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DEVELOPMENT PROSPECTS OF CREATIVE AND PERFORMING PREPARATION OF FUTURE TEACHERS MUSICIANS

Formulation and justification of the relevance of the problem. The national

educational system has set important objectives, which are: preparation of the national conscious

intellectuals, enhancement of cultural potential that has to ensure the high effectiveness of the temple of future professionals as translators of high artistic culture, active participants and creators of educational and cultural space. Higher artistic education is called to perform these tasks, the main objective of which is to train professionals capable for self-expression in their own work, capable to create according to the laws of beauty that meets the requirements of today and the future. Thus, the need for reconstruction of the content of professional preparation of future professionals is appeared, together with intensive implementation of innovative techniques in practice of training and education, technologies and approaches focused on the activation of a subject's capabilities of future teacher, development of his spiritual and creative personality, self-creativity potential, culture thinking and feelings.

Analysis of recent researches and publications. Modern domestic scientists and practicing teachers made a significant contribution to the theory and practice of art education. The scientific basis for the formation of the creative person of the future teacher of music art are justified in research works by S. Honcharenko, O. Horbenko, N. Huralnyk, O. Oleksjuk, V. Orlov, G. Padalka, A. Rastrygina, O. Rebrova, O. Rostovsky, O. Rudnytska, O. Shcholakova and others.

The analysis of scientific literature about the research problem and learning the practice experience of the organization of educational process makes it possible to argue that, despite active searches for innovative educational techniques and technologies, music education still lacks sufficient theoretical and methodological bases of approaches, laws, principles, content, leading directions of the organization of creative and performing preparation of future teachers of music art. In numerous properties important for their theoretical and practical achievements of pedagogy science for today the problem of creative and performing preparation of future teacher of music art remains insufficiently studied and researched in all its integrity, providing the development of the person, capable for self-expression and fulfillment in own work.

The purpose of the article: to define the features of creative and performing preparation and pedagogical conditions of the author's ability of future teacher musician.

The main material of the study. As the most important task and purpose of the creative and performing preparation of future teachers musicians researchers define the training of future professionals to the understanding and awareness of all functional values of art and, therefore, their role and professional designation in education,

spiritual upbringing and personal creative development through the means of art [1, 4, 5]. In such way, significance of functions of creative and performing activity of the future teacher is defined, in the process of which the individual spiritual potential is the source of his creative self-realization in professional activity.

Functions of the creative and performing preparation of future professionals of music art that are determined by the art functions and art education, are defined: value-orientation, which is in the prompting of individual to self-determination, formation of life and ideological positions, expressing stance social subject position, is emotionally colored, concentrating organically combining thoughts, feelings, aspirations, internal readiness of the individual to act and create; educational, due to the need and ability of teachers to engage students in the process of co-creation and creativity, join groups and collectives with common plan, mood, thought, purpose, offering each participant related roles in a creative project, combine them, encourage and affirm the faith in the correctness of identified tasks and their solutions; cognitive, which provides the introduce of the students to the artistic and imaginative knowledge of the world in the process of artistic perception-interpretation-creation, encourage the student to learn life through artistic images, to create a real artistic and pedagogical dialogue, to disclose figurative content of the work, to engage in a special way of artistic knowledge through active creative and performing activity, to invent unique elements of personal experience, individual style of thinking, openness own experience to others that allows to create a space for creative self-realization and self-expression, cognition of the outside world and oneself in it; communication, through which students have the opportunity to make a dialogue with the author of the composition in the process of artistic involving many communication, to create a situation of interaction of the author and own outlook, in such way to acquire an unique experience of artistic dialogue; creative and stimulating, providing teacher's finding of effective practical methods and techniques, methodological approaches to the development of individual creative personality of future teacher, aimed at enhancing of student's creative and activity potential, development of creative skills, encourages to self-expression in own creativity; cultural, orienting future teachers musicians in the process of creative and performing preparation at poly artistic development, the formation of personal culture and culture of artistic perception, understanding not only the specific of varieties features of art, but also such common that unites them, understanding the artistic and expressive and content nature of art works; hedonic, which

involves emphasizing the role of artistic pleasure and accompany the process of perception and interpretation, co-creation and self-creativity.

The uniqueness and integrity of the personality of teacher musician is revealed in the author's capacity as a system-formative factor of creative and performing activity of the future teacher and professionally significant personal quality. Author's ability states the highest level of personal creative development, the essential strength, art thinking and emphasizes the importance of the personality of future specialist as an integrity one.

Psychological and pedagogical analysis of the process of creative and performing activity and its internal mechanisms allow to state that in the process of the activity an organic relationship of higher spiritual values and the intrinsic strength of personality are carried out, personal and professionally important qualities are actualized and developed, especially artistic and creative thinking, emotion, art imagination, empathy, creativity, will, reflection, pedagogical mastery is formed, artistic and interpretative skills are improved.

Exactly in the creation and implementation of the own artistic and interpretative version, the ability to realize the original artistic intent in the corresponding sound shape, capacity to execute it originally and definitely, to realize it in practice activity, to direct it in pedagogical channel, an individual artistic genius of personality is especially pronounced, the uniqueness and originality, capacity for empathy and reflection, the formation of «self-concept».

Pedagogical conditions provide the effectiveness of the formation of author's ability of future teacher musician as a dialectical relationship of objective and subjective factors, reflecting the impact of a set of capabilities of the influence of educational environment for personal and procedural aspects of the formation of author's ability of future teacher of music art. Creating the conditions, field of opportunities that may be the most contributed to the formation of the author's ability of future teacher and his subjectivity is decisive in the creative and performing preparation of future specialists. Pedagogical conditions, which are caused by psychological and pedagogical features of musical and educational, creative and performing activities, ensure the formation of their internal components – intellectual and mental, emotional and sensual, creative and activity areas: creating an educational environment, in which the student feels himself like a subject of his own creativity and own life; development the motivation for composer and performing activity, need of self-expression and self-realization in various forms of creative thinking (perception – interpretation –

creation) by the future teacher musician; directing the educational process to acquisition of creative and performing experience by students, with its subsequent projection in their professional activity; ensuring the educational facilitation, artistic and dialogical communication, promotion and activation students' ability to the congruence of creative and performing activity, engaging all students without exception to this activity that facilitates an efficiency of the process of forming the author's ability of future teacher; phased of creative and performing activity; introduction and implementation of methodical system of forming the author's ability of future professional.

Results of the research. Creative and performing activity, which avoids traditional rational and informative presentation of educational material and is based on associative and creative thinking, emotional penetration, intuitive and simultaneous «grip» of artistic sense and involves primarily the possession of basic knowledge and skills on musical theory, music and performing disciplines by future teachers, causes the search of appropriate forms and teaching methods, selection of which is predetermined by purpose and functions of the creative and performing preparation of the future teacher musician. These forms and methods are used not in isolation, but in a certain system and integrity. Besides specific and traditional methods (by source of transmission, legal and regulatory), in the research interactive heuristic-search methods made a special group. They are aimed at the development of affective and intellectual, creative forces of future teachers: a problematic presentation of knowledge, creation of problematic situations, realization of discussions, dialogues; creating of poly artistic context; compassion; simulation (role identification); brainstorming; installation (artistic synthesis, collage); game simulation methods (role playing, micro-lessons, mini-projects); empathy training methods (staging, theatricality, stage transformation, exercises-etudes) as the methods of stimulating activity, creativity, imagination, associative and creative thinking, intuition, facilitate the emergence of artistic ideas, performance, composer and performing activity, enhance of student's self-search activity in the process of art and dialogue communication.

An integrated method of creative projects is defined as the main thing in the formation of author's ability of future professionals. It contains such methods: artistic and stylistic analysis, the method of artistic analogies with the using of multimedia technologies, composition, art criticism, the computer arrangement and recording, video editing, which are adapted according to the specific, goal and objectives of the relevant professional discipline.

The monitoring is identified as an effective mean of obtaining the information about the operation of composer and performing activity of future professionals and its components, which provides continuous tracking, control, evaluation of the quality of student's mastering of creative and performing activity, forecasting its consequences and prospects in professional and personal development of students.

Conclusions and prospects for future research directions. In the conditions of the reconstruction of the content of art education, the creative and performing activity acquires a particular significance and relevance. Its introduction in the system of higher pedagogical education promotes personality spiritual and creative development, it efficiently affects to the improvement of professionally significant personal qualities, assists the formation of the author's ability of future teacher musician.

The effectiveness of creative and performing preparation of future teachers musicians depends on the creation of appropriate pedagogical conditions: educational (creative and developmental) environment, in which the student feels himself like a subject of his own creativity; development the motivation for composer and performing activity, need of self-expression and self-realization of future teacher musician in his professional activity; directing the educational process to acquisition of creative and performing experience by students, with its subsequent projection in their musical and pedagogical activity; ensuring the educational facilitation, artistic and dialogical communication, promotion and activation students' ability to the congruence of creative and performing activity.

Conducted research confirms the need for further development of the abovementioned problem in the areas of identifying ways to ensure the competitiveness of future teachers of music art.

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THE METHODS OF WORK WITH THE THIRD YEAR PUPILS OVER THE INTERPRETATION OF PIECES OF MUSICAL ART

Formulation and justification of the relevance of the problem. Integration of pedagogical education of Ukraine into the global European space ensures the creation of necessary conditions for preservation and functioning, and the development of General music education. This process is directed to the formation of the musical culture of youth during the perception of pieces of musical art. In this situation, the justification of methods of work on the interpretation of pieces of musical art 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., Kunenko, V. M. Labunets', O. V. Lobova, L. M. Masol, O. V. Mykhailichenko, O. M. Oleksyuk, V. F. Orlov, M. S. Osyenneyeva, O. M., Otych, G. M. Padalka, E. P. Pechers'ka, I. I. Poluboyarinov, O. Ye. Rebrov, O. Ya. Rostovs'kyi, N. A. Segeda, L. O. Khlyebnikova, L. V. Shkolyar have investigated and solved these or those questions of music perception of pupils of different age groups in different degree and have justified the formation of pupils' vocal-choral skills in the classroom and in extracurricular activities. The subject of our scientific research complements greatly the studies of these authors and allows understanding the features of the methods of work with third-form pupils over the interpretation of pieces of music art in modern secondary schools.

The purpose of the article. The aim of the article is based on the substantiation of methods of work with third-form pupils over the perception of

works of musical art.

The main material of the study. The leading role among the available musical pedagogical technologies in the field of theory and methods of music education is assigned to perception of music. The reflection in consciousness of the child the intonation-figurative contents of a musical work foresees a certain level of *culture of listening the music*. At this time children have already possessed the skills of listening to the music in complete silence and focusing on the basic means of musical expressiveness. It concerns the organizational component of this phenomenon. Substantial component is that *the teacher should develop pupils' ability to listen to music, develop perceptual skills, to educate the need for audience activities. Thus, the formation of culture of listening to music is a prerequisite for the spiritual formation of the person that ensures the development of musical abilities, namely, hearing the music, feeling the rhythm, musical memory, creative imagination and emotional response.*

A characteristic feature of music perception by the third-form pupils is the acquisition of experience *using the dictionary of emotional-figurative definitions of music* proposed by O. Rostovs'kyi. By using the adjectives the pupils characterize intonation-figurative content of music, express their own attitude and sense of development of musical action and observe what means of musical expressiveness is the disclosure of the content of musical-artistic image. In such a situation, pupils use musical terminology; using teachers' help they assess and express their individual personal attitude to musical composition.