

PROFESSIONAL TRAINING OF MUSIC EDUCATION SPECIALISTS: PROBLEMS

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Abstract. *At the current stage of the development of society in the conditions of reform and improvement of higher pedagogical education systems in Ukraine, there is a need to actively search for new reserves of high-quality training of specialists capable of advanced professional improvement in accordance with the requirements of a specific professional orientation. Music-pedagogical education does not become an exception.*

The analysis of the work practices of art faculties of pedagogical universities allows us to assert that professional training of students is one of the components of comprehensive personality development in higher education. It is aimed at studying the complex of humanities and social sciences. But the professional orientation, the priority of special knowledge and skills is dominant in the training of a future music teacher.

Objective reality prompts and motivates to pay more attention to the problems of training music education specialists. Since musical pedagogy has its own special and specific place in the development of Ukrainian education and culture. To find new methods of modernizing and improving the training of musical art specialists based on the identification, analysis and research of problems in the training of musical pedagogy specialists.

When writing the article, I would like to investigate the problems of modern music education, I was interested in the collections of Ukrainian scientific journals, where a large number of musician-researchers shed light on the problems of professional training of music specialists.

Key words: professional training, musical pedagogy, problems, specificity, research activity.

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Introduction. Today, the system of musical education, thanks to which the training of musicians, musicologists, teachers of musical art is implemented, is a specific educational link. Its basis includes artistic and creative, musical activity, musical and pedagogical activity.

If we compare music-pedagogical education, the task of which is to train music teachers for general education institutions, with classical music education, which deals with specialists of artistic organizations (concert associations and collectives, theater, philharmonic) and their educational institutions (conservatories, music schools, etc.), then the training of music teachers for general education institutions has a different specificity.

The issue of training pedagogical personnel for work in the school education system is covered in the scientific and methodological works of theorists and practitioners of music pedagogy O. Oleksyuk, G. Padalky and others. Available studies reveal the significance of the problems of training qualified specialists in the field of musical and pedagogical education. This actualizes further analysis of conceptual foundations, theoretical and practical aspects of professional training of future music teachers [7].

The current leading trends in the development of music and pedagogical education dictate the ways of its modernization in the direction of humanization and increased attention to the personality of the future music teacher, who is able to defend spiritual values and promote the heritage of world and domestic musical culture [4, p. 60]. Already today, the professional training of a music teacher requires a combination of the ability to independently acquire knowledge with the ability to analyze, critically evaluate information, make choices and give preference to important, new knowledge and ideas, and effectively apply them in practice.

The relevance of studying the problems of training future teachers of music education is determined by various factors. Researching problems both theoretically and practically will increase the level of quality of professional training.

The success of solving these issues depends on the pedagogical conditions, which are determined by the essence and content of professional training, the features of art education and make it possible to effectively build the process of forming the instrumental and performing, pedagogical competence of future teachers of music education. Improvement of training systems based on solving current problems enables the implementation of innovative approaches to the process of training future professional qualified personnel.

Therefore, by studying the problems of professional training of music education specialists, it is possible to acquire relevant skills, to be more mobile in the field of music education.

Literature review. The analysis of pedagogical and musical literature proves that attention is paid to the professional training of music specialists. E. Abdullin, O. Apraksina, D. Kabalevskyi, O. Oleksyuk, G. Padalka, O. Rostovskyi, O. Rudnytska, I. Gadalova and others raised the issue of professional training of future music teachers in theoretical and practical aspects; instrumental and performing training was reflected in the works of N. Bila, I. Mostova, V. Mutsmacher, H. Tsypin and others.

Articles in Ukrainian scientific journals were used and attention was focused on L. Vojevidko, H. Stets, S. Kishakevich and L. Honcharenko.

Methods of musical education in schools were created (O. Apraksina, I. Gadalova, O. Lobova and others), methodical and pedagogical systems for the formation of musical cultures of pupils/students (H. Padalka, D. Kabalevsky and others).

The analysis of the scientific and methodological ideas of famous teachers indicates that researchers associate the improvement of professional training with the search for new forms and methods of teaching students.

Aims. The purpose of the article is to reveal the peculiarities of the training of future teachers of music education, to consider the specifics of music education, and to outline the range of problems associated with its professional training.

Methods. When writing the article, general scientific research methods, empirical (description) and theoretical (analysis, generalization, explanation, etc.) were used.

Results. The profession of a music teacher for a general secondary education institution, as noted by L. Vojevidko, combines the features and skills of a teacher-educator, teacher-communicator, teacher-conductor (head of a choir, ensemble, studio,

hub), teacher-illustrator, teacher-vocalist, lecturer-musicologist, bearer of spiritual culture and aesthetic taste [1, p. 212].

According to the researcher, the problem of raising the level of professional training of higher education students largely depends on musical and theoretical training aimed at various types of musical and creative activities, which are important for the theory and practice of professional development of future music teachers for general secondary education institutions [1, p. 215].

The professional training of the future music teacher acts as the ability of the individual to absorb the results of training, education and development in institutions of higher education: knowledge, skills, competences and personal qualities necessary for the performance of professional activities in accordance with social requirements and value orientations. The level of professional training characterizes the degree of preparedness of a student for music-pedagogical work in an educational institution, acts as a prerequisite for the effectiveness of his pedagogical activity, which becomes a link for improving acquired intellectual and practical experience, finding effective ways of forming a music teacher. As L. Voevidko points out, the development of students' professional intellectual and creative potential, the development of skills related to the practical use of acquired knowledge, in our opinion, is one of the important and *urgent problems of modern national education* in the conditions of the functioning of the Ukrainian school [1, p. 213].

This opinion is also supported by H. Stets and S. Kishakevich, that a modern music teacher needs to be well-educated in various ways, to have a good command of an instrument for working with student instrumental groups [2, p.121].

The problems of training instrumental class specialists are described by L. Goncharenko, associate professor of the department of music-theoretical and instrumental disciplines of Volodymyr Vynnychenko Central Ukrainian State Pedagogical University.

"Music is the art of sounds. They are the "matter" from which a musical work is built" [4, p. 62].

Quoting the researcher, we note that "sound" quality and work on it is one of the important aspects of the teacher-instrumentalist who must possess a high-quality instrument. In my experience, many students do not pay enough attention to sound and sound production.

With high-quality sound, you can sense the "living content of the work, its figurative essence. Understanding the work helps to recognize new genres and styles of music. In modern music pedagogy, it is generally recognized that the personality of a musician develops, is formed and is realized in the course of "artistic interpretation through artistic interpretation" (O. Oleksyuk) [5].

It is traditionally believed that artistic interpretation is primarily the result of mental activity, since the creative essence of performance interpretation consists in understanding the content of a musical work and implementing this understanding in performance. But understanding the meaning of a musical work is impossible if only rational knowledge is used. The performer of the interpreter "needs a synthesis of living perception and understanding" (G. Neuhaus) [6].

The root factor of musical training is the practice and experience of a teacher who will use his example to convey musical basics. In the same way, the student must gain experience, conduct events to gain it (concerts, exams, academic concerts).

According to such researchers as O. Oleksyuk, G. Padalka, O. Rostovskyi, O. Rudnytska, I. Gadaloova, the personal approach of the students is an important factor. The researchers created methods and approaches for extracurricular music classes. The value of this process is the collective practice of music under modern conditions, i.e., their special feature is a personal approach.

In the context of the personal approach, S. Horbenko's article "Methods of musical education" is interesting, in which the current problems of training a future music teacher based on a personal approach are considered. According to the author, the personally-oriented approach contributes to the active stimulation of students to musical self-development and self-expression in modern and future life activities. The basis of the organization of personal-oriented musical education is creativity, actualization of students' life experience, consideration of their interests, abilities, character of musical thinking and differentiation of educational musical material [3].

I cannot but pay attention to the conditions and mental state of the individual, his thoughts and feelings, which contribute to the formation of personal qualities. As Horbenko O. notes, this led to the identification of two subsystems:

1. Pedagogical influence of the teacher on the student as an external condition (use of appropriate technologies of pedagogical influence).
2. Independent activity as an external condition, which in general make up a mutually determined and interconnected whole system, which constitutes the joint activity of a teacher and a student.

By pedagogical conditions, we understand the creation of external conditions that are aimed specifically at the student's personality, condition and cause his qualitative changes. These conditions define:

- Creating an artistic and creative environment on the basis of competent, personally oriented and developmental education.
- The use of dialogic and problem-dialogical communication in the process of forming the artistic and performing competence of the future music teacher.
- The use of individually differentiated and variable approaches in the process of forming the artistic interpretation skills of the future music teacher.
- Ensuring the priority of artistic and practical activities.

Discussion. Education cannot stand aside from the latest processes, new and new technologies are being created everywhere, for quality on comfort and quality of self-improvement. Computer technologies are introduced in the field of music education to improve qualified personnel. These technologies help to attend various seminars, webinars, trainings, and participate in master classes. To develop a theoretical and methodological base, to create new social art projects and acquaintances not only on the territory of our country but also abroad. Against this background, prospects for self-realization as a specialist in musical art are growing.

The Ukrainian educational school is developing and intertwined with the European school. Important attention is paid to the study of foreign languages for the integration of European professional educational norms.

On the basis of the study of the problems of professional training, the necessary and actual tasks for future specialists in music education are formed:

- the formation of students' knowledge about the modern principles and provisions of musical pedagogy and education, the development of abilities for cooperation and active interaction in the process of musical education of schoolchildren;

- improving the skills of methodical, musical-educational and verbal-figurative training, the ability to build a musical lesson taking into account the requirements of the curriculum and the specifics of age and psychological-pedagogical competences;

- actualization of the need for professional self-development, formation of the foundations for creating one's own pedagogical style, filling it with the content of creative growth, not being afraid to experiment in pedagogical activities. Attend various seminars, webinars, trainings, participating in master classes;

- development of skills in the application of modern approaches and educational technologies of teaching in institutions of general secondary education;

- to carry out additional extracurricular activities, for collective learning, to create new educational groups (if there is adequate support), to create new events (report concerts, academic concerts, competitions, festivals).

Conclusions. Summarizing the above, we can say that a modern music teacher should be versatile and educated: be well-versed in an instrument – to work with students, be knowledgeable in the field of application of modern information technologies, because this is required today; to constantly improve by attending various seminars, webinars, trainings, participating in master classes, etc. Self-criticism, adaptation to the situation, not being afraid to experiment – maybe these are the factors of a modern professional teacher of modern musical art?

Therefore, the training of professional specialists in musical art is a specific task, a large number of articles, scientific works and manuals have been created, but over time new problems appear in the training of qualified personnel. Therefore, in this specialty it is necessary to always be mobile, knowledgeable, experienced – relevant in your field of activity.

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