complete understanding of the cognition of figurative content occurs when the subject of artistic interaction is experiencing itself [6], seeks to reveal a peculiar, unique individual author's incarnation, penetrate into the depths of the musical work, enter into empathy-dialogue interaction with the author of the composition, to reincarnate in the artistic image, because it is in it in the art of reincarnation and experience consolidates the whole completeness of human perception of the world and subjective involvement in such forms of life and activities in which the subject practically may not be.

Therefore, in the process of analysis-interpretation, it is important to direct work on the formation of the emotional and sensory sphere of the student by means of other types of arts, which provides the effect of emotional «capture» in artistic way, affects the activity of musical-sensory systems and the mode of the functioning of mental-cognitive processes.

The use of a complex of arts in the process of analysis-interpretation of a musical work is directed at reproducing an adequate psychological model of artistic image in the mind of the interpreter-performer, «entering» into the space of artistic reality, creative reflection on the material proposed by the author, which leads to the internalization of ideological-figurative content, the improvement of specific signs of artistic empathy, imagination, mechanism of associativity. The use of such an inter-artistic integrated approach in the process of analysis-interpretation enables the artist to be involved in analytic-synthetic and creative-transformative activities, thus intensifying all spheres of his self-expression, and versatile approach to the process of improving the characteristic music and performing peculiarities of the artistic and interpretive process aimed at the formation of structural components of music and performing competence, in particular, its value-motivational, cognitive-knowing, emotional-sensory, creative-search components.

The interactive method of artistic and creative projects acquires special significance in the process of development of music and performing training of the future teacher of music art, since it is aimed at activating the cognitive-emotional, personal-value and activity areas of students, gaining their artistic and interpretive experience in various types of music and performing activity, it focuses on the creative practical application of music and performing knowledge and skills and the mastery of new ones.

Grateful is R. Yatsyshyn's statement that

this term (project) may acquire different semantic shades, associated with the notion of «problem» and to refer to the true situation of creativity, in which a person ceases to be just the owner of ideas, renounces his private, to be able to find something else, to know it, to be filled with it, to reveal it in own creativity.

The artistic and design activity of future teachers of music art is a complex integral phenomenon, since not only determines the student's research idea (definition of the topic-project, its relevance, purpose, hypothesis, task, selection of appropriate artistic material, discussion and drafting of the dramatic plan, analysis and systematization of artistic material, the use of a wide range of problem, research, search methods, oriented to a practical result, which must be meaningful as to who is projecting it, to for and on who sent it), but also involves the study and understanding of the spiritual content of music, create own ones, performance, interpretation, implementation of the creative idea process or concert performance in a real educational activity. Thus, the student «increases the potential of innovations, expresses a social position, shows ownership “to civilization and culture» [5, p.168].

The artistic and creative projects can have different complexity (from designing the artistic image of a certain musical composition to its stage performance (monoproject), as well as creating artistic and creative projects that involve the use of interdisciplinary and inter-artistic knowledge and skills, promote the development of creative thinking, search and research skills and have the following characteristics: active, personally oriented, developing, one that teaches interpersonal interaction, one that develops the ability to self-expression, with presentation, reflection, one that is based on the principles of problem learning, one that forms the skills of autonomy in the mental, activity and volitional spheres, one that educates such professional qualities as tolerance, responsibility, purposefulness, initiative, sense of collectivism, flexibility of thinking and positively influences the dynamics of levels of formation of music and performing competencies: artistic-interpretative, self-creative, stage-performing, artistic-designing.

**Conclusions and prospects for further researches of direction.** Further scientific study needs issues related to the improvement of music and performing training of the future teacher of music by means of stage-acting skills; formation of directing skills in the formulation of spectacular events; research of psychological and pedagogical aspects and specific features of professionally significant music and performance qualities (ability to empathy, ability to reflect,

communicative, and mobility), manifested in various types of music and performing activity (instrumental-performing, vocal-performing, conductor-choir) and pedagogical technology of their formation.

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*Стаття надійшла до редакції 03.05.2019 р.*

**УДК: 378:37.011.3-057.87:784:008**

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**МЕТОДОЛОГІЧНІ ОСНОВИ ФОРМУВАННЯ МУЗИЧНОЇ КУЛЬТУРИ СТУДЕНТІВ У ПРОЦЕСІ НАВЧАННЯ ВОКАЛУ В ПЕДАГОГІЧНОМУ УНІВЕРСИТЕТІ**

**Постановка та обґрунтування актуальності проблеми.** Висунута в другій половині двадцятого століття концепція музичного виховання, що проголосила головною його метою формування музичної культури підростаючого покоління як невід'ємної частини їх загальної духовної культури не втратила своєї актуальності і в наш час. У ситуації розмивання в сучасному суспільстві духовних цінностей особистості її моральна спрямованість особливо затребувана. У зв'язку з цим гостро стоїть проблема якості підготовки до цієї роботи, перш за все, майбутніх учителів музичного мистецтва, зокрема, в області вокально-педагогічної освіти.

**Аналіз останніх досліджень і публікацій.** Теоретичними засадами дослідження музичної культури майбутнього вчителя є праці, які присвячено вивченню культури особистості (Л. Коган, Н. Крилова, А. Сохор), питанням професійної підготовки вчителя музики (Ю. Алієв, Б. Асаф'єв, А. Гордійчук, Д. Кабалецький, А. Козир, Л. Масол, Р. Тельчарова, Л. Школяр),

розвитку української вокальної педагогіки (В. Антонюк, Б. Гнидь, М. Жижкович), шляхів підготовки майбутніх педагогів-вокалістів (Л. Дерев'янка, І. Гадалова, О. Маруфенко, А. Мороз, Н. Овчаренко, Н. Толстова, Ю. Юцевич), технологій розвитку професійно-особистісних рис студентів у процесі вокально-виконавської діяльності (Л. Лабінцева, Г. Панченко). Різномісний аналіз проблеми показав, що питання про якісний рівень сформованості у студентів-вокалістів музичної культури існуючою системою музично-педагогічної освіти, до теперішнього часу, вирішено далеко не в повній мірі.

**Мета статті** – визначення та теоретичне обґрунтування змісту та методологічних аспектів формування музичної культури студентів-вокалістів.

**Виклад основного матеріалу дослідження.** Активний пошук нових теоретико-методологічних підстав для проектування змісту вищої музичної освіти, що відповідає як запитам теперішнього часу, так і потребам самого студента, реалізувався