

The collective monograph outlines the main issues of the development of Ukrainian art and education in the modern cultural space of the 21st century. Leading Ukrainian researchers present the main provisions of their research on the issues of artistic education and upbringing, professional training of future musicians. The monograph is intended for students, masters, teachers of faculties of art specialties.



Cherkasov Volodymyr (Ed.)

# Art and education in world cultural spaces of the XXI century



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**Art and education in  
world cultural  
spaces of the XXI century**

*monograph edited by  
prof. Cherkasov V.F.*

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**Мистецтво та освіта у  
світовому культурному  
просторі ХХІ століття**

*монографія за редакцією  
проф. Черкасова В.Ф.*

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У колективній монографії викладені основні питання розвитку українського мистецтва та освіти в сучасному культурному просторі XXI століття. Провідні українські дослідники викладають основні положення своїх досліджень із питань мистецької освіти та виховання, професійного навчання майбутніх музикантів.

Монографія розрахована на студентів, магістрантів, викладачів факультетів мистецьких спеціальностей.

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etc. In order to create and constantly maintain the creative interest of children in music classes, to have the highest effectiveness, the classes should be systematic and purposeful. The music director, by his own example, activity, and emotionality, must constantly develop and improve the creative abilities of children in the musical field. After all, the formation and development of a child's aesthetic culture, his spirituality, moral and intellectual sphere depends on the work of the music director, as well as the entire pedagogical team of the preschool educational institution.

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**THEORETICAL AND METHODOLOGICAL PRINCIPLES OF THE  
FORMATION OF READINESS FOR INSTRUMENTAL AND  
PERFORMING ACTIVITIES OF THE FUTURE MUSIC TEACHER  
ТЕОРЕТИКО-МЕТОДОЛОГІЧНІ ЗАСАДИ ФОРМУВАННЯ  
ГОТОВНОСТІ ДО ІНСТРУМЕНТАЛЬНО-ВИКОНАВСЬКОЇ  
ДІЯЛЬНОСТІ МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИЧНОГО  
МИСТЕЦТВА**

The formation of future music teachers' readiness for instrumental and performing activities is a leading problem of modern music pedagogy in higher education. It is in the higher educational institution that the foundations of instrumental and performing culture and skill are laid in the process of study, which contribute to professional excellence and readiness for future activities. Such readiness enables a young teacher-musician to feel confident in his professional activities.

In the process of development of musical and pedagogical education, a certain system of instrumental training of teachers of musical art in secondary schools has developed, which differs from the training of instrumentalists-performers in art universities. This is caused by different goals and tasks of the future practical activities of specialists of various profiles. If the main goal of a pianist-performer is the performance of works and the most complete disclosure of their artistic content to listeners, then for a music teacher, such a goal is the formation of the musical culture of students through all types of musical activities, including instrumental and

performing. Therefore, we consider the formation of their readiness for performing activities to be one of the priority areas of professional training of future music teachers.

The growing attention of scientists to this issue is evidenced by the analysis of music-pedagogical research on the problems of instrumental and performance training of future music teachers (Y. Bai, N. Bila, R. Verholaz, I. Grynychuk, V. Krytskyi, I. Mostova, O. Oleksyuk, H. Padalka, G. Poberezhna, S. Polusmyak, V. Revenchuk, O. Rudnytska, H. Saik, O. Shcherbinina, T. Yynyk, etc.). Considerable scientific and practical material has been accumulated, which directly or indirectly also reflects various aspects of the problem of forming the readiness of a teacher-musician for future professional activity, in particular, instrumental and performing.

As its study showed, the contradiction between the new requirements related to the content of modern music-pedagogical education and the insufficient level of formation of the readiness of graduates of higher educational institutions of pedagogical education for professional activity has intensified. Contradictions arise between the desired professional training of the future music teacher and the actually existing mechanism of the educational process; between theoretical and practical training of students and the ability to implement acquired knowledge, skills and abilities in practical professional activity; between the growing qualitative professional requirements for the future music teacher and the insufficient level of his training during his studies in higher education, etc. The key to solving many contradictions and problems is to direct instrumental and executive training to the formation of readiness for this activity.

The instrumental and performing activity of a music teacher is a complex multi-faceted and multifunctional process, which concentrates huge opportunities for the musician to reveal his own creative qualities, reveals his individuality as much as possible, reflects the acquired aesthetic and performing experience, associative connections. Like any other activity, it assumes the presence of a motive that gives it meaning and corresponds to the interests, needs, valuable aesthetic orientations of the performer.<sup>145</sup>

Consider the essence of readiness as a personality property.

In psychology, readiness for activity is considered as a qualitatively new state and property of the individual, which determines the

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<sup>145</sup> Гусейнова Л.В. До сутності поняття «інструментально-виконавська діяльність». Теорія і методика мистецької освіти: збірник науково-методичних статей / за ред. Ю. Ф. Дворника, О. В. Коваль. Ніжин: НДУ ім. М. Гоголя, 2020. Вип. 4. С. 25-33.

psychological stability of this activity and is widely covered in the theory and practice of social, engineering, pedagogical, military, and sports psychology. V. Molyako, A. Lynenko, S. Nikolayenko, O. Proskura, T. Smirnova, A. Tarnavska, O. Khlivna, I. Chorna, and others investigated readiness for certain types of activities.

Considering readiness as a prerequisite for the performance of any activity, scientists define it as an active state of the individual that reflects the content of the task and the conditions for its performance. Researchers consider these conditions to be the degree of complexity of tasks, novelty and problematic nature, circumstances of activity (conditions, situation), peculiarities of its stimulation, motivation and desire to achieve a result, assessment of the probability of its achievement, self-assessment of one's own capabilities, previous experience of experiencing neuropsychological conditions, ability to self-control and self-regulation of the state of readiness.<sup>146</sup>

According to V. Molyaka, the basis of general readiness is the level of vital activity with its physiological mechanisms (dynamic stereotypes, functional systems, dominant states). An adequate concept of general readiness is the concept of attitude as a state of readiness for a certain activity aimed at satisfying one or another need. The structure of readiness, in his opinion, is a dynamic formation, the regularities of its structure are determined by the subject content of a specific type of activity. Using the concept of a systemic approach as a methodological approach, the scientist formulates psychological readiness as a complex personal formation, as a multi-level and multi-layered system of qualities and properties that, in combination, allow a certain subject to more or less successfully perform a specific activity.<sup>147</sup>

The phenomenon of readiness includes a number of versatile signs of attitude: the activation of certain psychological functions and deeper shifts affecting the development of the personality as a whole; interrelationship of the components of the system of attitudes that arise simultaneously or successively in various fields of adaptive human activity; the potential tendency of the subject to act and actual regulation of its

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<sup>146</sup> Гусейнова Л.В. Готовність до інструментально-виконавської діяльності як властивість особистості майбутнього вчителя музичного мистецтва. Вісник Чернігівського національного педагогічного університету імені Т. Г. Шевченка. Вип. 151. В 2-х томах. Том 2 / Чернігівський національний педагогічний університет імені Т. Г. Шевченка; гол. ред. Носко М. О. Чернігів ЧНПУ, 2018. С. 161-165.

<sup>147</sup> Моляко В.О. Психологічна готовність до творчої праці. К.: Знання, 1989. 48 с. С.24.

dynamics; elements of the subject's unconscious activity and acts of his conscious behavior; connection with categories of response, stimulus, motivation, etc. O. Rudnytska claims that an adequate disclosure of ideas about the installation is possible only from the standpoint of the concept of the functional structure of activity, which makes it possible to emphasize that the installation not only determines the readiness for the development of a certain type of activity, but also causes a high level of organization and coherence of the processes to which it applies its regulatory influence. This characteristic function of the installation can be observed both in elementary motility and reception, and in more complex processes of purposeful actions, that is, in the processes of the semantic plan, which are musical activity and behavior in their proper socio-psychological sense.<sup>148</sup>

Readiness can be manifested against the background of short-term and long-term psychophysiological states of the subject. Readiness is distinguished as a normal, working, optimal psychophysiological state that accompanies any activity that is carried out under normal conditions. During heightened alertness, abnormal functioning of all body systems is observed, which is determined by the likely characteristics of the information environment; for reduced - there is an unreadiness of the subject to effectively solve tasks.

In modern psychological and pedagogical studies, the structure of readiness is defined as psychological readiness, which implies a conscious attitude to activity based on one's own abilities and capabilities; as practical readiness, that is, a potential opportunity to master the system of professional knowledge, abilities and skills; as moral readiness, which is based on awareness of the teaching profession, on a positive attitude to future work, on the desire to make the most of one's own strengths and opportunities in future professional work.<sup>149</sup>

The issue of psychological readiness for various types of pedagogical activity acquired an independent status, outlined the realm of its own concepts, determined the ways of development, and significantly expanded the boundaries of the study of this phenomenon. S. Nikolayenko (readiness of the future teacher for practical activity) considers it expedient to distinguish two subsystems in the structure of a holistic system of professional and pedagogical readiness: long-term, which he interprets as a

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<sup>148</sup> Гусейнова Л.В. Готовність до інструментально-виконавської діяльності: структурний аналіз. Теорія і методика мистецької освіти : збірник науково-методичних статей / за ред. Ю. Ф. Дворника, О. В. Коваль. – Ніжин : НДУ ім. М. Гоголя, 2018. Вип. 1. С.78.

<sup>149</sup> Там само. С.100-106.

category of personality theory; situational, which is considered as a category of the theory of pedagogical activity.

The subsystem of long-term professional and pedagogical readiness is a stable complex of personal, subject and individual professionally important qualities necessary for successful activity in many situations. This system operates constantly, acting as an essential prerequisite for the regulation of pedagogical activity.

The subsystem of situational professional-pedagogical readiness is an active state of the individual, the dynamic structure of which consists of motivational, cognitive-orientational, operational-active, emotional-volitional and evaluative components. S. Nikolayenko attributes the structure of situational professional and pedagogical readiness to the type of functional structures that arise and are identified not by themselves, but in an inextricable connection with the structure of external interaction.<sup>150</sup>

A. Lynenko analyzes the theory and practice of forming the readiness of students of pedagogical universities for professional activity. In his thorough research, summarizing various approaches to defining the essence of the concept of readiness, A. Lynenko considers it a complex, multifaceted phenomenon and understands it as an internal content expressed in the unity of various properties and relationships. The understanding of readiness as an integrated systemic formation of a personality, which characterizes its selective predictive activity during preparation and inclusion in activities, best corresponds to this. Readiness arises as a result of certain human experience, which is based on the formation of a positive attitude towards activity, awareness of motives and needs in this activity. The researcher considers readiness from the point of view of the subject's qualitative preparation for pedagogical activity, considers readiness, on the one hand, personal (emotional-intellectual, volitional, motivational, which includes interest, attitude to activity, sense of responsibility, confidence in success, the need to fulfill set tasks at a high professional level, managing one's own feelings, mobilizing forces, overcoming uncertainty, fears, etc.); on the other - operational and technical, which includes the teacher's tools (his professional knowledge, abilities, skills, methods and means of pedagogical influence).<sup>151</sup>

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<sup>150</sup> Николаенко С.А. Системный анализ профессиональной готовности будущего учителя к педагогической деятельности: Автореф. дис. ... канд. психол. наук: 19.00.07. Київ., 1985. 24 с. С.9.

<sup>151</sup> Линенко А.Ф. Теорія і практика формування готовності студентів педагогічних вузів до професійної діяльності: автореф. дис. ... докт. пед. наук: 13.00.01, 13.00.04. Київ. 1996. 44 с. С.29.

In this regard, the majority of researchers define the structure of readiness, which assumes the presence of the following components: motivational (responsibility for completing tasks), orientational (knowledge and understanding of the peculiarities and conditions of activity, requirements for the individual), operational (possession of methods and techniques of activity; necessary knowledge, abilities, skills; processes of analysis, synthesis, comparison, generalization), volitional (self-control, the ability to manage the actions that make up the activity process), evaluative (self-assessment of one's own training and its compliance with the process of solving professional tasks).

The analysis of the psychological and pedagogical literature on the problems of readiness for activity made it possible to draw the following conclusions:

- readiness for activity - an integrative quality of the personality, which includes motivational, orientational, operational, volitional, evaluative components;
- the structure of readiness is adequate to the structure of future activities;
- formation of students' readiness for future activity is a controlled process that involves the transfer of knowledge and skills of intellectual and practical activity, the formation of methods of creative activity, general scientific and general cultural training, mastering all aspects of the chosen profession, adaptation to the conditions of a modern school;
- formation of readiness occurs as a process of optimization of professional training.

Taking into account the multifaceted approaches to the problem of formation of readiness for instrumental-executive activity and the lack of unity in its interpretation, we decided on the main content of the definition "readiness for instrumental-executive activity". We understand this complex personal formation as a dominant personality state, which is characterized by a positive attitude towards instrumental and performing activities, general and special education, performing culture and performing qualities that are productively realized in this active activity.

The analysis of the multi-vector spectrum of the understanding of this complex concept and its component structure made it possible to single out the main components of readiness for instrumental-executive activity, namely: motivational-volitional, cognitive-analytical, creative, value-orientational and operational.

**The motivational and volitional component** includes persistent interest in the future profession; development of the motivational sphere, which forms an attitude towards instrumental and executive activity;

management of the volitional sphere, which is based on motivation and corrects the active attitude to learning.

**The cognitive-analytical component** is determined by the need to accumulate systematic theoretical knowledge, a categorical-conceptual fund; the development of analytical and activation of executive thinking with all its manifestations in unity with professionally necessary qualities that indicate suitability for instrumental and executive activity, ensure self-realization in it.

**The creative component** is the development of artistic and creative skills (musical performance, improvisation), which in turn form professionally important qualities - empathy, artistry, reflection, independence, creative activity, initiative.

**The value orientation component** determines the necessary formation of reflexive normative and regulatory mechanisms (value orientations, tastes, ideals) of evaluation activity, which is based on the value system accepted in society and social experience.

**The operational component** accumulates the use of the technological arsenal, the operation of the acquired knowledge and skills, the use of rational technological techniques in the process of working on the work and in the process of its execution.<sup>152</sup>

It is necessary to emphasize the close relationship and interdependence of the specified components. The level of readiness will depend on the degree of integration of all structural components, understanding of the importance and necessity of future professional, namely instrumental and executive activities. The effectiveness of the formation of readiness will be greatly facilitated by the activation of students' creative forces, the creation of an appropriate motivational environment and the necessary pedagogical conditions.

We detail the appropriate pedagogical conditions that must be created for the effective formation of readiness for instrumental and performing activities in future music teachers.

A condition as a philosophical category reflects universal relations of a thing to those factors thanks to which it arises and exists. Thanks to the presence of appropriate conditions, the properties of things pass from possibility to reality. A person is an active, active factor in the influence of

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<sup>152</sup> Гусейнова Л.В. Готовність до інструментально-виконавської діяльності: структурний аналіз. Теорія і методика мистецької освіти : збірник науково-методичних статей / за ред. Ю. Ф. Дворника, О. В. Коваль. – Ніжин : НДУ ім. М. Гоголя, 2018. Вип. 1. С. 100-106.

conditions on the way a certain thing exists. Without human activity, the condition by itself cannot transform into a new activity, produce it.<sup>153</sup>

Modern psychology, revealing the dependence of personality development on social conditions, emphasizes that a person is not a passive object of environmental influence, but an active, active being. Therefore, external conditions of activity, external influences determine the mental development of a person not directly, but refracting through his personality, life experience, individual mental characteristics and activity. A person's susceptibility to some influences and unfavorable to others depends on the internal position of a person. Therefore, the effectiveness of forming the readiness of the future musician-pedagogue for instrumental and performing activities is determined not only by external conditions - the professional competence of the teacher of performing disciplines, the activation of various types of musical and performing activities of students, the creation of a favorable situation of pedagogical communication in classes on the main instrument, teaching methods, etc. but also internal, which are determined by the personality of the future teachers themselves. First of all, they should include acquired life, artistic-associative and performance experience, tastes, evaluations, need for self-expression, psychological attitude to performance, development of such psychological and professional personality qualities as musical and performing thinking, memory, associative imagination, auditory attention, emotional sensitivity, etc.

The creation of these conditions is the basis for achieving a certain level of readiness and its key link - performing culture in the process of instrumental preparation.

Pedagogical conditions for the formation of the readiness of a future teacher of musical art mean such specially created conditions that are necessary and sufficient for the comprehension and reproduction of musical works in the process of performance. Their creation consists both in preparing the student for this activity and in providing the necessary environment during his studies at the university, namely: the development of the need for self-expression, interest in the future profession and in musical and instrumental performance, the creation of an appropriate emotional attitude to performance, a favorable psychological climate in the main instrument class.

Based on a theoretical analysis of the problem, a questionnaire survey of teachers, our own observations and a study of pedagogical and

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<sup>153</sup> Філософський словник /За ред. В.І.Шинкарука. 2-ге вид., перероб.: доп. Київ.: УРЕ, 1986. 800 с. С.703.



performing experience, we have identified pedagogical conditions that, in our opinion, are necessary for the process of forming readiness for instrumental and performing activities. These conditions include:

- purposeful development of the motivational sphere and volitional qualities of future music teachers;
- formation of performance culture as the basis of readiness for instrumental performance activity;
- reliance on the method of activation of executive practice.

Let us consider in more detail the pedagogical conditions, the creation of which ensures the formation of readiness for the instrumental and performing activities of the teacher-musician.<sup>154</sup>

We consider the purposeful development of the motivational sphere and volitional qualities of future music teachers to be one of the most important conditions for the formation of readiness for instrumental and performing activities

Being the source of the subject's activity, motivation is a very important component of any activity, in particular, instrumental and performing. It is a system of psychological factors that condition human behavior and activity; a set of external and internal conditions that cause the subject's activity and determine its direction.

Forming the motivational sphere of the future music teacher, it is necessary to direct his attention to the understanding of the social significance of professional activity, its motives, goals, taking into account the interests of the student. But his motivation should not be limited only to interest in instrumental and performing activities. The motivational sphere, which is constantly developing, should be based precisely on the content of the future activity itself, which includes the awareness of the objective meaning of this type of activity, the understanding of the subjective meaning, understood through the assessment of one's own capabilities in relation to this activity.

In the formation of the motivational sphere of the future music teacher, two interrelated aspects are distinguished: the formation of students' conscious and active attitude to their musical and performance training, and effective pedagogical guidance of this process. In the first case, this is

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<sup>154</sup> Гусейнова Л. В. Педагогічні умови формування виконавської культури майбутнього вчителя музичного мистецтва у процесі інструментально-виконавської підготовки. Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Серія 14. Теорія і методика мистецької освіти: Збірник наукових праць. Вип. 22 (27). Частина 1. Київ: НПУ імені М. П. Драгоманова, 2017. С. 55–62.

achieved by familiarizing students with the content and specifics of their future professional activities related to playing a musical instrument. Pedagogical leadership includes the implementation of the educational methodical-regulatory function, which correlates the individual capabilities and value orientations of the student with the requirements of society, as well as the methodical-motivational one, which consists in the formation of the emotional, rational and volitional attitude of students to the process of executive self-improvement, to works that methods of mastering them are also studied.<sup>155</sup>

The concepts of motivation and will are closely related. If motivation is only a factor, an initiator of an action, then the existence of obstacles on the way to the performance of an action and the intentional overcoming of them becomes a formative factor of a volitional act.

Psychologists consider will as the ability to consciously and deliberately overcome obstacles. The conclusions of psychologists regarding the fact that will is an internal activity of the psyche associated with the choice of motives, goal setting, striving to achieve a goal, efforts to overcome obstacles, and the ability to make decisions acquire methodological significance. Will drives a person to conscious activity, purposeful and planned behavior (actions). In traditional psychology, actions aimed at achieving a consciously set goal and associated with overcoming difficulties are called volitional.

The will is not an innate or genetically given ability, it is formed in real activity, which requires certain willful qualities and skills of volitional regulation; the development of the will is closely related to the development of thinking, imagination, emotions, the motivational and semantic sphere, the development of consciousness and self-awareness, personality in general.

Creative excitement is an integral part of the performance process, and therefore a very important moment in the formation of readiness for instrumental performance activity. It is necessary to cultivate strong-willed qualities in order to direct stage excitement in a creative direction. If a student has not gained mental balance when entering the creative process of performance, some inaccuracies, smudges, and various types of errors are likely in his performance.

The most important component in the structural formation of a teacher-musician's readiness for instrumental and performing activities is

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<sup>155</sup> Формування самостійності майбутнього вчителя музики в класі основного інструмента: Метод. рекомендації для викладачів і студентів музично-педагогічних факультетів / Сост. А.В.Береза. Київ: РУМК, 1991. 76 с/

such a personality quality as independence, i.e. the ability to creatively approach certain tasks based on potential and acquired knowledge.

In his research, L. Ostapenko rightly emphasizes that the organization of independent work of students in the conditions of a higher educational institution is subject to the following requirements: increasing the functional role of independent work in the educational process; the development of internal motivation in the direction of increasing cognitive creative activity of students; psychological and pedagogical validity of independent work within the framework of a holistic educational process from the point of view of forming a positive attitude towards creativity, learning, and the implementation of professional activities.<sup>156</sup>

On the basis of the performed analysis, we consider the purposeful development of the motivational sphere and volitional qualities of future music teachers in the context of performing activities as one of the most important pedagogical conditions for acquiring readiness for this activity. We understand this development as a complex of actions aimed at realizing the content of an artistic image and finding effective methods and means of its implementation; the ability to critically evaluate the results of one's own instrumental and executive activity, which is carried out by the student without the participation of the teacher.

We consider the formation of an individual's performance culture as the basis of his readiness for instrumental performance activity as the next condition for the formation of this readiness.

Performance has a special role in the wide professional complex of modern music teacher training. It is not only one of the forms of music-pedagogical activity, first of all, it is its foundation, because it is performing activity that contributes to the greatest extent to the disclosure of the teacher's personality, while simultaneously shaping the spiritual world of students.

Performing culture is a component of musical culture, which consists of a system of qualities, acquired skills that directly ensure a high-quality level of instrumental and performing activity.

We proceed from the understanding of the concept of "culture" as a certain level of development of human activity in its qualitative categories, and therefore consider the performing culture of the future music teacher as a specific manifestation of his professional culture in the conditions of musical-pedagogical and performing activities.

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<sup>156</sup> Остапенко Л.В. Розвиток творчих якостей у студентів – хормейстерів засобами української духовної хорової музики: Дис. ... канд. пед. наук: 13.00.02. Київ. 1999. 162 с. С.56.

The specificity of music-pedagogical activity organically connects pedagogy with musical performance. At the same time, the content of these aspects of activity determines the professional profile of a musician-teacher of a secondary school. The teacher's performing activity requires his versatile education, the presence of performance culture, familiarity with related areas of art, professional competence, the richness of the emotional world, since without a developed ability to perceive and empathize, he will not be able to influence the sphere of students' feelings.

The need to teach music through performing arts requires mastery of a musical instrument, and therefore, significant attention to the formation of a student's performing culture, which involves, on the one hand, understanding the author's content and forming one's own performing concept, and on the other hand, finding and improving the means of its implementation. This requires achieving a balance between expedient performance techniques of musical expressiveness and a highly professional level of technical equipment to reflect the depth of the visual and artistic world of the work being performed.

We understand the performance culture of a music teacher as a set of professional qualities and knowledge that are reflected in his skills and ensure a high level of performance in the educational process. The performance culture of a music teacher, which we identified as the core of a musician teacher's readiness for instrumental performance activity, is a specific identification of professional culture in the conditions of the performance process.

For the successful implementation of instrumental and performing activities, such qualities are - along with volition - empathy, creativity, reflection, artistry of the future teacher, technical perfection and stability of performance.

We understand empathy as a complex personal formation, characterized by penetration into the inner world of another person, the ability to emotionally respond to his experiences; determines the benevolence and sensitivity of the teacher, his observation and tolerance.

The creativity of the future music teacher is the ability to creatively communicate with art, subjective vision of the world. The development of a student's creativity largely depends on his professional awareness. If a student knows what qualities he must possess, and if he

realizes to what extent he has developed these qualities, he can consciously strive for the formation and development of these qualities in himself.<sup>157</sup>

The traditional understanding of reflection as the subject's focus on self-knowledge does not require proving the importance and necessity of this quality for the process of forming performance culture, since reflection implies the ability of an individual to reproduce the work being performed in an ideal form, and is also a universal mechanism of self-regulation of the individual.

The effectiveness of students' assimilation of musical knowledge will depend primarily on the emotional coloring of the performance, since it is artistry that directly affects the listener through emotional will. Artistry involves the combination of emotionality with reason, vividness of feelings with a wealth of associations with the speed of performance reaction, observation with inspiration of performance. With the help of this quality, the future teacher must not only establish emotional contact with the listening audience during the performance of a musical piece, but also direct their psychological state in the desired emotional direction.

One of the dominant qualities of a future music teacher, in our opinion, is technical perfection, which involves free operation of performance techniques, the use of the entire arsenal of performance tools to achieve artistic goals. In the process of music-pedagogical activity, this quality finds its embodiment in the ability to achieve high performance results, relying on the knowledge acquired during the training period (about music, about performance technology, the selection of analogies in the field of other arts), skills (creating an individual interpretation and substantiating its performance probabilities) and skills. In addition, it is impossible to overestimate the impression that a "live" teacher's performance makes on children, if it is actually high-quality, perfect, professional and bright, than listening to "canned" (H. Padalka) works. A high degree of mastery presupposes a free and natural mastery of the instrument, and the choice of appropriate means depends entirely on the style, content and character of the work, as well as on the understanding of the performer.

Stability in performance generalizes the previous qualities. Practice proves that a student can demonstrate a complex of executive qualities only if he is confident in his own abilities. If the performance is unstable, the process of holistic perception of the musical image is disturbed, the emotional atmosphere of the lesson is destroyed. Note that with insufficient

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<sup>157</sup> Ростовський О.Я. Професійна підготовка майбутніх учителів музики: проблеми і перспективи. Наукові записки. Серія: Педагогіка. № 2. 2001. Тернопіль: ТДПУ, 2001. С. 15 – 22.

development of at least one of these qualities, the implementation process will not be complete.

Any activity, including instrumental and performing activities, involves the development of certain abilities and skills to achieve the set goal.

Considering the performing culture of the future music teacher as a set of professional qualities and knowledge that are projected onto his skills, allows us to highlight a complex of the most important skills that are necessary for the successful implementation of instrumental and performing activities, namely: musical and analytical skills or understanding the logic of dramatic development or construction work, the ability to synthesize a complete image of a musical work from individual details; the ability of artistic and performing interpretation, i.e. the ability to arbitrarily operate a performing image, covering it holistically, comprehensively, with all stylistic, timbre and dynamic details, to perceive its performing architecture; the ability to perceive music or delve deeper into the artistic content of the work based on one's own associative connections, ideas, feelings, abstract thinking, psychological characteristics; the ability to operate the acquired musical-theoretical and professional knowledge, to implement one's intentions, to manage the emotional tone of the performance; technical skills, that is, the correspondence of the theoretical model of the interpretive design to its acoustic reproduction, the use of the coloristic capabilities of the musical instrument.

Pedagogical actions that will contribute to the formation of performing culture should be aimed at accumulating knowledge (general musical and professional), skills, performing repertoire and improving one's own technical skills; on the desire to improve acquired professional knowledge; development of cognitive interest. Constant acquisition of new musical and performance information, creative search, resolution of problematic situations that arise when working with works; the desire to develop a new repertoire will lead to the possibility of making original, non-standard interpretive decisions. The education of a student's selective attitude to the performance of various works will depend on the level of his assimilation of social experience and the system of values accepted in society, will help to form the personal aspect of value perceptions, which are manifested in evaluative judgment, awareness of the positive or negative significance of one's own performing actions. This is connected with the knowledge of the established norms of performing art, comparing the variants of one's own performance with generally recognized standards. Therefore, the formation of the performance culture of the future music

teacher acquires special importance in the context of formation of readiness for instrumental and performing activities.

The next condition for the formation of readiness for instrumental performance activity is reliance on the method of activation of performance practice.

Achieving the goal of forming readiness for instrumental and performing training involves the inclusion of students in active educational and performing activities with the help of various methods and techniques. Their essence, together with the content of formation of readiness for instrumental and executive activity, forms a corresponding methodology, the effectiveness of which is evaluated by the results of achieving the set goals.

Practice shows that the success of the formation of any musical phenomenon, in particular, the readiness of the future music teacher for instrumental and performing activities depends primarily on the methodical support of the educational process. The teacher must have a variable methodology and choose the most appropriate methods for solving specific tasks.

It should be noted that a complex of methods is widely used in educational and executive practice: comparison, comparison, association, analysis and synthesis and differentiation of individual elements, alternative search for constructive and technological solutions. The integrated method of training in this context is the method of activation of performance practice, the essence of which is methodical provision of active educational and performance activity based on the specified methods.

It was established that the greatest performing activity is manifested in independent cognitive activity, which contributes to the development of musical thinking, develops the associative connections necessary for instrumental activity. In turn, the wealth of musical imagination, a thoughtful attitude to the content of the work suggests the performer's ways to its realization (finding the most rational methods of working on musical works, promoting their intensive assimilation, accumulating a performing repertoire, achieving perfection of professional and instrumental skills and abilities).

For this, it is necessary to form a psychological attitude to executive activity; to develop the need for performing creativity as a necessary path of one's own professional development, the student's creative individuality in the process of working on an artistic image, on an emotionally vivid and convincing interpretation of a work; improve technical skills, accumulate a diverse repertoire and develop skills in its pedagogical interpretation; expand musical horizons and experience.

An important form of development of students' readiness for instrumental and performing activities is active educational and performing practice in instrumental and performing disciplines, which is carried out, firstly, directly in the learning process and has such traditional forms as credit-examination and concert, secondly - under time spent on pedagogical practice in a secondary school. The intensification of educational and performing practice is facilitated by the use of various forms of its performing activity, namely: academic concerts, educational and thematic concerts, solo concerts, competitions for the best performance of works by a certain author, music of a certain style, genre.

Directing the method of activation of performing practice to the educational and performing activities of the future teacher-musician will contribute to:

- the development of theoretical knowledge into meta-knowledge (a conscious attitude to executive activity, understanding of its structure; rapid acquisition of skills and adaptation to new conditions), that is, knowledge enriched with practical executive experience. This will lead to a significant expansion of the amount of information that a person can absorb, and the speed of appropriate executive actions on the received information;
  - formation of the student's internal need for self-expression and self-actualization in performing activities;
  - improving the content of students' independent work, which will, accordingly, promote the creative interaction of students and teachers.

A positive factor in improving the content of independent work is also a specific form of the musician's activity, such as a sketch study of works. In this case, the mastery of the musical material is not brought to a high degree of perfection, concert performance completion, the work is stopped a little earlier. The last, final limit of this work is the stage at which the musician grasps the figurative-poetic idea of the piece as a whole, gets an artistically plausible, undistorted idea of it, and how the performer can convincingly (although without technical perfection) embody this idea on the instrument. This form of the student's studies, shortening the period of work on the piece, leads to a significant increase in the amount of musical material he processes, the formation of a certain performance experience, thesaurus, and his own musical and performance outlook. A much larger and diverse educational and pedagogical repertoire is involved in active performance practice. This repertoire should be as diverse as possible in terms of composition and stylistically multifaceted, be distinguished by a greater number of composers and works than the repertoire of credit-examination programs.



Practical experience proves that it is expedient and justified to study musical works in outline, taking into account the wishes of students. If the essay is liked by the student, it evokes a greater emotional response. The complexity of the work may exceed the real technical capabilities of the student. The teacher only outlines the final artistic goal, gives a general direction, shows the most rational techniques related to the interpretation of the work and its technological implementation. But the student's sketchy assimilation of certain musical works must be constantly combined with the finished study of others. These two forms of educational activity fully realize their potential only in a close, harmonious combination.

Educational and performing practice, as an important stimulus for self-educational activities of students, not only contributes to the development of professional skills, the formation of readiness for instrumental and performing activities, but also stimulates students to expand their ideas about life, the composer, the artistic atmosphere of the era, about the means of expression, etc.

In the process of educational and performing practice, the education of stage endurance and performing artistry in students acquires special importance, which is manifested in the ability not only to reveal the content of the work being performed, but also to captivate the listeners with its personal and creative interpretation. Work on performance artistry involves modeling special concert situations, focusing on a certain age-specificity of the listening audience and using appropriate methods of influence.

Therefore, the application of the method of activation of performing practice encourages the student to comprehend, search and comprehensively apply the knowledge and skills acquired in the learning process, realizes the possibility of performing self-expression and self-evaluation, creates optimal conditions for the development of willpower, the formation of creative initiative, responsibility, stage endurance and performing artistry.

We draw a conclusion about the formation of readiness for instrumental and performing activities on the basis of how and in what form the future teacher actualizes his musical and performing potential to achieve the set goal. Only active practical executive activity can appear as an important condition for a transformative effect on a student.

The conditions considered by us, taken separately, will not be able to ensure the successful formation of students' readiness for instrumental and performing activities. Violation of even one condition, while observing all others, will negatively affect this process. Only the comprehensive provision of the selected conditions can become the basis for the executive

development of students, as the basis for the formation of readiness for instrumental and executive activity.<sup>158</sup>

Taking into account the multidimensionality of the concept of "readiness for instrumental-executive activity", criteria were determined for diagnosing the formation of its state, consistent with the component structure of the studied phenomenon (motivational-volitional, cognitive-analytical, creative, value-orientational, operational components). These criteria are focused on instrumental performance both in the process of studying musical works (educational performance aspect) and in the process of their artistic performance (concert performance aspect).

In our opinion, such criteria are: the presence of motivating motives for educational and performance activities, the degree of theoretical training, the degree of creative orientation of the individual, the formation of aesthetic value orientations, the level of technical skill. Let's consider the specified criteria in more detail.

By the presence of motivational motives for educational and executive activity, we understand various attitudes of the individual that condition this activity. These are interests, beliefs, motivations, needs. Indicators of this criterion are: interest in instrumental and performing activities; the development of the need for executive activity; executive will; perseverance and responsibility in the pursuit of mastery of a musical instrument; pedagogical focus of educational and executive activities.

Consideration of the degree of theoretical training as the next criterion is determined by the peculiarity of instrumental and executive activity, its real multidimensionality. This requires solving many tasks related to musical performance, awareness of the expressive possibilities of various elements of the musical language; is characterized by the presence of own associative connections, ideas, theoretical knowledge in the field of performing arts and, on this basis, the performer's immersion in the artistic content of the work. To this criterion, we attributed the following indicators: systematicity, sufficiency and flexibility of knowledge regarding the historical and theoretical foundations of instrumental performance and methods of processing musical works; understanding of stylistic and genre features of the work; content and persuasiveness of the analysis of a musical

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<sup>158</sup> Гусейнова Л. В. Педагогічні умови формування виконавської культури майбутнього вчителя музичного мистецтва у процесі інструментально-виконавської підготовки. Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Серія 14. Теорія і методика мистецької освіти: Збірник наукових праць. Вип. 22 (27). Частина 1. Київ: НПУ імені М. П. Драгоманова, 2017. С. 55–62.

work; accuracy of reproduction of the text of a musical work; awareness of the norms of performing arts.

Taking into account the creative nature of performance art aimed at the audience, we determined the degree of creative orientation of the individual as the next criterion. The musician, reproducing the artistic content of the work, fills the performance process with his own feelings, rethinks the author's information and transforms it according to his own understanding, and therefore must have the ability to creatively communicate with musical art. The artistic sphere involves the brightness of feelings based on the richness of associations and the mobility of the performing reaction, directing the psychological state of the performer in the desired emotional direction. We determined the indicators of this criterion: the development of the emotional and artistic sphere of the performer; independence and originality of performance interpretation; ability to stage transformation; development of imaginative thinking; creative initiative.

The next criterion for diagnosing readiness for instrumental performance activity is the formation of aesthetic value orientations. They are manifested in the student's individual preferences and selective attitude to the musical works studied and performed, and depend on the student's level of assimilation of social experience and the value system accepted in society. The personal aspect of value perceptions projected into evaluative judgments is manifested in the ability to substantiate one's own executive concept; to realize a positive or negative assessment of one's own executive actions. This criterion is characterized by the following indicators: artistic and aesthetic tastes and ideals; musical preferences; judging and evaluating musical phenomena; executive reflection; revealing one's own attitude to a piece of music.

The level of technical mastery allows you to determine to what extent the structural determination of the musical work being performed is revealed; there is an operation with the acquired professional knowledge and skills, finding rational technological techniques in the process of working on the work and in the process of performance, using polytimbrality, technological arsenal. Indicators of technical mastery are: expressiveness of intonation and flexibility of performance; technical performance; performance stability; scenic freedom and artistic expediency of using performance techniques; performance experience.

The selected criteria and indicators, in our opinion, made it possible to diagnose both the process and the result of the formation of readiness for instrumental and executive activity.<sup>159</sup>

Based on the selected criteria and their indicators, a hypothetical model of the formation levels of the future music teacher's readiness for instrumental and performing activities was developed. These are four conditional levels - executive indifference, executive literacy, executive competence, executive professionalism.

The level of executive indifference, which we consider as low, is characterized by little-conscious motivation, elementary theoretical training, indifferent emotional and artistic sphere, superficial value orientations, partially formed technical skill.

The next level is the level of executive literacy, which we characterized as average. It is characterized by awareness of motivating motives, satisfactory theoretical training, a weakly expressed creative direction of the individual, relatively stable aesthetic value orientations, partially formed technical skill.

The third conditional level (sufficient) - executive competence implies conscious motivation, sufficient theoretical training, well-expressed creative orientation, relatively deep aesthetic value orientations, sufficiently formed technical skills.

The fourth level (high) - the level of executive professionalism is characterized by conscious and reasoned motivation, thorough theoretical training, pronounced creative orientation, rather deep and reasoned aesthetic value orientations, formed technical mastery.

The process of formation of readiness for instrumental and performing activities among future music teachers involved work in the following areas: development of motivational motives for educational and performing activities; deepening of theoretical training; formation of methods of creative activity; enrichment of aesthetic value orientations; increasing the level of technical skill; activation of executive practice.

The basis of this process was the following conceptual provisions:

- formation of readiness for instrumental performance activity is a complex dialectical process of teacher-student interaction, which involves general scientific and general cultural preparation, transfer of knowledge and skills of intellectual and practical activity, formation of methods of creative activity;

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<sup>159</sup> Гусейнова Л.В. Теоретичне обґрунтування критеріїв та показників сформованості готовності студентів до інструментально-виконавської діяльності. Проблеми мистецької освіти. Ніжин, 2007. С.60-65.

- the process of formation of readiness for instrumental-executive activity should be holistic, i.e. there should be effective interactive connections between the disciplines that provide instrumental-executive training;

- readiness for instrumental performance activity as a stable personality characteristic is ensured by the productive implementation of performance knowledge and skills acquired in this activity.

At this stage, the didactic model of the process of formation of readiness for instrumental performance activity was based on the basis of the implementation of this work. As you know, a model is a material, symbolic or imaginary system that reproduces, imitates or reflects the principles of internal organization or functioning, certain properties of the object under study (the original), the direct study of which is impossible or difficult for certain reasons, and which can change this object in the cognitive process in order to obtain new information about it.<sup>160</sup>

The model of the process of formation of readiness for instrumental-executive activity includes the determination of the goal, tasks, content of instrumental-executive training, forms and methods of organizing educational-executive activity and monitoring its effectiveness. The need to improve the established didactic model is due to the insufficient effectiveness of the educational process, in which the formation of the future music teacher's readiness for instrumental and performing activities as a whole phenomenon often recedes into the background. Let's consider the main components of the didactic model of forming the readiness of future music teachers for instrumental and performing activities.

The purpose of forming the readiness of the future music teacher for instrumental and performing activities is to develop the integrative ability of the personality of the musician-pedagogue to comprehend, experience and interpret a musical work, its performance embodiment.

Based on this, the basis of readiness for instrumental and performing activities is the performing culture of the student, which is formed in the process of his instrumental and performing training.

The tasks of instrumental and executive training are defined as:

- artistic and performing development of the student through his assimilation of general patterns of musical performance, methods and techniques of working with works;

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<sup>160</sup> Філософський енциклопедичний словник / НАН України, Ін-т філософії імені Г. С. Сковороди; [редкол.: В. І. Шинкарук (голова) та ін.]. Київ: Абрис, 2002. 742 с. С.391.

– formation of instrumental and performance skills of future teachers;

- education of their creative and volitional executive qualities;
- mastering an artistic repertoire diverse in genre and style;
- education of the skills of independent work on musical works.

The defined goals and objectives of the research determine the content of the instrumental and executive training, which includes:

– system of knowledge about musical art and types of musical and performing activities;

– experience of an individual's emotional and value attitude towards reality embodied in works of musical art;

– artistic and creative search activity for solving executive technological problems;

– formation of new methods of activity on the basis of already known ones, which require independent transformation of previously acquired knowledge and skills;

– accumulation of an artistic repertoire diverse in genre and style.

The organization of educational and performing activities ensures the optimal functioning of the process of instrumental and performing training and involves the use of a set of established and non-traditional forms of individual work (introduction of a propaedeutic course, independent mastering of new musical material, various forms of involving students in creative music making, performance of independently studied works, plays repeated repertoire, creating situations of active search activity, integrated learning). This means that one and the same form of education (individual lesson) can have various modifications and structure depending on the tasks and methods of educational work used by the teacher.

Due to the specifics of performing training, such an organizational form as an individual lesson, which has historically developed in the process of learning to play a musical instrument, creates the necessary conditions for a person-oriented approach to each student, allows to differentiate tasks and methods of work in each specific case, and therefore purposefully develop creative activity, independence, executive thinking of the student; assumes the presence of both theoretical and practical components. From this follows a specific method of learning, which combines methods of transfer, perception and assimilation of knowledge with methods of their application and consolidation in practice (development of skills and abilities). Their essence, together with the content of the formation of readiness for instrumental and executive

activity, forms a corresponding methodology, the effectiveness of which is evaluated by the results of the implementation of the tasks.

So, practice shows that the success of forming the readiness of a future music teacher for instrumental and performing activities depends primarily on the methodical support of the educational process. The teacher must have a variable methodology and choose the most appropriate methods for solving specific tasks.

The didactic model provided for the formation of students' readiness for instrumental and performing activities according to the following principles of the selection of teaching methods: the completion of the educational activity by the educational activity, the diversification of types and forms of activity, the dependence of the development of personal qualities on the creation of pedagogical situations, the emotional saturation of the educational and educational process, the encouragement of creative self-expression (O. Rudnytska), as well as gradually in the course of specially organized educational work.

The developed didactic model of formation of readiness for instrumental performance activities includes the following methods:

- verbal (explanation, reflection, dialogue);
- practical (comparison, juxtaposition, association, analysis and synthesis and differentiation of individual elements, method of demonstration – performance of a musical work);
- problem-search (creation of problem situations, active search activity, integrated method of alternative search for constructive and technological solutions);
- inductive (integrated learning method, modeling method);
- independent work.

We considered the comparison of musical material similar in nature as a method that will help the student to understand the content of the studied work in the deepest way, to understand the peculiarities of the expressive means used by the author.

The juxtaposition method was supposed to promote the activation of students' creative imagination, the search for a unique piano sound, that is, to influence the technology of the performance of the piece in a certain way. With the help of the teacher, the student had to find one or another technological technique that would be organically connected with his performance plan, since it is the content of the work being performed that ultimately determines the nature and technology of performance.

The method of associations in the process of studying musical works provided for the activation of the development of the student's creative imagination as a component of instrumental and performing

creativity. We assumed that the stimulation of the associative function of the imagination during classes will contribute to the student's disclosure of the visual and emotional content that best corresponds to the author's idea, the idea of the musical piece. Operating with representations of different levels: from relatively simple comparisons of tonalities with various color sensations to complex associative images that have a broad programmatic character and cause a certain emotional response should help to gain a deeper understanding of musical phenomena, to understand the artistic imagery of music.

The method of analysis, synthesis and differentiation of individual elements provided for the disclosure of the figurative content and individual details of the interpretation of the work, namely, the expressive features of the genre, form, melody, harmony, tempo, vocalization, the musical and semantic role of the author's phrasal leagues, articulation strokes, dynamic and agogic markings .

Applying in the process of working on works the method of the teacher's own performance demonstration, i.e. showing details of performance skills, demonstrating on the instrument technological moments related to performance culture (secrets of various methods of sound production, brilliance of passages, ratio of textural elements, peculiarities of articulation, clarity of voice, details intonation, mastery of pedaling, etc.), should contribute to the improvement of learning, assimilation and transformation of the achievements of performing culture into the student's own performing experience. In order to raise the emotional tone of the performance, to create a general impression of the work, at a certain stage of the work, such a display as the performance of the work as a whole or its individual large constructions was envisaged. This type of display was used when the teacher was in excellent performance form.

In the class of the main instrument, problematic situations arise at each stage of work on a musical piece. At the same time, the problem has an objective nature of occurrence, related to the interpretation, the novelty of the musical material and the peculiarities of the thinking of the author of the work, the search for means of expression and the ratio of the views of the teacher and the student to the selection of these means, the prospective goals of the teacher and the results of the professional development of the student. Because a problem situation is a psychological state of intellectual obstacle that occurs when a person in a situation of solving a problem (task) cannot explain a new fact with the help of the knowledge he has, or perform certain actions in previous, familiar ways and must find a new method of action. Therefore, in the process of formation of readiness for instrumental



and executive activity, the application of the method of alternative search for constructive and technological solutions was foreseen.

The use of this method was supposed to activate the student's executive thinking, and his diagnosis of technological difficulties should lead to an understanding of the inconsistency of the level of one's own technical development with the complex of technical means that are necessary for the realization of this musical idea. A clear idea of the artistic goal and an adequate assessment of one's own technical capabilities were supposed to encourage students to search for technical techniques for the realization of a musical idea, to understand technical tasks and ways to solve them. An important link in the search for constructive and technological solutions should be the diagnosis of the difficulties that have arisen, that is, the identification of what does not work out and why it does not work out.

The problem tasks were to be aimed at the development of the student's executive thinking, increasing his creative potential, as they assumed a specific level of possibilities for its solution. The level of imparting knowledge had to correspond to the level of perception and sensory determination of possible ways of solving problems inherent in a certain individuality.

Since intersubject connections have great creative potential, and the projection of information from one subject to another is a creative act, the educational process had to be built on an interdisciplinary integration basis. To eliminate the insufficient integration of instrumental and performing disciplines in the process of formation of readiness for instrumental and performing activities, the application of the method of integrated teaching in the instrumental class is necessary. It provided for the consistent use of elements of integration of instrumental and performing disciplines throughout all years of study with the direction of educational and cognitive and independent work of students to prepare for pedagogical and performing practice.

Let's reveal the specifics of this method. Traditionally, instrumental and performing training is carried out within the framework of the main musical instrument and concertmaster class in the form of individual classes. The analysis of the state of executive training proved the need for its radical improvement, since university graduates are not always ready to use the acquired instrumental and executive skills in the field of professional activity. Not only possible, but also necessary synthesis of the main musical instrument and concertmaster class (if these disciplines are conducted by the same teacher) should contribute to the identification of

shortcomings in performance training, their timely elimination, effective control over this process.

The peculiarity of integrated learning in the instrumental and performing field is the search activity of students, in various types of their independent work, setting and solving performance tasks, problematic presentation and explanation of educational material from performing disciplines by the teacher.

In this regard, the content of the teaching methods of individual instrumental disciplines and their combination into an appropriate training system was improved in order to overcome the fragmentation of the student's professional knowledge and skills. The effectiveness of performance training in this case depends on the correct use of integration links, since the formation of a performance concept and its implementation (as the final goal) is impossible without a thorough reliance on musical and performance knowledge, without mastering such concepts as style, genre, form, musical image, performance interpretation. Effective results can be achieved in the work on the musical repertoire only with integrated training in the disciplines of the instrumental and performance cycle.

The integrated method of training in this context is the method of activation of performance practice, the essence of which is methodical provision of active educational and performance activity based on the specified methods.

Control over the formation of students' readiness for instrumental performance activities is carried out according to the developed criteria during the current, final and delayed assessment of knowledge and skills.

The task of current control is to establish feedback on the issues of determining the correctness of the chosen method of conducting classes, identifying gaps in students' knowledge, and correcting the educational process.

We considered that the current control is the most effective, as it covers a significant segment of the educational process. In our model, all its types were used: cursory, frontier, thematic, experimental, training and individual practicum.

The most regular is the cursory control, which is carried out at each lesson. Its main goal is to ensure systematicity in the work on musical material, to promote the growth of the student's personal performing qualities, to deepen his instrumental and performing knowledge and skills.

The significance of the final control lies in the fact that it allows you to assess the systematicity of the student's knowledge and skills for a certain period of study by conducting control auditions, colloquiums on the main instrument, credits and exams on instrumental disciplines.

The delayed type of control provides real data on the effectiveness of the selected organizational and methodical system, residual knowledge and skills, which confirm the correctness or inadequacy of the selection of educational material, the selected technology and current control. In our didactic model, academic concerts of repeated repertoire or independently studied works acted as delayed types of control. Based on the consequences of delayed control, we judged the quality of teaching the disciplines of the instrumental-executive cycle, checked the effectiveness of the chosen teaching method.<sup>161</sup>

In general, the changes made, which improve the established didactic model of instrumental and performing training of the future music teacher, consisted in the focus of this process on the formation of readiness for instrumental and performing activities; in determining its essential basis - performing culture, which is formed in active educational and performing activities; in the acquisition of a conscious positive attitude towards instrumental and performing activities and a steady need for it; based on the method of alternative search for constructive and technological solutions and the method of activation of executive practice.

The proposed didactic model of formation of readiness for instrumental performance activity is based on the principles of integrity, gradualness, diversification of forms and methods of education. Its implementation in the educational process confirmed its effectiveness, and the educational activity organized in this way at each of the stages (cumulative, representative-creative, creative-independent) ensured the purposeful formation of components of readiness and a gradual increase in the general level of readiness of students for instrumental and performing activities.

Therefore, the readiness of future music teachers for instrumental and performing activities is a complex integrative personal education, which includes a positive attitude towards instrumental and performing activities; general and special education; performance culture; multi-level structure of executive qualities and active and productive implementation of acquired executive knowledge and skills. It is the result of a certain experience of a person, based on a positive attitude towards instrumental performance activity, awareness of his motives and needs, which collectively determine

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<sup>161</sup> Гусейнова Л.В. Теоретична концептуалізація процесу формування готовності майбутнього вчителя музичного мистецтва. Наукові записки. Серія «Психолого-педагогічні науки» (Ніжинський державний університет імені Миколи Гоголя) / за заг. ред. проф. Є. І. Коваленко. Ніжин : НДУ ім. М. Гоголя, 2018. № 1. С. 20-26.

his effectiveness. This approach makes it possible to reveal the relationship and interdependence of the structural components of readiness, to understand its didactic model, and is an important methodological position for analyzing this phenomenon and managing the process of its formation.

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**TO THE PROBLEM OF FORMATION OF CHOREOGRAPHIC  
SKILLS IN THE THEORY AND METHODOLOGY OF TRAINING  
FUTURE TEACHERS OF CHOREOGRAPHY  
ДО ПРОБЛЕМИ ФОРМУВАННЯ БАЛЕТМЕЙСТЕРСЬКИХ  
УМІНЬ У ТЕОРІЇ ТА МЕТОДИЦІ ПІДГОТОВКИ МАЙБУТНІХ  
УЧИТЕЛІВ ХОРЕОГРАФІЇ**

Modern choreographic education in Ukraine is characterized by significant changes due to new conceptual approaches to its reform, increasing requirements for the level of professional training of art teachers. His educational potential should be fundamental, enriched by deep assimilation of theoretical and practical professional knowledge and skills.

These provisions fully apply to the professional training of future teachers of choreography, whose activity involves initiative and independence, originality of thinking, and own style of creativity. To do this, the students of the educational and professional program "Choreography" in higher institutions of art education need to develop a valuable attitude to works of choreographic art, the ability to perceive, understand and create artistic images, the need for spiritual self-expression. This is an important condition for the development of his spiritual potential and creative abilities, professional competence, individual style of cultural creation.

A choreography teacher is a specialist who carries out educational activities in the field of choreographic art, is a director of choreographic works of various forms.

A significant contribution to the theory and methodology of training future teachers of choreography are works that reveal the theory and methodology of classical dance training (T. Akhekyan, S. Afanasyev, G. Berezova, S. Vasiruk, A. Korol, T. Putilina, L. Tsvetkova); folk and stage dance (V. Biloshkurskyi, V. Volodko, E. Zaitsev, V. Kamin, Yu.