

REFERENCES

1. Androshchuk, L. M. (2015). *Pidgotovka koncertnix nomeriv: tanci z repertyary narodnogo amatorskogo ansamblii sychasnogo tanciy «Vizavi»* [Preparing of concert performances: dances from repertoire of folk amateurish ensemble of modern dance «Vizavi». Yman: FOP Jovtyi O. O.
2. Gekaluk, L. Y. (2015). *Grim: navch.-metodichniy posibnyk* [Makeup: the scientific and methodological manuals]. Yman: FOP Jovtyi O. O.
3. Groshovik, I. S. (2015). *Gimnastyka: navch.-metodichniy posibnyk* [Gymnastics: the scientific and methodological manuals]. Yman: FOP Jovtyi O. O.
4. Krivorotenko, A. Y. (2015). *Trenaj: navch.-metodichniy posibnyk* [Exercises: the scientific and methodological manuals]. Yman: FOP Jovtyi O. O.
5. Krivorotenko, A. Y. (2015). *Ansambl tanci z repertyary narodnogo amatorskogo ansamblii narodnogo tanciy Iavorina*. [Ansemble: dances from the repertoire of folk amateurish ensemble of folk dance «Yavoryna». Yman: FOP Jovtyi O. O.
6. Kycenco, S. V. (2015). *Vixovnyi potencial ukrainskogo narodnogo tancy* [Educational potential of Ukrainian folk dance]. Yman: FOP Jovtyi O. O.
7. Kycenco, S. V. (2015). *Teoria i metodika narodno-scenichnogo tancy* [Theory and methods of folk-stage dance]. Yman: FOP Jovtyi O. O.
8. *Osnovy scenarnoi roboty* Yklad, L. Y. Gekaluk. (2015). [Basics of screenwriting work]. Yman: FOP Jovtyi O. O.

9. *Rozgomyta horeografichna forma*. yklad. Androshchuk, L. M. (2015). [Expanded choreographic form]. Yman: Vidavnito-poligrafichniy centr «Vizavi».
10. *Teoria i metodika istoriko-pobytovogo tanciy: navch.* Yklad A. Y. Krivorotenko, Tereshco I. G. (2015). [Theory and methods of historical and household dance]. Yman: FOP Jovtyi O. O.

ВІДОМОСТІ ПРО АВТОРА

АНДРОЩУК Людмила Михайлівна – кандидат педагогічних наук, доцент, завідувач кафедри хореографії та художньої культури Уманського державного педагогічного університету імені Павла Тичини.

Наукові інтереси: теорія і практика хореографічно-педагогічної освіти України, формування індивідуального стилю діяльності майбутнього вчителя хореографії.

INFORMATION ABOUT THE AUTHOR

ANDROSHCHUK Lyudmila Mychaylivna – Candidate of Pedagogical Sciences, Docent, the head of cathedra of choreography and art culture of Pavlo Tychyna Uman State Pedagogical University.

Circle of scientific interests: theory and practice of choreographic-pedagogical education of Ukraine, the forming of individual style of activity of future teacher of choreography.

UDK 378:78(07)

HORBENKO Helen Borysivna – Ph.D., Assistant Professor of Music Theory and Instrumental Disciplines Department Kirovohrad Volodymyr Vynnychenko State Pedagogical University
e-mail: welena22@bk.ru
ORCID iD 0000-0002-6836-0657

CONCEPTUAL DEVICE OF THE PROBLEM OF ARTISTIC AND INTERPRETIVE COMPETENCE OF FUTURE TEACHER OF MUSICAL DISCIPLINES

Formulation and justification of the relevance of the problem. According to the needs of modern society requirements for individual of the teacher of artistic disciplines are significantly increased. The same is for ability to use gained professional experience in the independent practice of artistic and creative activity under universal common artistic and aesthetic values and worldview, and ability to acquire skills of owning the means of knowledge oneself and the world. In this regard, the competence education is acquired the special significance, which, in contrast to reproductive learning and skills, provides a new approach and requirements, especially for the individual of the teacher, his psychological and educational literacy, professional independence, methodical armament, flexibility, creativity,

competence, focused on practical results, experience of personal activity, development of attitudes. This leads to fundamental changes in the organization of training, which are aimed at the development of specific values and vital knowledge and skills of future specialists.

Competence approach to musical and performing training of future teachers of music art involves their special mission in today's society because it is focused on the formation of the spiritual world of individual by means of art. Therefore the main task of competence of musical and performing training is to develop the autonomy of creative thinking, stimulate the emotional sphere, activate of creative potential of future specialists.

Study of the problem of formation of the

artistic and interpretative competence of future teachers of music art involves determining the content of such concepts as «competence», «purview», which are prerequisite of scientific evidence of the term «artistic and interpretive competence» as well as analyze the concept of relationships of key definitions that determine the quality characteristics of features of the artistic and interpretative competence, its essential features and content.

Analysis of recent researches and publications. Problems of competency approach to professional training of future teachers and lecturers of different specialties are highlighted in scientific works by A. Andreev, I. Bekh, N. Bibik, O. Dubasenyuk, I. Yermakov, I. Zyazyun, O. Pometun and others.

Teachers-researchers link the concept of «competence», but do not identify it with the concepts of «professionalism», «mastery», each of which is characterized by a particular individual characteristic of the semantic aspect of teacher training for professional and educational activity. I. Zyazyun notes that competence is mandatory and essential structural component of professional teacher, who has special knowledge, knowledge of pedagogy and psychology, methods of teaching the subject, the level of professional identity, individual and typical features and professionally significant personal qualities [5].

The definition of «competence» by A. Dubasenyuk is important for our study. The scientist interprets «competence» as an integrated personality characteristic, which determines the ability to solve problems and challenges that arise in real life situations in various areas on the basis of knowledge, learning and life experience according to the assimilation of value system [4].

A. Andreev rightly thinks that the competence is an integrated ability to solve specific problems, which arise in different areas of professional activity and it is determined not only by knowledge, but also specific individual skills required for this activity [1].

In the definition of professional competence of specialist researchers consider that the most essential approach is such one, the essence of which is a priority outside objective knowledge and skills of subject knowledge, arguing that professional competence reveals the potential of human, ability to use it, creates new personality qualities, which enable the person to be successful in life .

Scientists determine professional competence as integrated professionally important personal quality (characteristic) of the teacher that determines the ability to perform certain activity, is formed in the process of development and self-identity and contains a set of interrelated and

interdependent qualities (knowledge, skills, practices, personal qualities, experience activities, values, individual style), needed for the personal, social and meaningful activity [1, 3, 5, 10].

The purpose of the article: to discover the essence of the basic concepts, which define the essential characteristics, special features and content of the artistic and interpretative competence of future teacher of musical disciplines.

The main material of the study. Analysis of dictionary sources, scientific literature makes it possible to state that concepts of «competence» and «purview» introduce innovative character into meaningful development of education, have controversial nature, different interpretations and approaches.

We follow scientific conclusions that concepts of «competence» and «purview» are interdependent, but not identical, because the competence primarily means a series of powers, which have to be possessed by certain persons under laws, other regulations, regulations, instructions, regulations, or as knowledge and experience in a particular case.

The term «competence» is not based only on knowledge or skills, but integrates basic science knowledge, skills, values and motivation of the teacher, style and culture of interpersonal communication, the ability to self-development of the creative potential of young teacher, that is the sphere of relations between knowledge and performance in practice [7].

N. Bibik rightly states that the competence is estimates category, which describes the person as a subject of professional activity, the ability to exercise self powers [3].

Professional competence is provided by development of professionally significant personal qualities that determine the ability of the teacher to professional and educational activity. These professional personal qualities are: logical thinking, reflection, organization, neatness, punctuality, emotional stability, curiosity, observation, determination, contact, creative thinking, communication, perseverance, which, combined with a stable system of moral values, form the basis to formation of the components needed to specialist of any profession.

Every professional must use the individual style in own professional activity, paint it the unique, personal meaning and personal attitude to the student, which is based on shared experiences, provides responsiveness, care, compassion and empathy [2].

Analysis of different scientific approaches to defining the essence of the concept of «competence» made it possible to organize the structure of professional competence and to point

out the most significant characteristics of the concept:

- experience, personal qualities of teachers, value orientation, sphere of communication, which exist between knowledge and action in practice, behavioral relationships;

- mobility of theoretical knowledge, practical skills, techniques and ways of their realization in the process of communication, the ability of development and self-development;

- the ability to think critically, flexibility of method, the constant updating of knowledge, the ability to acquire new information, the ability to perform the actual activity;

- the ability to find and make decisions, to evaluate the consequences of actions, to work in a team, to develop joint creative projects, to organize and carry out educational activity and pedagogical dialogue at high level;

- interesting and effective activity;

- permanent improvement of professional skill, development of initiative, the formation of personal style of educational activity, capacity for innovation.

Competence ensures the effective functioning of the teacher in professional activity and depends on the necessary competencies, and competency is a specialist personal ability to solve specific business challenges. In such definition an important aspect of integrative competence is singled out, indicating a tiered «polyphony» of competence as such, and the aspect of priority and importance of individual competencies that opens the possibility of self-development in the area of professional activity for someone, who has a varying competence. Competence approach to musical and performing training of future professionals is predetermined by the very essence and personal characteristics of the artistic and interpretative process [8, 9]. Art and interpretative process is complex, multifunctional entity that requires the complex of artistic and interpretational skills (subject, interdisciplinary, crucial) for its implementation, which are systematizing factors in the structure of artistic and interpretative competence of future teacher of musical disciplines.

Art and interpretative process involves:

- understanding the essence of a musical work by the interpreter-performer (instrumentalist, singer, conductor), understanding and comprehension of its artistic and intonation meaning;

- the ability to individually creative interpretation of a musical work, development of associative and imaginative thinking, culture of artistic perception, assessment and self-assessment;

- mastery of the artistic performance technique, which is a part of adequate artistic and interpretative process and describes the ability to select and possess the complex of artistic and interpretational means of musical expression that generally marks the personal, individual and unique artist-interpreter attitude to musical composition;

- the ability to creatively mobilize the character and volitional qualities in the process of scenically and performing activity that accumulates performing reliability, artistry, expressiveness, strength of will; ability to emotional reactions, demonstrate of skills, repeated empathy and artistic transformation;

- the ability to artistic self-expression in self-creative activity, music-making (improvisation), art creation (composing own musical compositions);

- the ability to independent artistic and designing activity (self-chosen and studying of musical compositions, to implement the integration communications, to create art projects, to master verbal performing interpretation);

- the ability to reflexively-assessment activity, analysis and introspection, critical thinking and adequate judgment.

In the process of professional training the abovementioned characteristics transform in the relevant art and interpretative skills that create a complex integrative system, are future represented in practical artistic and creative activity and are signs of formation of the artistic and interpretative competence of future teacher of musical disciplines.

Results of the research. Analysis of scientific works by leading scientists of music pedagogy, synthesis of theoretical propositions about the nature of professional training of the teacher of music and determination of the specific of musical and performing activity made it possible to define the main structural components of the artistic and interpretative competence:

- value-motivation, which provides for the needs and interests to the varieties of musical and performing activity, professional and educational orientation and motivation that determine the internal position of the future teacher of music, is based on needs in practice, stimulate thought processes, is essential conditional for assimilation of necessary knowledge and identify of needs for self-education;

- cognitive and knowledge component provides the availability of musical and history, musical and theory and general artistic knowledge that help to cover the development of musical culture, composers schools and works of different styles and ages, to characterize musical genres, means of musical expression, to reveal artistic

image, to find musical drama of the work, critically evaluate and interpret artistic phenomena;

– operational and technological component implies the existence of such musical and performing skills, which are related to the performance of music compositions and are founded in all types of musical and performing activity (instrumental, choral conductor, vocal): the ability to identify tune function development of a musical work, its structure; identify stylistic features, distinguish the types of invoices, holistically perceive and interpret musical image, master the emotional and sensual culture, methods and techniques of performance (instrumental, vocal and choral, conductor) and scenically skills, public speaking; ability to unique, peculiar-convincing, stage-empathy dialogue;

– self-creative component is manifested in the ability of creative music, improvisation, own creation, selection accompaniment by ear, harmonization of music theories, self-resolving of author's intention, design of a musical work in context, the ability to create the own art-performing version;

– reflexive and evaluation component is detected in the ability to critically evaluate and adjust the results of musical and performing activity; ability to interpret the internal position, to assess adequately the level of own musical and performing training, to understand and explain the essence of self-improvement, refer to internal dialogue «I», own human purpose, to understand own abilities of achieving the goal. The capacity for such internal dialogue leads to self-realization and self-expression of the future teacher of music in artistic and practical activity.

Conclusions and prospects for future research directions. During the research of the nature and structure of the concept of «artistic and interpretive competence» and analysis of scientific sources as to the specific of musical and performing activity, we conclude that:

– artistic and interpretive competence is a complex integrative professionally significant personal quality, which involves the ability of future teacher of musical disciplines to artistic interpretation in different kinds of musical and performing activity;

– structural components of the artistic and interpretive competence are: value-motivational, cognitive and knowledge, operational and technological, self-creative, reflexive and evaluation;

– artistic and interpretive skills are systematizing factors of music and performing competence. They are divided into groups according to structural components of specified quality, formation level of which determines the

level of development of artistic and interpretive competence of future teacher of musical disciplines.

СПИСОК ДЖЕРЕЛ

1. Андреев А. Л. Компетентностная парадигма в образовании: опыт философско-методологического анализа / А. Л. Андреев // Педагогика. – 2005. – № 4. – С. 19–27.
2. Бех І. Д. Виховання особистості: у 2 кн. Кн. 2: Особистісно-орієнтований підхід: науково-практичні засади / І. Д. Бех. – К.: Либідь, 2003. – 344 с.
3. Бібік Н. Компетентнісний підхід: рефлексивний аналіз застосування / Н. Бібік // Компетентнісний підхід у сучасній освіті: світовий досвід та українські перспективи: бібліотека з освітньої політики / Н. М. Бібік, Л. С. Вашенко, О. І. Локшина, О. В. Овчарук, Л. І. Паращенко; О. В. Овчарук (заг. ред.). – К.: К.І.С., 2004. – С. 47–53.
4. Дубасенюк О. А. Особенности профессионального становления учителя в контексте компетентностного подхода // Вектор науки Тольяттинского Государственного университета. Серия: педагогика, психология, 2010. – № 2 (2). – С. 38–42.
5. Єрмаков І. Г. Феномен компетентно спрямованої освіти / І. Г. Єрмаков // Вересень. – 2003. – № 3 (25). – С. 47–50.
6. Зязюн І. А. Педагогіка добра: ідеали і реалії: наук.-метод. посіб. / І. А. Зязюн. – К.: МАУП, 2000. – 312 с.
7. Компетентності та компетенції: до визначення понять в українському педагогічному контексті // Відкритий урок: розробки, технології, досвід. – 2004. – № 17–18. – С. 13–17.
8. Олексюк О. М. Музична педагогіка: навч. посіб. / Олексюк О. М. – К., 2006. – 188 с.
9. Падалка Г. М. Педагогіка мистецтва: (теорія і методика викладання мистецьких дисциплін) / Падалка Г. М. – К.: Освіта України, 2008. – 274 с.
10. Пометун О. Компетентнісний підхід – найважливіший орієнтир розвитку сучасної освіти / О. Пометун // Рідна шк. – 2005. – № 1. – С. 65–69.

REFERENCES

1. Andreev, A. L. (2005). *Kompetentnostnaya paradyhma v obrazovanii: opyt fylosofsko-metodolohycheskoho analyza* [Competence paradigm in education: experience of the philosophical and methodological analysis]. *Pedahohyka*, № 4.
2. Bekh, I. D. (2003). *Vykhovannya osobystosti: u 2 kn. Kn. 2: Osobystisno-oriyentovany pidkhd: naukovo-praktychni zasady* [Education of personal identity oriented approach: scientific and practical bases] Kyiv: Lybid'.
3. Bibik, N. (2004). *Kompetentnisnyy pidkhd: refleksyvnyy analiz zastosuvannya. Kompetentnisnyy pidkhd u suchasniy osviti: svitovyy dosvid ta ukraiyins'ki perspektyvy: biblioteka z osvith'oyi polityky* [Competence approach in modern education: world experience and Ukrainian prospects library of educational policy]. Kyiv: K.I.S.
4. Dubasenyuk, O. A. (2010). *Osobennosty professyonal'noho stanovleniya uchytelya v kontekste*

kompetentnostnoho podkhoda [Features of teacher professional development in the context of the competency approach]. *Vektor nauky Tol'yattynskoho Hosudarstvennoho unyversyteta*. Seryya: pedahohyka, psykholohyya, № 2 (2).

5. Yermakov, I. H. (2003). *Fenomen kompetentno spryamanoyi osvity* [The phenomenon competently directed education]. *Veresen'*, № 3 (25).

6. Zyazyun, I. A. (2000). *Pedahohika dobra: idealy i realiyi: nauk.-metod. posib* [Pedagogy good: ideals and realities: scientific handbook]. Kyiv: MAUP.

7. *Kompetentnosti ta kompetentsiyi: do vyznachennya ponyat' v ukrayins'komu pedahohichnomu konteksti* (2004). [Competences and competence, to the definitions in the context of Ukrainian Pedagogical]. *Vidkrytyy urok: rozrobky, tekhnolohiyi, dosvid*.

8. Oleksyuk, O. M. (2006). *Muzychna pedahohika: navch. posib*. [Music pedagogy: a tutorial]. Kyiv.

9. Padalka, H. M. (2008). *Pedahohika mystetstva: (teoriya i metodyka vykladannya mystets'kykh dystsyplin)* [Pedagogy of art (theory and methodology of teaching artistic disciplines)]. Kyiv: Osvita Ukrainy.

10. Pometun, O. (2005). *Kompetentnisnyy pidkhid – nauvazhlyvishyy oriyentyr rozvytku suchasnoyi osvity* [Competence approach - a key benchmark of modern education]. *Ridna shk.* № 1.

ВІДОМОСТІ ПРО АВТОРА

ГОРБЕНКО Олена Борисівна – кандидат педагогічних наук, доцент кафедри музично-теоретичних та інструментальних дисциплін Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: проблеми художньо-інтерпретаційної компетентності майбутнього викладача музичних дисциплін.

INFORMATION ABOUT THE AUTHOR

HORBENKO Helen Borysivna – Ph.D., Assistant Professor of Music Theory and Instrumental Disciplines Department Kirovohrad Volodymyr Vynnychenko State Pedagogical University.

Circle of scientific interests: the problem of artistic and interpretive competence of future teacher of musical disciplines.

UDK 378.147.091.3:78

DIDYCH Halina Stepanivna –
Candidate of Pedagogical Sciences,
Assistant Professor of the
Department of Musical-Theoretical and
Instrumental Disciplines,
Kirovohrad Volodymyr Vynnychenko State Pedagogical University
e-mail: didych.h@i.ua

ON THE PROBLEM OF FORMATION OF NATIONAL CONSCIOUSNESS OF PERSONALITY OF FUTURE TEACHERS OF MUSICAL ART

Formulation and justification of the relevance of the problem. The problem of national education, the formation of national consciousness and self-consciousness of the person are current issues nowadays. Due to the national consciousness the person better understands his people, history, spirituality and culture, as well as his qualities, skills and abilities, develops the main directions of his activities, outlines and successfully argues his stance. In this regard, it is important to highlight the role of presence in the future teachers of musical art skills for the development of national consciousness among the younger generation.

In the state legislative documents (Law of Ukraine «On education», «On General Secondary Education», state national program «Education. Ukraine XXI century») [4; 5; 8] it is identified the role and importance of education and upbringing a personality in the spirit of love to the country and awareness of civic duty based on the combination

of national and universal spiritual values. Researches directed on the intensification of the process of national education become of current urgency. Organized educational influence should include such factors as language, literature, fine arts, music. Analysis of scientific literature shows that Ukrainian folk music, which displays the traditional Ukrainian culture, the historical past of the Ukrainian people, an emotional impact on the mind and consciousness is a significant factor of educational influence on the personality.

Analysis of recent research and publications. On the problems of national education, the formation of national consciousness and self-consciousness such luminaries of Ukrainian pedagogy worked as: G. Vashchenko, I. Oghienko, S. Rusova, V. Sukhomlinsky, K. Ushinsky, etc.

A number of famous philosophers dedicated their studies to the formation of national consciousness, such as: N. Vozniak, V. Zhmir,