



CREATIVITY ISSUES IN THE FORMATION OF THE FUSION SKILLS OF FUTURE MUSIC TEACHERS

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A B S T R A C T	KEY WORDS
The article is devoted to the definition of actual problems of professional training of music teachers. The author conducts a critical analysis of scientific research of various directions and determines ways to improve the training of future teachers-musicians. In the first direction, the implementation of modern approaches in teaching students – integrated, integrated and interactive - is considered.	Professional training; music teacher; music pedagogy; music education; musical disciplines; integrated approach; competence approach; interactive approach

To the second direction, the author refers the need for changes in the content of the professional training of music teachers outside the context of the system-structural features of the educational process with an emphasis on the content of individual academic subjects. In particular, the author notes the expediency of including disciplines that take into account the regional aspect in the curriculum of the profile "Music Education". The author of the article pays special attention to the issues of studying the specifics of music lessons at school and the peculiarities of the teacher's musical and pedagogical activity. At the same time, the gender approach in music education of schoolchildren is subject to critical evaluation. Regarding the activity of a teacher-musician, attention is focused on research of a psychological and pedagogical orientation related, on the one hand, to the problem of using innovative pedagogical technologies, the use of effective methods and means of teaching children, and, on the other, to the study of personal characteristics, motivation and readiness

As a result of the analysis of a number of studies, the author comes to the conclusion that it is necessary to systematize scientific developments within the framework of organizational, legal, psychological, pedagogical and content approaches. In the context of these approaches, the author suggests developing the most problematic issues related to improving the professional training of future music teachers.

The problems of music teacher training are quite often raised in the scientific literature, since the reforms in the field of education have brought changes both in the system-structural and in the content component of the educational process. In addition, it is impossible to ignore the latest achievements in

the field of musical psychology and pedagogy, as well as the general dynamics of the development of society and the corresponding changes in social relations.

Currently, scientists have different approaches to the issue of professional training of music teachers. As the analysis of scientific sources has shown, its improvement takes place in the following areas:

- implementation of complex, integrated, interactive approaches in the process of vocational training;
- positive changes in the content of vocational training;
- taking into account the specifics of music lessons in a secondary school and, accordingly, the specifics of the practical activities of a music teacher;
- study of particular aspects of professional training

Music education is influenced by both general and musical pedagogy, and the process of professional training of music teachers is based on general methodological principles. Many general pedagogical problems related to the organization and features of the educational process are reflected in music and pedagogical science. This leads to the existence of a number of areas for improving the training of music teachers to work in the general education system, focused mainly on musical specifics. One of such directions is the integrated approach of N.P. Shishlyannikova, which consists in the fact that the professional training of a teacher-musician consists of musical-performing, musical-theoretical and musical-pedagogical training [1, p. 40]. The author's point of view consists not just in stating a fact directly arising from the list of musical subjects, but in establishing full-fledged interdisciplinary

Meanwhile, within the framework of music education, there is no full-fledged problem in the question of the correlation and interrelation of performing, theoretical and pedagogical training - optimal curricula have been developed to create and ensure a link between various musical disciplines. Nevertheless, there is another problem of establishing interdisciplinary connections between all available disciplines (both musical and general). However, at the moment, it is practically impossible to solve it, since this requires not only the convergence of work programs of disciplines, but also the presence of interdisciplinary competencies among university teachers.

The concept of an integrated approach is initially general in nature and is used when thinking of disciplines in their entirety as a system. When analyzing their content features, it is necessary to turn to the field of musical knowledge – here there is just a contact between general and musical pedagogy. This statement also applies to approaches that claim to be comprehensive.

Another example of adapting the general provisions of pedagogical science is the introduction of an interactive approach. So, E.V. Dymchenko writes that its application in the training of future music teachers will allow you to acquire the ability to defend your point of view and thoroughly "extract" knowledge. It is impossible to disagree with this, because at present society is interested in a generation of creative teachers capable of active participation in innovative educational processes. A teacher who is able to independently find non-standard, fundamentally new solutions to professional tasks becomes the head of

The next direction of scientific research is an orientation towards the Bologna concept, which assumes the existence of not only two levels of higher education, but also the allocation of a block of variable disciplines. Universities have received a certain amount of freedom in choosing the list of academic subjects. When drawing up the variable part of the curriculum, it is possible to take into account the internal specifics of the university. Also, this direction includes all the research of the content side of the educational process outside the context of the system-structural features of the educational sphere with an emphasis on the content of individual subjects. The most relevant here is the interdisciplinary

approach (the content of most of the musical disciplines is very conservative and verified through many decades of practical work). A.A. Yuferova rightly writes about the need to teach the basics of national culture – both general and musical, which should happen within the framework of various subjects, since

In our opinion, the professional training of music teachers should certainly include the transfer of knowledge about regional cultural peculiarities. In this regard, in universities, when compiling the variable part of the curriculum for the profile "Music Education", it is necessary to include disciplines of this orientation and content and, in addition, organize various musical and creative events with a distinct regional aspect.

Establishing a connection between the theoretical and practical training of a teacher-musician with the real specifics of future work in a secondary school is a necessity. Therefore, special attention should be paid to the study of the specifics of music lessons and, accordingly, the peculiarities of the teacher's musical and pedagogical activity. Of interest are studies that provide recommendations for improving the professional training of music teachers. In some of them, the authors make quite categorical proposals. In particular, researcher N.P. Shishlyannikova considers it necessary to apply a gender approach in music lessons. The author, despite the presence of a number of reasoned statements (about the possibility of a full-fledged organization of the gender approach only in conditions of separate education, about the differentiation of the concept of gender and gender, etc.), believes that the gender approach is manifested in the identification of the "gender potential of works" by correlating the emotional and sensory characteristics of the In other words, students should be asked to determine whether the piece of music being demonstrated is "male" or "female". In order for a teacher to have the appropriate skills, it is necessary during his professional training "to focus on the analysis of musical images of classical and modern art, identifying gender potential where possible." Here we note that if a musical work does not have a program, it is unacceptable to attribute it. Moreover, the explicit attribution of gender characteristics to music is at odds with the methodological approaches recognized in the musical literature.

The largest number of studies is devoted to the study of various private issues related to the professional training of music teachers, which can be conditionally divided into two groups: pedagogical and psychological research. Within the framework of pedagogical research, such issues as the use of innovative pedagogical technologies, the use of effective pedagogical techniques and tools are raised. Psychological studies are related to the study of motivation, personal characteristics of students, etc. Many scientists carry out the development of individual private issues that are in the sphere of their scientific interests. Some studies are devoted to improving one of the aspects of vocational training, in general, while others are devoted to the study of issues related to a particular discipline, or with individual professional qualities or psychological characteristics of students. As an example of a study that includes interdisciplinary recommendations, you can

Here are examples of more narrow studies. Thus, I.L. Smirnova developed a methodical approach to the repetition of musical works, the peculiarity of which is the achievement of freedom in the techniques and methods of embodying performing material.

S.V. Kazakova considered the issue of theoretical and practical training of teachers for the formation of the auditory culture of schoolchildren. Moreover, as the author notes, "improving the content of the professional training of a music teacher... it is necessary to begin with acquaintance with the phenomenon of auditory culture." M.P. Mironova formulated the concept of musical and

communicative education, which implies the perception of intonation-figurative and musical-semantic content of the work [8, p. 48].

Of particular interest is the theory of the formation of self-control skills, developed by L.I. Markin, who identifies "intonational self-control" as one of the integrative qualities of personality. I.F. Chernyavskaya identifies a number of "dominant pedagogical factors" that contribute to the formation of students' motivation. L.A. Pidjoyan, I.V. Efremova, T.D. Kirichenko propose to expand the practical scope of activity students by increasing the number of musical and educational events organized by the university.

In our opinion, the abundance of scientific approaches and points of view of researchers needs to be streamlined. Meanwhile, many particular problems deserve a separate study. In this regard, we identify the following methodological approaches, the application of which will allow us to set a vector for scientific developments: organizational and legal; psychological and pedagogical; substantive.

Within the framework of the organizational and legal approach, it is proposed to investigate the legal foundations of the professional training of music teachers, the system-structural elements of the field of education, general issues of the organization of the educational process. The content approach includes the definition of variable disciplines, the analysis of the content of work programs of disciplines, the problems of establishing interdisciplinary connections. The greatest difficulties are caused by the psychological and pedagogical approach, since the complexity is complemented by the special specifics of music education. Here it is necessary to proceed primarily from the competence approach developed in pedagogical science, which has been enriched with psychological knowledge over the past decade. Within the framework of the modern competence approach, both competence and competencies are studied.

Competence includes various components (motivational, cognitive, value-semantic, etc.). The analogy with competence is used by A.V. Lysenko. According to the researcher, the following structural components underlie the formation of professional and value orientations of a future music teacher: cognitive (possession of professional knowledge, including knowledge and specifics of practical activity), emotional and sensual (including attitude to music), semantic (it is noted that through the formation of a goal-setting mechanism, the future teacher becomes a subject professional choice). Despite the fact that A.V.

Lysenko has chosen the right vector, there is no need to isolate a separate group of components without a clear conceptual affiliation. That is, psychological and pedagogical research for objective reasons can be carried out in the context of a general competence approach, the specificity of which in this case should be achieved not by developing additional basic theories, but by taking into account the specifics of the practical activities of a music teacher in a secondary school.

Thus, a connection is established between structured psychological and pedagogical knowledge and the professional activities of future teachers. It should be noted that purely substantive points should still be investigated separately. As for the specifics of developing recommendations, we consider it necessary to think about this process taking into account the practical work of a music teacher – quite a large number of researchers overlook this aspect, focusing on abstract tasks, the implementation of which is aimed not at the successful practical activities of future teachers, but at the abstract improvement of the educational process.

Currently, psychological and pedagogical research is required to solve problems related to the psychological readiness of future music teachers to practice. Unfortunately, this problem is practically

not paid attention in the scientific literature, which is why there are no necessary models of the process of forming students' psychological readiness. In our opinion, this problem can be solved by applying an individually differentiated approach, which allows, firstly, on the basis of psychological research, to assess the individual degree of readiness of each student for musical and pedagogical work with schoolchildren, and, secondly, to develop personal recommendations for each of them.

With regard to the content approach, we will briefly explain that it is necessary when solving problems directly related to the content elements of the work programs of the disciplines of vocational training. In conclusion, we will highlight the most pressing problems of professional training of future music teachers. In this article, we started from various scientific studies that were analyzed. This made it possible to identify the problems most interesting to scientists and correlate them with the tactical state of affairs. In our opinion, the following problems are of the greatest relevance: the need to choose a priority direction of scientific research in the absence of a unified concept for improving the professional training of music teachers; the weakness of inter-subject links between music and other disciplines; the insufficiency of taking into account the regional cultural specifics of the input of the educational process. All these problems can be resolved in the near future, provided that they are systematized

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