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DIGITAL TECHNOLOGIES AS A FACTOR OF THE NEW ARTISTIC EDUCATIONAL PARADIGM IMPLEMENTATION

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Abstract. *The ways of sorting out differences existing in professional artistic education due to the reconstruction of its content on the basis of the introduction of the latest artistic paradigm of education of the XXI century are considered in the article. The expediency of creating specific environment: the media space of artistic and creative activity, where the future teacher-musician acquires digital competence as a factor for the effective implementation of the latest artistic paradigm in modern higher education institutions, mastering the professionally directed digital competences, in the process of the development of innovative creative potential by means of digital art, is outlined.*

Keywords: *modern paradigm of education, artistic educational space, digital technologies, innovative and creative potential, digital art, digital competence.*

Introduction. Implementation of the latest educational paradigm in the field of professional artistic education becomes particularly meaningful as it involves the inclusion of personality in the value-semantic world of culture, the mastering of which is determined by the newest vision of the socio-cultural appointment of a contemporary art professional and, in particular, the musician teacher, whose duty is to ensure the implementation of artistic values in a wide pupils' youth environment, taking into account current realities and needs of the process of teaching students by the means of creative music art. It determines the quality and vector of transformations in the system of professional training of musical art professionals, who are capable to realize themselves as a subject of relations in the world of art and implement their individual abilities and intellectual capabilities in innovational and creative professional activity [7].

With the introduction of the latest educational paradigm, the problem of acquiring digital competence by future musicians seems to be one of the most urgent, and its solution is closely linked to national educational policy. This is confirmed in a number of European documents [2; 9], where the importance of digital competence developing as a potential for innovation and creativity in education through the use of digital technologies is emphasized. Therefore, the development of appropriate competences, based on the general digital skills of the person and are related to the peculiarities of the profession, is an effective factor in

the development of the innovative and creative potential of future music teachers.

Brief review of publications on the topic. Modern scholars, analyzing the state of higher professional education in the humanities, have concluded that there is an urgent need for a reasonable "invasion" of the hard science fundamentals into the curriculum of the soft science departments, "naturalization" and "scientification" of them in order to expand the professional thesaurus of the student, who possesses not only deep subject-matter but also out-of-subject knowledge and multicultural outlook [8, pp. 75-76]. At which point, the problem of the formation of such a style of thinking and activity, which would be focused on the assimilation, development and use of any knowledge as means of training a competent, competitive specialist, is actualized.

T. Tarnavska, studying the experience of realizing natural science and particularly the use of information technologies at leading research universities in the world, points out that technology in education is the topic that is often discussed, but is rarely thought out, by. The scientist emphasizes that one of the features of modern education is a noticeable gap in the levels of computer and digital literacy of teachers and students and draws attention to the fact that students have radically changed. "Nowadays students are no longer the people for whom our educational system was developed. So, education should also be changed to be on equal terms with modern youth" [10]

M. Prenski [5], taking into account the statement of B. Berry that different life experience forms a different structure of the brain, proves that the cause of many problems in education is exactly the difference of students' thinking, who are surrounded by digital technologies from the very birth, and traditional thinking of teachers who feel not comfortable with the new technologies.

Learning the issue of the means of social communication and digital arts integration into the higher education, O. Prokopchuk states that "... the using of these instruments requires significant changes in educational paradigm leading to the" revolutionary "implications in the educational institutions or at least rethinking of methods used in education" [6]. The author emphasizes that today, as the use of digital technologies for the modern vocational training is a recognized necessity, such key issues as previous experience of teachers of the use of ICT in education, their attitude towards digital media and their expectations, their pedagogical beliefs and teaching methods should be taken into account.

In the conducted by V. Lutsenko research [4], the significance of the fundamentally new possibilities, that are provided by the digital technologies, in the development of professional thinking of the future teacher of music is confirmed, which allows prominently supplement and change the nature of the activity as an executor and teacher, which in fact involves the latest artistic paradigm of education of the XXI century.

That is, given the need for a global transformation of vocational education on the basis of radical changes in its philosophical background, the latest artistic

paradigm is intended to raise musical and pedagogical education at a decent, competitive stage in the modern labor market. However, this should be done due to the expanding the palette of professional functions, as well as in the process of the development of the innovative and creative potential of the future musician specialist, whose personal, social and professional self-realization influences the spiritual and cultural formation and life-creation of the younger generation to a large extent.

The purpose of this article is to determine the significance of digital technologies for the implementation of the latest artistic paradigm in the educational space of higher education institutions and the possibilities of acquiring digital competence by future musicians.

Materials and methods. The acquisition of digital competence as a factor in the effective implementation of the latest artistic paradigm requires taking into account the peculiarities of the future teacher-musician profession and solving the current challenges that the representatives of the industry are facing today. This is connected with the very phenomenon of the profession, the status system of which becomes extremely dynamic and diverse. At the same time, in the traditional system of higher education, including artistic one, the criterion of the readiness of a specialist to carry out the tasks of professional activity is still a certain amount of knowledge, skills, and abilities, accumulated by the students at the level of studying the disciplines of the chosen major curriculum. Moreover, even in the New Edition of Key Competences for Lifelong Learning (2018), which fundamentally updated the content characteristics of digital competence (critical and responsible use and interaction with digital technologies for education, professional activities and participation in society, which involves information literacy, communication, collaboration, digital content creation, security and problem solving), the criteria for mastering digital competences are still presented in terms of knowledge, competences and skills [7].

It must be emphasized that these criteria are not sufficient for the broad professional and personal expression of a student-musician in artistic and pedagogical activities. As in this case the future specialist evaluates the peculiarities of his or her occupation from the standpoint of the traditional view of the adequacy of professional training at the level of mastering the competencies indicated in the “teacher of musical art” major specifications. That is, the focus on qualification characteristics is limited to narrow professional training, greatly narrows the possibilities of musical art as a means of humanizing society, and also negatively affects the students' motivation to express themselves in future professional work in accordance with the capabilities and needs of each of them and the demand of the musical specialists in modern society.

There is a well-known and scientifically based fact that the system of pedagogical provision of artistic education has a number of fundamentally important and specific functions aimed at the development of the individual, and

therefore requires an appropriate readiness of a specialist in the field of artistic education for professional activity as a teacher, that is, who professionally carries out not only educational and teaching, but also innovative and creative activity by means of musical art. Therefore, innovative transformations in the system of music education on the basis of the latest artistic paradigm determine the usage of a more precise term "music educator" for a modern music specialist.

According to the conceptual instrumentarium of contemporary local and foreign pedagogical science, the professional activity of a music teacher has a new meaning, the criterion of which is the interdependence of the personal, socio-cultural and professional development on the basis of innovation and creative activities in a democratic society. This determines the quality and vector of transformations in the organizing of the professional training of the future teacher-musician on the basis of the latest artistic paradigm. And the possibilities for the development of the innovative and creative potential of a future specialist-musician, who is capable of realizing him/herself as the subject of relations with the world of art, self-identification as a personality and a musician-professional capable of realizing his or her own individual and intellectual abilities in effective professional activity, has been discovered precisely because of the introduction of the latter into the educational space of higher education institutions.

Results and discussion. In the context of the implementation of the latest artistic paradigm in the educational environment of higher educational institutions, this approach involves optimizing the educational process through the development of new educational programs, activating creative forms of student work, the widespread use of music and computer technologies, which will allow future professionals to use both flexible and versatile rich pedagogical toolkit and traditional music learning as well as endless possibilities of comprehension of musical art in the process of collaborative work with students using digital technologies.

The involvement of students in digital art - artistic and creative activity, based on the use of IT and the result of which is an artistic work in digital form, may become a starting point of the innovative and creative potential of a future musician developing [3, p. 62]. Digital art, being a part of the broader field of new media art, is currently undergoing a boom, and its integration into the artistic educational environment of higher educational establishments is one of the most effective means of effective implementing of the latest paradigm of artistic education.

In this meaning, the statement of I. Gorbunova is absolutely appropriate. The proper level of the educational process in relation to the innovative directions of electronic music can only be preserved if a serious and in-depth approach to learning is implemented at all stages [1]. Thus, the innovative activity of students-musicians on the basis of the latest artistic paradigm, which provides the creation of special educational programs on the acquisition of digital technologies, becomes

a factor of expanding their creativity in personal, socio-cultural and professional development. Moreover, the made by the future specialists introduction of the new media art into the school general music education will contribute to the formation of a new direction in musical pedagogy: education in the field of digital arts.

I.Krasilnikov emphasizes the unprecedentedly broad perspective of the involvement of the younger generation in the productive artistic and creative activities on the basis of the integration of art and digital technologies education. Thus, within the framework of the latest artistic paradigm, opportunities for the introduction of a new direction in educational activities - pedagogy of digital arts [3, p.58] has become possible, the functioning of which requires the formation of appropriate competence of a modern music specialist.

The problem of digital competence in various areas of professional activity is almost one of the most urgent, and its solution is closely connected with the national educational policy. This is confirmed by a number of European documents [2; 9], that emphasize the importance of developing digital competence as a potential for innovation in education through the use of digital technologies. It is clear that the use of the latter in the artistic educational space requires the development of appropriate competences based on the general digital competence of the individual and related to the peculiarities of the profession of future specialists and particularly music teachers.

Given the professional features, both digital art and the inherent content characteristics of key digital competence require a future music teacher to acquire professionally-directed digital competences, through which the ability to process traditional works transferred into a digital form and edited from taking into account its specific capabilities; to work with pieces created by digital means; to the understanding of works that exist only in the computer environment, which constitute an adequate basis for its innovation and creative activity in symbiosis with artistic and creative professional competencies.

Digital electronic music, as well as any digital art, has two common qualities: the virtuality of the subject of artistic and creative activity and the interactivity of this activity. Both key qualities have a basic role for artistic and creative learning activities of students in the artistic profession, as virtuality causes the cardinal complication of artistic actions, and interactivity provides significant simplification of their operational content. This leads to the formation of professionally directed digital competences that contain not only relevant knowledge and skills, but also directly give the future specialist-musician ways of action.

Thus, the active interaction of students with means of musical expression offers opportunities for creating bright, original artistic images and promotes not only a significant increase in the interest in artistic and creative activity, but also the creation of its innovative context. Appealing to several ways of creating a certain artistic work harmonizes the development of versatile artistic abilities of students, which promotes both the development of their professional and personal qualities,

and the significant enrichment of the personal innovation resource of each of them. The threshold of accessibility to productive artistic and creative activity is reduced due to the conscious way of action; and the prospect of implementing the latest artistic paradigm is launched, on the basis of which a qualitatively new level of professional training of a teacher-musician, capable to create self-expression and self-realization in the future professional activity, is implemented. Such a specialist acts as a creator of new artistic values, an up-to-date professional, able to work in various fields of socio-cultural environment.

Conclusions. In the process of achieving the set in the article purpose, the scientific literature of the stated problem was analyzed; the ways of sorting out differences existing in the professional artistic education were outlined due to the reconstruction of its content from a narrowly professional focus on the preparation of a school teacher to a broad artistic and humanistic development of the future teacher-musician based on the principles of introduction of the latest artistic paradigm of the XXI century in the educational space of institutions of higher education.

It has been proved that one of the factors of the effective implementation of the latest artistic paradigm is the use of digital technologies, as well as the creation of a specific environment in the educational space of the higher educational institutions: the media space of the student's artistic and creative activity, where in the process of using digital art as a means of developing innovation and creative potential the future teacher-musician, mastering the professionally-directed digital competencies, acquires digital competence as a factor for the effective implementation of the latest artistic paradigm in the contemporary higher education.

The priority of implementing digital art in the system of training modern musicians is caused by urgent necessity to find an innovative resource of professional artistic education in view of the current demands of modern student youth. This testifies the need of further development of the outlined problem in the direction of studying foreign experience of using of digital arts in the process of professional training of specialists, the definition of theoretical principles and basics for attracting students to digital arts, developing and introducing a methodological system of mastering by future music educators in the educational process.

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