

Smyrnova T.

**Music pedagogy and psychology
of the higher school:**
tutorial

**Музична педагогіка та психологія
вищої школи:**
навчальний посібник

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The educational guide from the standpoint of modern methodology reveals the theoretical foundations of music of pedagogy and psychology of the higher school, the laws, principles, methods, forms and content of the higher education of a musician were investigated, the specifics of foreign higher musical education were highlighted, the issue of the psychological basis of training a musician in institutions of higher education of the artistic direction was considered.

For teachers and students of music higher education institutions.

У навчальному посібнику з позицій сучасної методології розкриваються теоретичні засади музичної педагогіки та психології вищої школи, досліджено закономірності, принципи, методи, форми і зміст вищої освіти музиканта, висвітлено специфіку зарубіжної вищої музичної освіти, розглянуто питання психологічних засад підготовки музиканта у закладах вищої освіти мистецького спрямування.

Для викладачів та студентів музичних вищих навчальних закладів.

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Topic 1. METHODOLOGY, OBJECT, SUBJECT, MAIN CATEGORIES OF HIGH SCHOOL MUSIC TEACHING

Main questions.

1.1. General basics of music pedagogy of the higher school.

1.2. Theoretical and methodological foundations of music pedagogy in higher education.

1.3. Principles of music pedagogy of the higher school.

Basic concepts: Music pedagogy, music education, higher music education, regularities, principles of a higher music school.

1.1. General basics of music pedagogy of the higher school.

The educational course "Musical pedagogy of the higher school" arose at the request of society to improve the quality of the pedagogical process in institutions of higher artistic (musical) education, since the underestimation of the psychological and pedagogical direction of the professional training of musicians reduces the effectiveness of the educational process in universities. As evidenced by the analysis of teaching activities, the professional portrait of an effective teacher of music disciplines requires him to have deep knowledge of the pedagogy course, the ability to teach the material in an accessible, logical and emotional way; successfully stimulate cognitive activity of students, establish contacts with them, shape their spiritual, cognitive, professional needs, need for success, openness in communication.

Music pedagogy of a higher school is a branch of pedagogical science that studies pedagogical laws, principles, technologies of organization and implementation of the education of musical students, their education, upbringing, development with the aim of intensifying professional training for music-pedagogy, music-performance activities.

The goal of the music pedagogy course is the formation of the scientific pedagogical thinking of the master's (postgraduate) student's personality, his musical and pedagogical competence.

The object of music pedagogy of a higher school is a holistic educational process in an institution of higher musical (art) education.

The subject of music pedagogy of a higher school is: regularities, principles of organization of the music-pedagogical process, purpose, content, forms, methods, means of involving students in the musical (artistic) experience of humanity, its cultural values, creation of conditions for creative self-expression, communication of the student's personality, his education, training and development in the process of higher musical education.

Tasks of music pedagogy of higher school:

1. Justification of the methodological, theoretical, methodological foundations of professional art education, musical pedagogy at the current stage.

2. Educating a master's student at the University of Arts as a creative personality, bright individuality, capable of activity, independence, and successful self-realization.

3. Formation of skills in the organization of the educational process in institutions of higher artistic (musical) education in accordance with individual and collective forms of education, understanding of the essence of the student's experience of music-performance and music-pedagogy.

Music pedagogy of the higher school has connections with the sciences of the psychological-pedagogical cycle: the history of pedagogy (the history of art pedagogy), age pedagogy (preschool, school, andragogy), which investigate the regularities of the education of individuals of different age groups; defectology (deaf pedagogy, typhlopedagogy, oligophrenopedagogy, speech therapy); professional pedagogy (art pedagogy, art pedagogy, art pedagogy, culture pedagogy, poetic pedagogy, theater pedagogy, music pedagogy, museum pedagogy); comparative pedagogy, social pedagogy, gender and partially scientific or subject pedagogy. Higher school pedagogy has essential interdisciplinary connections with philosophy, psychology, physiology, medicine, valeology, sociology, and technical sciences.

Categories of music pedagogy of higher school:

Education is the most complex institution of human socialization, which ensures the constant cultural and scientific development of society. Music education is a system of values, personal qualities and attitudes, knowledge, skills, methods of action, competences acquired by the personality of a musician independently or in a higher institution of musical education. This is the process and result of acquiring knowledge, skills, and personal development.

The purpose of music education is to help a student, master's degree in self-realization, disclosure and development of a musician's personal potential, acceptance of responsibility for one's own freedom and life choices. Today, education is considered as a value, unity of personal, state and social components. Music education is a system (institute) by which knowledge, values, experience of professional, emotional and creative activities are transmitted to the next generation. Education is a purposeful, flexible and holistic process and result (a certain qualification, which is certified by a document). Modern education is variable, which implies multiplicity of contents, plans and programs of education, flexibility, multifacetedness. The highest value of musical education is a competent individual, a professional

musician, a musician-pedagogue who is able to mobilize his own knowledge, skills, methods of action to solve musical and professional situations.

The key competences of the student are value-semantic (as the ability to navigate and act in the world); general cultural, educational and cognitive, informational, communicative, social and labor, professional, etc.

Education levels. The modern system of musical (artistic) education includes the relevant levels: preschool, school (secondary, basic, professional), secondary-special (institutions of the 1st-2nd degree), higher (3-4th level), postgraduate, postgraduate, doctoral. In Ukraine, higher music education is provided by universities of arts, music academies, music academies, academies of culture, academies of culture and arts. Higher music-pedagogical education is provided by pedagogical universities, universities, humanitarian and humanitarian-pedagogical academies. Secondary music education is provided by colleges of culture and arts, music colleges, and music-pedagogical colleges.

Musical education is the process of formation, enrichment and improvement of a person's subjective, personal and spiritual world. It is implemented by mastering musical culture through the triad - knowledge - beliefs - practical activity. Education creates conditions for stimulating individual activity in activities and communication. The personality does not passively perceive the influences directed at it, but actively acts and enters into relationships with others. Humanistic education of a student-musician involves the formation of a human attitude towards the world, mutual assistance, collectivity, participation, mercy, respect, solidarity; citizenship, education of spiritual, moral, aesthetic, praxeological values and traditions.

Musical education is a specially organized process of assimilation (awareness, perception, understanding, experience, consolidation, application) of collective and individual musical experience of perception, performance, creation of music accumulated by mankind.

A person is a universal category that reflects the totality of all biological, racial, age and social characteristics. The terms "individual", "person" are used to denote a specific person. Personality means a certain psychological quality, property of a person, an individual.

The personality of a musician is endowed with a certain degree of artistic and aesthetic awareness of the world and self-awareness, the desire for creative self-realization.

The personality of a musician is capable of unity with society, the Universe, conscious and motivated professional actions, social adaptability, culture, competence, understanding and interpretation of the world of music, musical culture. Individuals are born, they become individuals, individuality is defended (V. Asmolov, V. Petrovskyi).

The individuality of a musician is characterized by dissimilarity, originality, and the difference of one personality from another.

Formation is the process and result of purposeful (educational) and spontaneous influences of social reality, the formation of a student as a subject of artistic, musical activity, a member of a musical, educational, cultural environment.

Socialization of a musical personality is the process of integration of a student, a master musician (postgraduate student) into society, his assimilation of socio-cultural experience, spiritual and musical values, norms, technologies of art and culture, musical institutions characteristic of society, social groups to which he belongs.

The musical and general development of a student is a series of external, quantitative and qualitative changes that characterize the movement of a musician's personality from lower to higher levels of his life activity (from helpless and uncertain movements to controlled, precise, coordinated, from ignorance to knowledge, from copying to creative professional activity). They highlight the physical, mental, social, spiritual, and professional development of the musician's personality. Factors of personality development are

1) macro factors (space, planet, world, state, society, culture, art, religion);

2) mesofactors (ethnic group, region, village, city, settlement), means of communication (television, Internet); 3) microfactors that directly affect a specific person (family, peers, public organizations, higher education institution). Modern music pedagogy is based on the theory of L. Vygotsky about two levels of personality development:

a) the level of actual development, those features that have already developed;

b) zone of immediate development, which reflects the possibilities of achievements in the conditions of cooperation.

The development of a musical personality is impossible outside of its emotional sphere, in particular compassion, trust, sympathy, conscience, sensitivity, reflection, etc.

The professional development of a music teacher is a special phenomenon that ensures the human and culture-creating mission of the MUSICIAN in the pedagogical reality of higher music education, according to N. Szegeda.

The musical-pedagogical process is a specially organized interaction between the subjects of educational activity (teacher and student), aimed at solving the tasks of musical education, training, and personality development as a holistic problem (O. Oleksyuk). It represents a constant transformation

of external influences on the internal processes of a student-musician's personality. The greater the impact on the consciousness, feelings, and will of the musician's personality, the higher her activity and independence, the higher the effectiveness of the pedagogical process. The components of the music-pedagogical process are considered to be target, motivational, substantive, procedural, effective, analytical and corrective.

1.2. Theoretical and methodological foundations of music pedagogy of the higher school.

Obtaining scientific knowledge about higher school pedagogy, higher school music pedagogy largely depends on the researcher's approach to the object of knowledge. Modern science (I. Zyazyun, S. Goncharenko, N. Guralnyk, A. Kozyr, N. Ovcharenko, O. Oleksyuk, G. Padalka, O. Rudnytska, N. Segeda, S. Sysoeva, T. Smirnova) allocates a significant amount approaches that are a methodological and theoretical basis for higher art education.

The systematic approach allows us to consider the training of specialists in the system of a higher music school as a pedagogical system that has interconnected components of the pedagogical process: the goal (education of a creative, competent personality of the future teacher of musical disciplines), subjects (teacher-students), subject (personal, professionally important qualities, knowledge, skills, competences of a musician, teacher), content (basic provisions on the theory and methodology of art, music, theater education), methods, forms, means of music education, control, its result.

The synergistic approach as a theory of self-organization generalizes the cause-and-effect relationships of unpredictable subjective and objective influences that occur during the higher education of a musician. Synergy requires a creative approach from the teacher and students, the activity of subjects, the birth of alternative educational and musical programs, methods, forms of higher musical education, their non-stereotypical combination.

The activity approach (theory of activity) involves taking into account the motives, needs, and professional interests that will influence the content, methods, and forms of activity of the future professional musician. In particular, activities of musical perception, interpretation, creation, performance, etc. It is necessary to organize the activity of a student-musician in such a way that he is active in cognitive-interpretive activities, musical-pedagogical communication, musical-educational, artistic-aesthetic, public, educational activities.

The competence approach determines the focus of the music-educational process on the formation and development of key and special competencies and professionally important qualities of a student, master. For

a master's degree, according to the state standard of Ukraine, integral competence (the ability to solve complex creative tasks and professional problems, to implement innovations) is relevant. General competences include the ability to communicate in national and foreign languages, the ability to communicate, criticize and reflect, to build a strategy for intellectual, professional and cultural self-development, to show initiative and creativity, to use information technologies. Special competences require experience of a high level of performing skills, creation of artistic concepts, experience in interpretive, performing, music-pedagogical activities.

The acmeological approach directs the teacher of musical disciplines to reveal all his potential possibilities, full self-realization in the future musician. The subject of this approach is processes and mechanisms, conditions, factors of progressive development and professional achievements of an adult personality. The competence of a graduate of a higher music school is a basic, interdisciplinary and multifunctional concept. It emphasizes the importance of reflexive culture: analysis of one's own actions, involves an attitude towards mutual support, communication, self-knowledge, realization of a positive "self-concept" (V. Fedoryshyn).

The axiological approach makes it possible to identify a system of values (educational, spiritual, personal, methodological, social-pedagogical, personal-pedagogical, artistic) in the educational process and, on this basis, to contribute to the development of a master's and postgraduate student, to contribute to the formation of his bright individuality.

The cultural approach allows us to identify various connections between the education of a musician's personality and the culture of society, a country, a region, a family, a society, an institution of higher musical education.

The humanistic approach considers the possibilities of humanizing the educational process, in particular, respect for the needs and aspirations of the student, master, creating conditions for their self-education.

The personally-oriented approach leads to the pedagogical support of the student-musician, the study and development of his motivational sphere, stimulation of activity, tempering of character, harmonization of the educational and educational process (educational training and educational education). It involves relying on the natural process of self-development of musical, intellectual, physical abilities, self-determination, self-realization of the future professional musician.

The phenomenological approach contributes to the identification of the internal phenomenon the meaning of each personality of a student-musician (or a work of art), his personal meanings and meanings.

The hermeneutic approach leads to preparation for multi-vector interpretations of the educational process, which allows us to consider the master's personality as the main value, meaning and symbol of art education, whose upbringing should be subject to the content, methods and forms of higher musical (art) education.

The hedonistic approach asserts hedonism on the way to achieving satisfaction and avoiding suffering within the personal and professional life of students (masters, postgraduates). Pleasure in hedonism is equated with good and defined as value. The hedonistic approach offers the student a path from passive satisfaction to enjoyment of musical, professional catharsis, creative enlightenment, success in musical performance and teaching activities (L. Vasylenko).

Modern pedagogy affirms the value of the individual, the importance of technological education, emphasizes the role of humane relations, cooperation in the musical and educational process. Philosophical theories such as existentialism, neo-Thomism, positivism, neo-positivism, pragmatism can also act as a methodology of art pedagogy.

1.3. Principles of music pedagogy of the higher school.

The principle of systematicity indicates the need to take into account all elements, structural components, levels and degrees of higher music education as a pedagogical system, the formation of which as an integral integrity requires the conditioned interaction of students, teachers, the rectorate in the context of content, process and result components.

The principle of self-organization emphasizes the need to vary the possibilities of development and functioning of subsystems of higher music education, which leads to diversity and flexibility in the implementation of pedagogical approaches, concepts, principles, methods, means and forms of organization of educational and extracurricular activities of students in a higher educational institution.

The principle of socialization is based on the unity of educational-professional, musical-performing and musical-research activities of students, the relevance of their involvement in the system of social relations, which requires the creation of pedagogical conditions for their active assimilation of professional experience in an institution of higher art education.

The principle of fundamentalization and professionalization recognizes the necessary unity of the fundamental and professional education of a musician. Fundamentalization, as a tendency towards a holistic knowledge of musical art and the personality of a musician, contributes to the universalization of higher musical education and the training of musicians of a wide profile. Professionalization presupposes a wide introduction into the

educational process of the knowledge and experience of multi-vector practical activities of a musician.

The principle of pedagogy and psychologization of music education emphasizes the dependence of the professional development of students as future teachers of musical disciplines on the content and level of their psychological and pedagogical competence.

The principle of cultural relevance and humanitarianization involves the orientation of higher musical education to the values of universal and national culture and art, the adoption and creative development of sociocultural norms, the dialogue of musical cultures, traditions, ideas, and theories. Humanization leads to the creation of a kind of "technology" of the musician's spiritual activity in order to attract students to the awareness of the values and spiritual meaning of musical works.

The principle of humanization requires treating a student-musician, a master's degree as the highest value of the musical-educational process, and the personal development of a future musician should be considered the main value of education. Accordingly, it is appropriate to organize the professional musical education of students, which stimulates the need for self-actualization, the desire to reach the peak of one's potential, to form a humane attitude towards others.

The main direction that determines the principle of personal orientation of education is the affirmation of the student-musician's own personal and professional development as a subject, recognition of his artistic worldview, consciousness and will as real determinants of his own development.

The principle of individualization of higher musical education indicates that the professional training of a musician-performer and musician-pedagogue should be carried out taking into account the individual, personal and subjective properties of each individual.

The principle of dialogic interaction of teachers, students, masters involves the organization of the process of music education based on the positions of their personal and equal, subject-subject relations.

Personally oriented education and development of individuality of a student-musician involves the creation of a pedagogical environment for free intellectual, emotional and creative growth of the personality, which is emphasized by the principle of intellectual and creative development of a musician.

Questions and tasks for independent work.

1. How do you understand the content of the main categories of music pedagogy at a higher school?
2. Argue the validity of the main methodological approaches for your further professional and personal realization.
3. Compare the principles of musical pedagogy of higher school according to similarities and differences.
4. Think about the need to carry out music education of students based on the principles of higher music education.
5. Propose your own project of professional and personal realization in music education.

Recommended Books.

1. Олексюк О.М., Ткач М.М. Музично-педагогічний процес у вищій школі. Посібник.-Київ: Знання України,2009. 123 с.
2. Євсюков О.Ф., Герман Л.В., Тихоненко О.В., Підгорецька І. Ю. Педагогіка і психологія вищої школи: навч. посібник[для магістрантів та аспірантів ВНЗ; Харк.нац.аграр. ун-т ім. В.В.Докучаєва.Харків, 2014. 264 с.
3. Козир А.В. Професійна майстерність учителів музики: теорія і практика формування в системі багаторівневої освіти: монографія,2008.405 с.
- 4.Інновації у вищій освіті: глосарій термінів і понять / за ред. І.В. Артьомова. Ужгород: ПП «АУТДОР- ШАРК», 2015. 160 с.
5. Педагогіка вищої школи:Словник-довідник / упор. О.О.Фунтікова.-Запоріжжя: КПУ, 2014. 432 с.
- 6.Педагогіка успіху: Підручник/О.Г.Романовський, В.Є.Михайличенко, Л.М. Грень. Харків: НТУ«ХПП», 2011.368 с.
7. Сегеда Н.А. Професійний розвиток викладача музичного мистецтва. Київ: НПУ імені М.П. Драгоманова, 2011. 273 с.
8. Смирнова Т.А.Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах:психолого-педагогічний аспект. Монографія: Ліхтар, 2008.456 с.
7. Фіцула М.М Педагогіка вищої школи:навч. П..К. Академвидав, 2014. 456 с.
8. Студент ХХІ века: социальный портрет на фоне общественных трансформаций: монография / Нар. укр. акад.: В.И. Астахова. Харьков: Изд-во НУА, 2010. 408 с.
9. Туркот Т.І. Психологія і педагогіка вищої школи: навчальний посібник. Херсон: Олді-плюс, 2014. 516 с.

Topic 2. MUSIC DIDACTIC OF THE HIGH SCHOOL

Main questions.

2.1. The main categories of musical didactics of the higher school.

2.2. The content of higher musical education.

2.3. Principles of music education in higher education.

Basic concepts: musical didactics, musical education in an institution of higher education of artistic direction, content of higher musical education, principles of musical education.

2.1. The main categories of musical didactics of the higher school.

The term didactics (didaktikos - didactic) is used to define the field of pedagogy, which reveals the theory of education and training. It was introduced by Wolfgang Rathne (1571-1635). The world-famous work of John Comenius "Great didactics, or that which contains the universal art of teaching everyone everything". The object of didactics as a science is learning in all its aspects, and the subject is determined by the system of relationships between teacher - student, student - the content of education; student - students.

Music didactics of higher school as a section of pedagogy and music pedagogy of higher school studies patterns and principles of learning, investigates problems of content, methods, forms and technologies of professional training of musicians in institutions of higher art education. Musical didactics develops the theory and content of higher music education, modernizes educational technologies, and improves the teacher's pedagogical tools.

The main categories of musical didactics of a higher school include the following concepts: "pedagogical activity of a musician-teacher", "higher musical education", "musical education", "functions of musical education", "teaching of musical disciplines", "teaching", "content of higher musical education of education", "methods and forms of organization of music education", "control over music education, music-cognitive activity".

The process of musical education. To understand the essence of musical education, it is necessary to highlight the main structural components of education as a dynamic, moving process. Externally, the music-educational process looks like a joint activity, the interaction of the teacher and the master (student), during which the teacher of musical disciplines directs, informs, organizes, stimulates the musical activity of students, corrects, evaluates it and controls musical education.

In the process of music education, the student masters the content of music education, types of music-educational activities. Musical education has a two-way nature in the form of teaching (teacher) of musical disciplines and learning (master's student), and the moving and changing structural component of musical education is the pedagogical interaction of the teacher and student-musician as subjects of the music-pedagogical process. Teaching musical disciplines is an activity of teachers of a higher musical (art) education institution, which consists in setting cognitive tasks for students, communicating leading, auxiliary, additional musical concepts that make up the content of music education, organizing the educational and cognitive activities of a student-musician. Learning is a purposeful process of active assimilation by future musicians of the experience of musical activity, musical concepts, methods of musical and musical-creative actions.

Let's consider the structural components of the musical learning process. They should include all motivational, substantive, activity-operational, corrective-resultative components.

Goal-motivational component. Motivation of the student's educational activity. The term "motivation" is understood as a dynamic process of formation of a learning motive (stimulus), which passes through certain stages and stages. Analyzing the term "motivation", scientists define it:

1) as a set of factors or motives, incentives;

2) as a dynamic formation, process, mechanism. E. Ilyin expresses the opinion that motivation and motives are always internally determined, but can also depend on external factors, be awakened by external stimuli (3,68).

The motivation of a future musician, a teacher of musical disciplines, on the one hand, is a constant set of motives that have a certain hierarchy and connection with orientation (A. Verbytskyi, V. Leontiev, K. Platonov, V. Shadrykov), and on the other hand - is a dynamic active system that is constantly undergoing changes (V. Kovalev, S. Rubinshtein). According to the established classification of the motivational sphere of students and masters, the following can be distinguished:

- educational motives (aspiration to understand the content of musical concepts, special and educational skills, professionally important qualities);

- cognitive motives (interest in learning and mastering musical activities, mastering musical-pedagogical and performing techniques);

- professional motives (desire for educational and professional development, achievement of musical performance and pedagogical skills);

- social motives (persistent interest of student musicians in realization in society).

Personal motives:

- the motive of self-expression as finding satisfaction, enjoyment from musical learning, the motive of self-affirmation (perseverance, purposefulness, personal meaning in achieving musical performance, pedagogical skill);
- the motive of self-realization (the student's desire to assert his social status in society and in a specific social group through the mastery of performance skills) (4).

Considering motivation as a dynamic process, V. Shadrykov emphasizes the development and transformation of the motivational structure of the individual. This development is carried out in two directions:

- firstly, there is a gradual change of general personal motives into musical and professional ones;
- secondly, with a change in the level of professionalization, the system of professional motives also changes.

So, motivation is a complex, dynamic process, which is supposed to stimulate the desire of a student (master's degree) musician to actively use musical experience in various educational and professional situations.

The second important component of the musical-educational process is content-competent, which summarizes the integrated content of the higher education of a musician, musician-pedagogue, musician-researcher.

2.2. The content of higher musical education.

The content of higher musical education is understood as the structure, content and volume of educational information, the assimilation of which gives a musician student the opportunity to obtain a higher musical education and the qualification of a musician-performer, researcher, teacher. The content of higher musical education is widely understood by modern music pedagogy as the content of higher musical education, which is defined as a pedagogically adapted social experience, a system of artistic, psychological-pedagogical competences, concepts, terms, methods of musical-pedagogical, musical activity of an intellectual and practical nature, experience of creative activity, emotional and valuable attitude to the world.

It is known that the only source of the content of higher education, which is constantly changing, is the social experience of humanity, fixed in material and spiritual culture. The content of higher music education is formed at the level of theories; educational disciplines, educational material fixed in textbooks and manuals.

Let's consider four main elements of the content of higher music education according to the concepts of I. Lerner, M. Skatkin, V. Lednev:

1. Knowledge as a complete system of information accumulated by mankind. These are basic provisions, ideas, theories, laws, facts. For musical

education, these are the theoretical and historical foundations of musicology, cultural studies, information on methods of musical cognition and interpretation, traditions and innovations in the performance of musical works, types, methods, forms of musical thinking, emotional intelligence, sensory actions; evaluative knowledge about the social, subjective meaning for the individual of musical works and art in general. Modern musical pedagogy emphasizes the leading role of music-pedagogical concepts, information and facts of successful professional activity of outstanding musicians.

2. Methods of musical activity, the experience of their implementation includes: skill as the conscious mastery of a set of intellectual and musical-performance methods of musical activity, skills (established methods of musical or musical-pedagogical activity of students, automated musical-professional skills). There are special skills (auditory, motor, memorization, understanding, interpretation of musical works, musical performance, artistic, self-regulation, etc.); educational and organizational - planning, goal definition, organization of conditions for musical activities, self-education; educational and informational (work with sources of information); educational and intellectual (analysis, selection of the main, comparison, classification, synthesis).

3. Experience of creative activity, as a result of which objectively or subjectively new things are created. The greatest difficulty lies in the discovery by the student of a fundamentally new way of solving a musical or musical-pedagogical problem (interpretation); finding alternative options for its solution, combining previously known ways of performing music into new ones. It is believed that the prerequisite for performing creative activity is the intellectual development of a musician's personality, creative abilities that become the basis for gaining experience in creative activity. Among the creative abilities, the following remain relevant: the ability to identify, pose and solve problems; the ability to generate ideas; originality; ability to improve (according to Guilford). Torrens highlights such creative abilities as lightness, flexibility, originality, accuracy of creative thinking (verbal, pictorial, verbal-sound). For the crystallization of the creative activity of musicians, the creative qualities of the individual are considered absolutely necessary: intensity of attention, integrity of perception, imagination, sensitivity of various analyzers, observation, perseverance, empathy (Z. Freud), value attitude, initiative, activity, reflection (S. Sysoeva).

4. The experience of emotional and valuable activity, which illuminates the attitude of a student-musician to the world (L. Vygotskyi, G. Kostyuk, O. Leontiev). It is about the presence in a person's consciousness of knowledge and attitudes, experiences that have significance for him, personal

meaning. The basis of the experience of the emotional and value attitude of a student-musician is artistic and musical values as a unity of musical images, feelings and moral and aesthetic attitudes, fixed in the form of signs (gesture, sound, color) of artistic language. Their valuable assimilation involves the transfer of the content of musical works to the inner world of emotional and aesthetic experiences and attitudes of the student-musician's personality.

The construction of the content of higher music education, music-pedagogical education takes place taking into account all four elements-components. Such components as "scientific knowledge" and "methods of musical activity" are decisive for training a professional musician in an institution of higher musical education. Disciplines with the leading component "scientific knowledge" lay the fundamental foundations of musicological, music-pedagogical competence of a student-musician ("interpretology", "music history", "harmony", "polyphony", "chorology", "instrumental science", "music psychology", "music pedagogy").

Disciplines with the leading component "methods of musical activity" ensure the preparation of students for various types of musical and performing activities ("orchestral class", "choir class", "vocal", "conducting", "musical instrument", "solfeccio", "harmony"). It should also be emphasized the important role of the experience of creative activity and the experience of emotional and value attitudes, which form the basis of all practical disciplines, concert and educational activities of students of music majors.

The content of higher artistic education (music, theater, music-pedagogical) is determined by curricula, training programs, textbooks. The curriculum is a state regulatory document that determines the total educational load of student musicians and its distribution by course. The curriculum establishes a list of educational subjects (specially selected and didactically processed material of music science or the field of art), their distribution by years of study, the number of hours per week allocated for the study of each discipline according to the specialty. The development of the curriculum in institutions of higher education of artistic direction led to the need to create a state standard for the training of specialists in the field of music education. The standard of higher musical education includes such components as the Preface, content, list of basic and special competencies, knowledge, skills, personal qualities, methods of control.

The basic curriculum consists of two parts: invariant (unchanged) and variable, which includes a regional component, disciplines chosen by the institution of higher art education. The main reference point in determining the content of the invariant (unchanged) part of the curriculum should be the goal of higher art education: the education of a creative personality attached

to national and universal values, the formation of the spirituality of musical youth.

The variable part of the curriculum corresponds primarily to the goals of ensuring the individual development of a professional musician, reflecting in the content of higher education regional, ethno-cultural and socio-cultural features, national traditions. It provides hours for studying disciplines and additional courses that deepen and expand the basic content of the educational field "Art" "Musical art" and are chosen by students in accordance with their inclinations and abilities, as well as optional classes, the subject of which may be unrelated to content of the educational fields specified in the plan. It should be emphasized that the content of education has a concentrated form in educational programs (syllabi), which are created for each discipline separately and approved by the relevant ministry (culture and information policy, the Ministry of Education), or by well-known specialized universities in their field. Each educational program in a higher education institution is created according to a certain structure, which includes: an introduction, the purpose of the educational discipline, information volume, the thematic plan of the educational discipline, a list of the main and additional literature, forms of final control of study success.

2.3. Principles of education in the institution of higher musical education.

The principle of humanistic orientation of music education. Presupposes the recognition of the value of each student-musician as an individual, his rights to freedom, happiness, protection and protection of life, health, assistance for the identification and development of musical abilities, creative potential and self-realization. The implementation of this principle requires the democratization of the educational process in the institution of higher musical education.

The principle of unity of educational, developmental and educational goals. In the process of education, a master musician, a student who learns the elements of musical culture, the content of musical education, is educated; however, the process of assimilation, awareness, consolidation of integrated musical knowledge requires constant development of intellectual, creative abilities, emotional and volitional spheres of the future professional musician. Education is educational because it forms a system of attitudes of a student-musician towards the world, musical culture. The content of each academic musical discipline has enormous educational opportunities. The process of musical education, its organization, methods, and forms contribute to the development of independence, activity, perseverance, diligence, and emotionality of the student. At the master's degree, work culture and the style of individual musical or musical-

pedagogical activity are cultivated. Educates the personality of the teacher, who should be humane, demanding, tolerant, enthusiastic student and the process of teaching musical disciplines.

The principle of professional orientation of music education. It requires taking into account the peculiarities of the profession of a musician, teacher, researcher, therefore, the connection of music education with the life and activities of a musician. It is important not only to teach and learn the content of musical education, but also to reveal the significance of the experience of musical activity in life, to increase the effectiveness of teaching both theoretical and practical disciplines, in particular, pedagogical practice, and to organize the study of situations of a musician's professional activity.

The scientific principle of music education. It involves a careful selection of the content of art studies, cultural studies, psychological and pedagogical studies for the training of a musician, performer, teacher, taking into account the presentation of the logic of these sciences and educational disciplines, didactic analysis of the validity of studying each musical category, facts, information from different sides, identifying similarities and differences of old and new methods, organization of awareness, memorization and assimilation of new terms and concepts taking into account the development of modern musicology, music pedagogy and psychology.

The principle of systematicity and systematicity in education. The process of a student's musical education should be systematic (planned and organized, moving from the previous to the next with attention to the main, identifying logical connections between musical concepts, artistic theories, aesthetic judgments). It is important to gradually complicate the methods of music education, as well as the systematic work of students on learning the musical text, methods of musical and musical-pedagogical actions, as well as improving the forms of independent work of the student-musician with the organization of final repetition, control and verification of knowledge.

The principle of accessibility and increasing difficulties. Musical educational material should be accessible at the same time, but present a certain difficulty for the gradual assimilation of a musical piece or an artistic (musical-pedagogical) concept. The difficulty should reveal a contradiction between the new task and the stock of musicological or music-pedagogical knowledge, skills, and abilities to solve these tasks

The principle of consciousness, activity and independence of students in education. The consciousness of a student-musician as a subject of learning involves understanding and accepting the goal, tasks of learning, the ability to manage one's educational activities. It is important to explain the public value, modern requirements, the need of society in the creative activity of a musician, a teacher of musical disciplines; teach perseverance,

self-development, clearly define goals, tasks, evaluation criteria. The activity of a student-musician consists in his attitude to professional and educational and cognitive musical activities. The master's independence is associated with the ability to determine the goal, the means of educational and professional activity, to nurture the need for musical education, therefore, to be the subject of one's education. The task of the teacher is to stimulate the master musician to self-study.

It is important to create music-educational situations in which the master has:

- 1) defend one's opinion, provide arguments, evidence, knowledge;
- 2) ask questions to comrades, clarifying the unclear;
- 3) review the answers of comrades, their essays; to organize mutual learning;
- 4) help in difficulties by explaining, perform maximum tasks, designed for reading additional literature, long-term observations;
- 5) find multi-directional independent solutions, practice free choice of tasks, mainly searching and creative.

It is recommended to use methods of problem-based presentation of knowledge, group methods of organizing learning, mutual learning, didactic games. Also, this principle is implemented through the creation of a favorable emotional tone (trust, tact, emotionality, benevolence), situations of success for the student (joy, sense of dignity, awareness of one's own capabilities).

The principle of an individual approach to students in music education. This principle is important for music education. It consists in studying and taking into account in the educational process the individual properties of each student in order to maximize the development of his positive and overcome his negative individual characteristics, ensuring, on this basis, an increase in the quality of educational work. An individual approach to music education consists in taking into account the level of musical training, finding different groups of tasks, different forms and methods of work of a student-musician (playing daily, performing certain exercises, memorizing, expressing judgments, solving problems). The principle is implemented episodically in group work and constantly in individual classes. The individual approach involves the study and diagnosis of the student's personal and professionally important qualities, the level of professional training, knowledge, skills, willpower, creative abilities, ability to learn, therefore, the real educational opportunities of the student.

The principle of the strength of the assimilation of the content of music education. It involves the long-term preservation of experience in memory (figurative, verbal-logical, motor, emotional - by object; by

volitional regulation - arbitrary and involuntary; by the duration of preservation - short-term, long-term, operative).

Strength of assimilation of the content of music education is facilitated by:

- 1) known assimilation of musical knowledge;
- 2) connection of music education with life, activity and independence, systematic and systematic learning;
- 3) positive motivation and emotional attitude to the process of learning musical experience;
- 4) awareness of mastering the content of music education;
- 5) work on memorization techniques (keeping a synopsis and notes, timely repetition, selection of the main one, relying on previous knowledge, taking into account the amount of material, systematic monitoring of the results of musical training).

Questions and tasks for independent work.

1. Reveal the peculiarities of changes in the motivation of student musicians in the process of studying at an institution of higher education of the artistic direction.
2. Argue the necessity of each content component of higher music education.
3. Provide examples of using the principles of music education in a higher music school.
4. Compile a dictionary of leading categories of higher musical education.

Recommended Books.

1. Олексюк О.М., Ткач М.М. Музично-педагогічний процес у вищій школі. Посібник. Київ: Знання України, 2009. 123 с.
2. Козир А.В. Професійна майстерність учителів музики: теорія і практика формування в системі багаторівневої освіти: монографія, 2008. 405 с
3. Ильин Е.П. Мотивация и мотивы. СПб. Питер, 2002. 512с.
4. Сегеда Н.А. Професійний розвиток викладача музичного мистецтва. Київ: НПУ імені М.П. Драгоманова, 2011. 273 с.
5. Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект. Ліхтар, 2008. 456
6. Туркот Т.І. Психологія і педагогіка вищої школи: навчальний посібник. Херсон: Олді-плюс, 2014. 516 с

7. Фіцула М.М. Педагогіка вищої школи: навч.посіб. Академвидав, 2014. 456 с.

8. Черкасов В.Ф. Теорія і методика музичної освіти: підручник. ПБВ КДПУ ім. В. Винниченка, 2014.528 с.

Topic 3. METHODS AND FORMS OF LEARNING IN MUSIC INSTITUTIONS OF HIGHER EDUCATION

Main questions.

3.1. Peculiarities of teaching methods in institutions of higher musical education.

3.2. Teaching aids in the institution of higher musical education.

3.3. Forms of organization of teaching musical disciplines in higher education.

Basic concepts: methods of musical education, means of education, forms of musical education, institutions of higher education in the artistic direction.

3.1. Peculiarities of teaching methods in institutions of higher musical education.

Teaching methods in higher education are aimed not only at the transmission and perception of special and general concepts, but also stimulate future professional musicians to develop musical science, musical art, and reveal their theoretical foundations. The term "method" in translation from Greek means "research, method, way to achieve a goal".

Teaching methods are ordered methods of interaction between the teacher and student (master's degree), aimed at solving educational (educational, educational) tasks.

Didactics understands the method as a multi-faceted, multi-functional, multi-quality didactic phenomenon. The teaching method:

a) promotes the acquisition of musical information, the mastery of musical skills:

b) ensures the joint activity of the teacher of musical disciplines and the student, manages their cognitive activity;

c) acts as a set of ordered techniques, actions, operations sufficient to obtain results; d) method and form of movement of the content of educational material;

d) the method and level of movement of the student's cognitive independence and activity, stimulation of their learning;

u) a method of activating emotional experiences, developing evaluative judgments. Teaching methods help students to master the content

of music education, teachers - to manage the cognitive activity of masters-musicians, their intellectual and professional development, to form personal and professionally important qualities of future teachers of musical disciplines.

The theory of teaching methods was developed by outstanding classics-pedagogues Ya.A. Comenskyi, K. Ushinskyi, J. Pestalozzi, J. Herbart, A. Disterweg, A. Makarenko, V. Sukhomlynskyi. The problem of classification of teaching methods was investigated by domestic (A. Aleksyuk, N. Bibik, V. Bondar, V. Vykhreshch, V. Lozova, V. Onishchuk, G. Padalka, V. Palamarchuk, O. Savchenko) and foreign (Yu. Babansky, D. Vilkeev, M. Levina, I. Lerner, M. Makhmutov, V. Okon, M. Skatkin) didactic. Modern science classifies the methods in the following way. Verbal, visual (demonstrative-figurative), and practical methods of learning are distinguished by degrees of knowledge acquisition.

3.1.1. Verbal methods of learning. In pedagogy, verbal methods are divided into monologic and dialogic. Monologue methods include explanation, narration, and instruction. The teacher communicates musical information, and the student perceives, realizes, and remembers it. The teacher presents educational material, establishes contact, stimulates students, manages their musical and cognitive activities. Verbal methods are convenient and economical, but they do not contribute to the development of cognitive activity of student musicians. Explanation as a verbal interpretation of the essence of an artistic image, musical concepts, terms is used when teaching new material.

The success of an explanation depends on its provenance, logic, clarity, and imagery. A story is a method by which theoretical, biographical information, facts from the lives of outstanding musicians, teachers, and scientists are consistently presented. The instruction has an informative nature, close to an algorithm. There are introductory (reveals the essence of a musical or music-pedagogical problem), current (corrective) and final (interview based on work results) types of instruction.

Dialogic teaching methods (conversation, dialogue, discussion, debate) activate students' attention, thinking, speech, and motivation to learn the truth. The most widely used of the dialogic teaching methods is the conversation method, which requires the teacher to pre-selection of questions for students, with the help of which the artistic and pedagogical dialogue is reproduced, the artistic and aesthetic beliefs and evaluative judgments of future musician-teachers are formed.

There is an introductory, preparatory conversation; informative conversations (before organizing the presentation of information, facts, texts); conversation-repetition; control conversation According to the nature

of the activity, heuristic conversation is distinguished as a method of activating learning for formulating new concepts, observations, and independent inventions in students. A catechetical conversation is necessary for memory training. A hermeneutic conversation stimulates the student-musician's ability to independently interpret and interpret musical texts. Conversations are distinguished by their form: face-to-face (for everyone), individual (with a specific person), group (a certain group of students). The discussion involves stimulating students to express their own impressions of communication with music, it does not deny the correction of thoughts and judgments. In addition, in the process of pedagogical interaction, notes G. Padalka, methods of current commentary, verbalization of the content of an artistic image (oral, written annotations) are used (4).

3.1.2. Demonstrative and figurative (visual) methods. The method of demonstration of works of art (H. Padalka) or their fragments allows to identify a sample of a reference artistic result, according to which the student is provided with guidelines for artistic search. Its advantage lies in specifying new tasks in an artistic form, overcoming shortcomings, encouraging the student to follow. The method of artistic illustration of verbal explanations (in lectures, classes on special methods) involves the illustration of an artistic commentary, visual accompaniment of a verbal message. It is worth involving the best illustrators, the highest quality recordings, professional performance of a musical piece. Among the methods of working with a book (textbooks, manuals, newspapers, magazines, exercise books, reference literature) are distinguished: reading-review; selective reading; full reading, reading-studying the content.

3.1.3. Practical teaching methods. Exercise method. An exercise is repeated repetition, training of certain musical (music-pedagogical) actions, or types of musical activity (creation, interpretation, performance, evaluation) with the aim of their gradual assimilation. The exercise method is based on understanding and is accompanied by conscious control and correction of the actions performed by the student (or teacher). The following types of exercises are used in the educational process: preparatory (they prepare students to perceive new musical knowledge and ways of applying it in practice); introductory (contribute to the assimilation of new material based on the distinction of related concepts and actions); trial (first tasks to apply newly acquired knowledge); training (contribute to the formation of skills in standard conditions: according to a sample, instructions; tasks). Exercises are performed in oral and written form. Exercises in a higher music school should be based on a system, a clearly planned sequence of actions, gradual complication. It is advisable not to interrupt the use of exercises for

a long time, it is worth analyzing their effectiveness in the form of student peer review, control works (written, graphic, practical), peer review.

Practical works (measurement, comparison, determination of signs, properties of a musician's personality, a musical instrument, etc.) as a method of musical education contribute to the formation of musical and performing abilities and skills of students. Carrying out practical work helps to concretize theoretical and methodological knowledge, develops the ability to observe and explain the essence of musical and professional activities, pedagogical situations. An effective variety of practical methods should be considered artistic and creative methods (artistic practice, execution of sketches, sketching of an artistic idea, interpretive elaboration, variant development, improvisation, creation of musical images) (4, p. 194). Note that the content and method of execution of creative practical works should be closer to real professional situations.

Depending on the nature of musical-cognitive activity, reproductive, reconstructive, problematic, and creative methods of learning are distinguished.

Reproductive methods are used to reproduce knowledge, repeat musical disciplines according to the teacher, provide definitions of musical concepts, transfer learned information, reproduce musical text. In contrast to the reproductive-informational presentation of knowledge, the problematic presentation involves the presentation of musical or musical-pedagogical information as an unknown, which should be discovered by solving a problem situation together with students. Problem presentation of information at lectures (monologue), dialogue at a seminar, variable interpretation of the content of a musical work are highlighted. The semi-research method involves the work of students in problem seminars, heuristic conversations. The research method (students observe, study facts, identify a problem, evaluate the results, put forward a hypothesis) is used in the scientific work of the future musician-researcher.

3.1.4. Methods of stimulation and motivation. In music education, students use methods of play and didactic play:

1. Stimulation methods or methods of copying contribute to the accumulation of the first musical performance experience, which appears due to copying the techniques of playing, singing, conducting, acquired from observing famous musicians. Stimulates students' motivation for musical education by creating a portfolio of "I am a professional" achievements, professional self-portraits, and mutual characteristics.

2. The staging (dramatization) method should be used for the development of professional creative abilities, musical imagination, creative activity, and independence of the future professional musician. The student

must perform a role in a fictional situation (monologue, dialogue, reproduction of professional musical situations, meeting of the examination committee, performance at a concert, etc.).

3. Ideas generation and brainstorming methods represent a stimulus for innovation, influence the formation of desired professionally important qualities, train the flexibility, speed and efficiency of musical thinking of a future musician, conductor, and head of a musical team.

4. Competition game, business game involve individual or collective performance of situational role-playing, constructive role-playing art projects. Games improve endurance, energy, emotionality, empathy of students. Professional and game tasks ("Concert speech", "School of music and performance analysis", "Music clinic", "Excursion to the Philharmonic") stimulate students to improve their own language culture, musicality, purposefulness in the process of implementing situations-sketches, situations-analogies, situations-comparisons.

3.1.5. Methods of stimulating and motivating the duty and responsibility of students in education (requirements, persuasion, encouragement, punishment).

The method of stimulating musical education (artistic and encouraging means) is aimed at expanding artistic experience, publicizing the results of artistic activity (performance, concert, performance).

Methods of mobilizing energy resources, discussing artistic and personal problems, increasing emotional tone, changing types of musical activity.

Prolonged artistic training as a means of forming a student's artistic qualities requires long-term artistic practice (for the development of hearing, memory, artistry, musical thinking).

The methods of artistic and psychological support are aimed at establishing trusting, friendly interaction, learning in comfort mode, preventing creative failures, avoiding insults, shouting, and remarks.

The method of regulating volitional efforts in the form of self-training, psychotherapeutic chants stimulates students to self-regulate and self-control (V. Petrushyn).

Methods of control and self-control (preliminary control, current knowledge test, thematic test, final control, semester control, semester assessment, exam, practical exam, state certification) support the educational and cognitive motivation of students, encourage them to self-study. The optimal selection of methods is determined by the purpose, the content of the lesson, the educational opportunities of the students, the characteristics of the teacher's personality, and material and technical support.

3.2. Teaching aids in the higher music school.

The success of the learning process, the effectiveness of using different methods and forms of learning in it largely depends on the successful choice of learning tools.

A teaching tool is a tool of work of a teacher of musical disciplines, a set of subjects, ideas, phenomena and methods of action that ensure the implementation of the music-educational process.

Educational tools perform various functions: 1) sources of knowledge (movies, Internet); 2) specification, clarification, deepening of information (pictures, tables, videos); 3) recognition and research of the artifact (recording of a musical piece or performance); 3) mediation between students and art, if it is not possible to see the performance live. Complex use of new technologies and teaching aids intensifies education in universities, ensures high-quality practical application of theoretical knowledge, helps to independently acquire new knowledge, rationalizes the work of the teacher.

For artistic education, the main means of learning are verbal means (the words of the teacher), who teaches, forms musical and professional skills, encourages reflection, comprehension, awareness, experience, and evaluative attitude.

Artistic means are musical instruments, paintings, films, video recordings of performances, concerts.

Textual resources are all forms of educational and methodological support (textbooks, manuals, methodical recommendations, sheet music encyclopedias, and others). Textual tools restore experience in memory, help to repeat, consolidate knowledge, direct to independent work.

Technical teaching aids (didactic equipment, on-screen manuals, background manuals) are divided into audio and visual. The pedagogical component of the tools requires knowledge of the methods of their use, a set of rules, methods, techniques that ensure the achievement of the best results for perception and assimilation. In particular, the teacher should create a perception attitude; conduct a conversation or explanation of the content, demonstrate individual parts of a musical work, fragments, frames. Music pedagogy of the 21st century involves the use of computers as an effective means of music education. Creating an educational website (department, faculty) can be an urgent task for students.

3.3. Forms of organization of education of musician students in institutions of higher education.

The following forms of students' educational activities are used in the modern higher music school: theoretical (lecture, seminar, practical classes, course work, master's thesis, consultation, educational excursion, independent classroom work, independent extra-auditory work, all types of

practices); practical (individual, group practical classes, workshops); control (colloquium, module, assessment, exam, oral interview, oral survey, written face-to-face survey at the beginning and end of the class, review of notes, tests, self-control). Depending on the number of students, educational and cognitive activities are implemented in mass forms (lecture), group (laboratory, practical, seminars), individual (individual classes, consultations).

What is the advantage of the lecture? The lecture has a significant volume of clearly systematized and well-developed modern, scientific musical, musical and pedagogical information; reveals the state and prospects for the development of art and culture. The disadvantages of the lecture are that it teaches you to passively accept other people's opinions. The lecture is used in case of lack of study aids, if new knowledge is needed.

In modern pedagogy, the following classification of lectures has developed: 1) by general purpose - educational, campaigning, educational, educational, developing. 2) by scientific level - academic and popular. Lectures perform functions: informative (adapt information), indicative (reveal the genesis of theories, ideas, cause-and-effect relationships); explanatory and solving (they involve the disclosure of the essence of concepts, the interpretation of each word). You can also highlight:

A traditional lecture has the following stages of preparation:

- preliminary preparation (selection and structuring of material);
 - design of the text (full; plan-summary, list of questions);
- preparation for presentation of the text of the lecture;
- presentation of the text taking into account the content requirements, pace of presentation, richness of language, intonations, posture, facial expressions, gestures, interaction.

At the end, the lecturer summarizes the content and key provisions of the text, answers the students' questions. \

What are the main types of lectures used in higher music education?

A classical lecture is offered for the transfer of scientific knowledge, enrichment with scientific information. The teacher presents and explains ready-made information that needs to be memorized, gives the setting for independent work. An introductory lecture is offered at the beginning of the course (purpose, task, history of the field of knowledge, connections with other sciences, basic concepts and problems, methods of studying the discipline, basic and auxiliary literature, control methods).

Instructional lectures are offered to students of the correspondence form of education for independent study of the material, have a significant concentration of the material, recommendations on the sources of course study. An overview lecture is read before music-pedagogical practice

(summarizes and systematizes scientific and methodical knowledge). The final lecture includes a general overview of the main topics of the course, issues of further development of science.

In addition to traditional lectures, modern higher education pedagogy also offers non-traditional types of lectures: problem lecture (the teacher together with students solves the main problem, investigates, stimulates cognitive activity, develops independent thinking).

Lecture-consultation: a) the teacher draws attention to difficult questions; b) chooses questions with the help of students and answers them; c) students receive questions in advance and provide answers on the exam; d) classes take place in the form of consultation.

The lecture-discussion involves the maximum inclusion of students in the process of mastering the content of higher music education. The lecture-discussion begins thanks to the questions students ask during the classes. The teacher answers, reflects, asks new questions, draws attention to the discussion, creates a friendly atmosphere for the discussion as an organizer. A lecture-discussion can be part of a classical lecture.

The lecture-press conference involves the presentation of the title and the involvement of students in writing questions that the teacher classifies and then answers.

A lecture-dialogue is a type of problem lecture, during which real situations of discussion of theoretical and practical issues are simulated by representatives of two different scientific schools, a theoretician and a practitioner. A lecture-dialogue requires, first of all, a high level of discussion and student activity.

A lecture-visualization is offered as oral information transformed into a visual form, it requires the reconstruction of a part of the lecture into a visual form to present the content through audiovisual means. The main difficulty of a lecture of this form lies in the construction of the material and directing the process of reading the lecture.

The main requirements for lectures include accessibility, emotionality and comprehensibility of the presentation, scientificity, informativeness, evidentiality and argumentation. The teacher should activate students' thinking through questions, involving them in thinking and reasoning, giving examples and facts, presenting different points of view. The lecture assumes the optimal volume, clarity of the structure, the presence of a leading idea, conclusions. It is necessary to educate future teachers of musical disciplines in the ability to establish pedagogical contact with the audience, adhere to the culture of the language, implement didactic principles, rely on the experience of students, maintain interest in the topic, and educate students' ability to take notes.

Techniques for consolidating the material in lectures: repetition, questions for checking attention, summaries, visual aids, attempts to raise doubts among students; combining theoretical provisions with practice, using the latest discoveries and achievements of science, providing students with a micro-summary for the next lecture; understanding and carrying out an exchange of opinions in a provoked discussion; carrying out lightning research by the method of brainstorming, creating problem situations. It is important to discover the historical path of the search for truth, encourage students to independently generate ideas, and be creative. It is necessary to include preliminary questions, supporting and auxiliary materials (summaries, records) in the reference information of the lecture, to demand summaries from students, to monitor compliance with the requirements.

A seminar (seminar-Latin nursery) involves practical or independent work of students followed by a discussion of the content and results of prepared theses, messages, reports, abstracts.

Seminars were used even in Greek and Roman schools as a combination of debate, student reports, comments and teacher's summary.

Tasks of the seminar:

1. Development of creative professional thinking; formation of positive motivation of students for musical education; their mastery of professional vocabulary; formation of skills to operate with definitions, musical concepts, definitions.
2. Mastering the skills of staging and solving musical or musical-pedagogical problems, tasks, proving, simplifying, defending one's own point of view, repeating and consolidating knowledge, exercising control over the organization of professional-pedagogical communication.

Didactic tasks of the seminar: introduction to the topic, planning of its study; research of fundamental educational objects, organization of protection of educational results; deepening, generalization and systematization of musical, musical and pedagogical knowledge.

According to the method and nature of seminars, they can be: introductory, review, search, individual, group, project seminars, problem solving seminars, "round tables", "brainstorming", business game seminars.

Modern scientists (A. Aleksiuk, V. Bondar, V. Lozova) distinguish:

1. The seminar is an extended conversation (the topic is divided into small, organically related questions, which are formulated as cognitive tasks that make it possible to involve students in discussion, clarifications and additions. Its structure involves the organization of a group; an introductory speech by the teacher; actual conversation, summaries.
2. Seminar-report (a message that requires thorough preparation from many sources, as well as experiments and observations). The speaker

consistently presents his thoughts, argues them with weighty facts, and illustrates them with examples.

The rest of the students listen, supplement, confirm or deny.

The main speaker is assisted by the speakers.

3. Seminar - discussion of abstracts and creative written works.

4. Seminar – annotated reading for studying a monograph, a scientific article, a thesis, which forms students' intellectual skills, the ability to correctly interpret the text.

5. A problem-solving seminar, which is used after lectures to solve professional problems by students with a sequential presentation of the way to solve them.

6. Workshop-practical work, which is used with the involvement of control cards, tests to check the quality of education.

7. Seminar-dispute as a short speech of the speaker with subsequent additions and polemics of other students. The subject of the discussion must be controversial, objective arguments are used.

8. The seminar-conference involves presentations by students prepared in advance on basic and additional issues.

9. The problem-based seminar provides for the definition of a problem followed by independent (written) work by students, which ends with a discussion of ways to solve the problem.

Other forms of musical education for students include excursions, consultations, rehearsals, conferences, and independent work.

An educational excursion is a form of visiting a theater, museum, art exhibition, concert with the aim of deepening professional training and life experience. Excursions are divided into comprehensive, introductory, accompanying, and final.

Consultations are a form of educational interaction between a student and a teacher (group, thematic) before the control of music education. They are introducing individual consultations such as interviews, making up for missed classes.

Independent work of students is understood not only as a form, but also as a method and technique, a means of learning. Independent work of students gives an opportunity to master the educational course, forms the skills of independent work in educational, scientific, professional activities, the ability to take responsibility, solve problems, and find constructive solutions.

Types of students' independent work: note-taking and work with books, documents, primary sources; completion and design of lecture notes; work with textbooks and manuals; writing essays; preparation for seminars,

conferences; participation in research work; performance of coursework, bachelor's and master's works, preparation for tests and exams.

Working with the book involves reading, finding out unfamiliar words, terms, names; work with a bibliography, the ability to use the scientific apparatus of a book, search for information. Note-taking is considered an important part of learning a lecture, it requires the ability to reliably cite, record material, keep detailed records, create diagrams, tables, drawings, and diagrams.

Questions and tasks for independent work.

1. Make a comparative table of methods of higher music education.
2. Give examples of the use of dialogic methods of music education.
3. Justify the essence of the main didactic principles.
4. Identify the leading education of the lecture and seminar as effective forms of higher musical education.
5. Argue the possibility and necessity of involving technical means of learning in students' classes in vocal, conducting, orchestral and folk instruments.
6. Determine options for conducting music-educational tours for foreign students in your city.
7. Make a list of essays for independent work of student musicians in the discipline "Music pedagogy and psychology in higher education".

Recommended Books:

1. Козир А.В. Професійна майстерність учителів музики: теорія і практика формування в системі багаторівневої освіти: монографія, 2008. 405с.
2. Ильин Е.П. Мотивация и мотивы. СПб. Питер. 2002. 512с.
3. Лекції з педагогіки вищої школи. Навч. посіб. За ред. В.І. Лозової. Х.: ОВС, 2006. 496 с.
4. Падалка Г.М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін). К. Освіта України, 2008. 274 с.
5. Сегеда Н.А. Професійний розвиток викладача музичного мистецтва. Київ: НПУ імені М.П. Драгоманова, 2011. 273 с.
6. Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект. Ліхтар., 2008. 456 с.
7. Фіцула М.М. Педагогіка вищої школи: навч. посіб. Академвидав, 2014. 456 с.
8. Туркот Т.І. Психологія і педагогіка вищої школи: навчальний посібник. Херсон: Олді-плюс, 2013. 516 с.

Topic 4. ORGANIZATION OF EDUCATIONAL WORK IN AN INSTITUTION OF HIGHER MUSIC EDUCATION

Basic questions.

4.1. The essence and content of the education process.

4.2. Regularities, principles of education.

4.3. Methods, means and forms of educational work in the institution of higher musical education.

4.4. Student team.

4.5. Curator of the academic group.

Basic concepts: "education", "educator", "educated", "educational process", "educational position", "educational goals", "purpose of education", "content of education", "educational space", "regularities of education", "principles of education", "methods, forms, means of education", "curator", "student team".

The problem of organizing educational work with students is one of the most relevant in the pedagogical theory and practice of modern higher education. It is in the process of education of student musicians that the goal of higher education should be realized - the education of the creative personality of a professional musician.

4.1. The essence and content of the education process.

Education is an organized process of purposeful and systematic influence on the master's consciousness and behavior. In contrast to socialization, which is a continuous process, education is a discrete, intermittent process, which is carried out systematically, limited by place and time. In modern studies of the last period (21st century), education is considered as a multi-meaning concept, social phenomenon, activity, process, interaction, value, system, influence.

In a broad sense, the education of a student, master in an institution of higher musical education is an influence on the personality of society and the world as a whole, therefore, it is a type of socialization that is determined by objective factors. In a broad pedagogical sense, education is purposeful interaction, "educative learning" carried out by an institution of higher art education.

In a narrow pedagogical sense, it is educational work in institutions of higher education aimed at forming in students a system of values (spiritual, professional, personal), views and beliefs, personality qualities that develop and are manifested in their attitude to art, culture and professional musical activity, personal self. The narrowest task of education in an institution of higher art education is the solution of specific educational tasks.

The main goal of education is the education of the student's creative personality, capable of self-development and active transformation of the world. Undoubtedly, the requirements for raising a spiritual, cultural, harmoniously developed personality remain valid in Ukraine. An important task and ultimate goal of education in an institution of higher artistic (musical) education is to prepare a student for public life as a citizen, a representative of the profession of a musician, a public figure, for active participation in the life of Ukraine, the region, the institution. The general goal is achieved gradually, from the 1st to the 5th course, and therefore educational goals can be divided into strategic, tactical, operational.

The main concepts of education in a higher education institution are: "education", "educator", "educated", "educational process", "educational position", "educational goals", "purpose of education", "content of education", "educational space", "regularities of education", "principles of education", "methods, forms, means of education", "curator", "student team".

Carrying out education in the space of a higher education institution requires determining the levels at which the individual is directly influenced. L. Zagrekova builds a five-level educational system, depending on who or what acts as the subject of education:

1. The social level at which the subject of education is the social environment surrounding students outside the educational institution.
2. Socio-pedagogical level, at which the subject of education is the pedagogical staff of the institution of higher musical education, which is responsible for the organization of the educational process and the pedagogical community.
3. Microsocial – the subject of education is a reference group of communication (family, student group, informal groups, creative groups).
4. Pedagogical (interpersonal) - the subjects of education are the educator (teacher) and the pupil (student), who are considered in the process of interaction.
5. Intrapersonal – the subject of education is the master-student himself, pedagogical interaction is carried out "inside" the individual.

The educational process is considered (8,87) as an educational interaction, during which the teacher as a carrier of socio-cultural experience systematically acts on an adult, student, master with the aim of improving, spiritual and professional development of him as an individual, builds his activity on the basis of feedback about her performance

Educational interaction is a consistent change in the personality states of the pupil and the teacher, a source of their spiritual enrichment. The effectiveness of the education process is determined by the degree of

implementation in the institution of higher education of a humanistic and personally oriented approach to the student.

In the process of education, the following components are constantly correlated and interact: the personality of the student as an active subject; teacher-educator; educational goals, content of education, model of organization of the educational process, education as a result of education. For education, the position of the individual is important as a system of value attitudes of the master towards the environment and himself.

The main parameters characterizing the position of an individual are its orientation (value orientations, interests, needs, motives, goals, life prospects, ideals); system of values (universal, national, moral-aesthetic, professional, personal), stability of an individual's position (its independence from the situation, persistence of actions, firmness of intentions); activity (ability to initiate ideas, make decisions, be responsible for their consequences, show a creative attitude to the profession and life of a musician).

Today, there are several approaches to understanding the content and directions of education. According to the first (A. Kozyr, V. Lozova, M. Smetansky, G. Padalka, G. Shevchenko), the content and directions of education include: mental; professional education aimed at forming a system of personal qualities necessary for effective musical and professional activity; aesthetic as education of emotional and aesthetic culture and ideals of students; ethical education according to the principles of universal morality; valeological education aimed at preserving the spiritual and physical health of the student, legal, economic, gender (sexual).

According to another approach (I. Bech, B. Bitinas), the content of education consists primarily in the values and qualities of the master musician's personality, which develop and are revealed in the system of his attitudes towards the world, art, ideas, the state, and his own "I". We will assume that both points of view have the right to exist, since in each direction of education there is a certain system of values that is part of the student's worldview.

Content of education of students and masters in institutions of higher musical education. The content of education is understood as a scientifically based system of general cultural, spiritual and national values and the corresponding set of socially significant qualities of a student-musician's personality, which characterize his attitude towards himself, other people, society, the state, work, and art. A student, a master's degree is the main value of musical education and upbringing, therefore the process of education is focused on the Personality of the Musician.

Education of a student-musician requires the creation of conditions that ensure his free self-development, preservation of his own individuality, entry into the artistic and cultural environment, and an active life position. For a future musician, it is important to value one's physical self, to observe healthy habits, and to maintain and restore one's health. A musician should treat his mental health with respect: thoughts, feelings, states, intentions, aspirations, life prospects, ideals.

The organization of the educational process in higher education needs to take into account the difficulties and problems faced by modern students. It is about the commercialization of higher education, the depersonalization of youth consciousness imposed by mass propaganda.

In the 21st century, the spirit of individualism, personal separation alien to the national culture is being injected; social insecurity, loss of moral values and landmarks. Therefore, young people aspire to high demands and have a low dominance of the work of a musician, a musician-pedagogue. Therefore, in the institution of higher musical education, such an educational environment, such content of upbringing, principles, and means should be created, which would instill love for the native land, musical culture, and the state, and not prepare cheap labor for other countries. Today, it becomes necessary to cultivate a culture of self-respect, respect for the achievements of world and national musical culture, high professionalism that would bring Ukrainian musicians to the world level.

The educational environment in the institution of higher musical education should create appropriate conditions for the free development of the student's personality, his musical and professional thinking and musical culture by involving him in creative activities (scientific-research, performing, musical-pedagogical, artistic-educational) in order to revive the forgotten and create new national and cultural traditions of the region, city, institution of higher art education. Curators and teaching staff need to pedagogically support and stimulate the student to form his "I"-concept as a bright individuality capable of creating musical art values based on self-education, self-development, self-education, self-realization.

4.2. Patterns, principles, directions of education of a student-musician.

Beh I., from the standpoint of a person-oriented approach, reasonably explains the patterns of child upbringing, which will naturally be useful for the education of students and masters:

1. Recognition of the personality of the child (student) and the inviolability of his personality.
2. Cultivation of the pupil's developmental and optimistic position.
3. Consideration of heredity in educational action.

4. Use of action-oriented educational action, appeal to the personal image of the self, creation of a positive "self" concept.

5. Scientific validity of the educator's actions.

6. Dosage of moral prescriptions (create few requirements, but monitor their implementation).

7. Prevention of intersubjective situations of personal duality (being or seeming like someone).

8. Differentiation in incentives.

9. Personal protective condemnation (condemn the act, but encourage the individual) (2, p. 69).

Fitsula M., from the standpoint of a systemic approach, substantiates the following patterns of student education:

1. Organic connection of education with social needs and conditions of education (national consciousness, love for the Motherland, language, history, culture, art).

2. A student's education is influenced by various factors, among which the family, art school, music school, art college, parents, and the educational environment occupy a prominent place.

3. Education depends on the depth and completeness of consideration of the student's national mentality.

4. Dependence of educational results on the educational influence on the student's inner world.

5. The decisive role of communication and activity in personality education.

The principles of education are a system of requirements that determine the purpose, content, methods and forms of organization of education.

The principle of nationalism requires, continuing the traditions of outstanding musicians of the past, to nurture a "national individuality" in a student-musician, to develop a sense of nationalism, to understand and assimilate folk pedagogy, folklore, art as an integration of the arts and cultures of Ukraine.

The principle of humanization involves the recognition of the value of each student as an individual, the transition from the pedagogy of demands and disrespect to the pedagogy of trusting relationships, a tolerant attitude, the development of a sense of dignity in future musicians, the creation of favorable conditions for the development of professional culture, abilities, and the establishment of cooperation and co-creation in the interaction. Affirms the practice of preventing abuse of power by the administration and teachers.

The principle of democratization ensures democratic norms in education, the development of self-government, student initiatives, and professional traditions.

The principle of cultural relevance orients the educational process in the institution of higher art education to the cultural values of humanity, the country, and the individual, which will contribute to the creative development of student musicians.

The principle of education in activity and communication requires the organization of musical education, according to which musical and musical-pedagogical activities become a means of educating the student's personality, his activity, independence, the ability to establish contact, enter into a dialogue, argue his own professional and personal position, demonstrating respect, friendliness, proactiveness

The principle of the unity of consciousness and behavior in the education of students involves the harmony of methods of education of consciousness and social behavior, prevention of deviant behavior (illegal actions of students and teachers), unfavorable negative influences.

The principle of professional orientation of education indicates the creation of favorable conditions for the development of professionally important qualities of future musicians-performers, musician-pedagogues: musicality, abilities to experience music emotionally and aesthetically, creative abilities, intellectual activity, emotional flexibility, performance reliability. The principle of the unity of educational influences is implemented in the constant interaction of all participants in the educational process.

4.3. Methods and forms of educational work with students in an institution of higher musical education.

The method of education is a method of interrelated activities of the educator and the student, aimed at the formation of certain views, beliefs, skills, and habits of behavior in the students. Admission is a part, an element of the education method. Means - a type of social activity that affects a person.

General methods of education are traditionally classified depending on their functional orientation. On this basis, the following are distinguished: a) methods of consciousness formation; b) methods of organizing activities and forming behavioral experience; c) methods of stimulation and correction of behavior and activity of the individual. d) methods of control, self-control and self-evaluation (observation, survey, questionnaire, testing, analysis of activity results).

4.3.1. Methods of consciousness formation are aimed at education of attitudes, orientation, judgments, views as information about norms of

behavior and values. A lecture, a story, an explanation, a conversation, a debate, an example contain information that has educational content and significance (about social, moral, aesthetic, valeological, legal issues); require responsible training, intellectual and emotional activity, demandingness. The effectiveness of these methods strengthens the teacher's ability to create a positive interaction with the student; the ability to empathize.

The teacher should show empathy, reflection of the subjects of interaction, find successful, meaningful examples, pauses, apt humor. In order to form consciousness, the teacher must possess methods of argumentation and methods of proof. A prominent place is occupied by the method of persuasion as an influence on the rational sphere of the student. The result of using the methods of consciousness formation should be the formation of concepts and judgments, readiness for socially mature behavior, formation of social and emotional intelligence.

4.3.2. The methods of organizing students' activities and forming the experience of their behavior implement the principle of education in activities. It is worth starting with the organization of a musical development environment, actualization of the reflexive position of masters in the process of musical and creative self-discovery. For this purpose, a group of methods is recommended.

1. The method of pedagogical requirements equips masters and students with norms of behavior, rules, principles, statutes, it helps to establish the pace and rhythm of creative activity of the art university staff and students.

2. Public opinion as a method of influencing the masters of the community of an educational institution, group or musical collective.

3. Training as a demonstration of a sample or process of performing certain actions (creative discipline, culture of behavior on stage, politeness).

4. The assignment method as a way of organizing circumstances that create a positive educational situation.

5. Practice - a method of planned, organized, repeated execution of certain actions with the aim of mastering them, increasing their efficiency and forming skills and abilities (volunteering in village clubs and schools, helping in holding a festival, competition, participation in a concert, conference, meeting).
7. Educational situations focus attention on personal and educational and professional problems, the solution of which contributes to self-reflection, education of character traits, professionally important qualities of master musicians.

4.3.3. Methods of stimulating and correcting the positive behavior of students, which influence the motivational sphere.

Encouragement is a method of emotional confirmation, stimulation of successful actions and deeds of master musicians. It occurs in the form of approval, thanks, reward, responsible assignment, moral support, expression of trust and admiration, care and attention, forgiveness for an act, material stimulation, methods of affective education, fairy-tale therapy, art pedagogy.

Punishment as a method aimed at inhibiting negative actions in the form of a remark, reprimand, public condemnation, removal from an important case, an angry look, indignation, reproach or hint, ironic wit. Competition as a method of organization, uniting a team that teaches to win, develop interests, creative abilities, cognitive activity (competitions, Olympiads, music festivals, performances, exhibitions, concerts).

4.3.4. Methods of control and self-control are aimed at analyzing and evaluating the results of education, it is a way of influencing and evaluating the achievement of efficiency.

In European countries, the system of methods is based on behaviorist ideas of education, as well as psychoanalysis. In particular, these are methods of psychological and pedagogical assistance and support, psychological and psychotherapeutic methods (lectures, explanations, games, trainings, group discussions for teachers on social, psychological, medical, professional problems). Methods of discussion and acting out situations, psychological trainings, and testing are actively used. Individual conversations, consultations on the results of personal and educational and professional diagnostics of students and masters are also offered.

4.3.5. The main means and forms of the process of education of a master's degree, student-musician.

Means of education. Today, in addition to institutions of higher art education, society, mass media, computers, the Internet, advertising, youth subculture, processes of globalization, informatization, and secularization have a significant educational influence. The institution of higher education should use all these factors, include them in the educational process. In particular, excursions (internet tours), international and all-Ukrainian Olympiads, conferences, auctions of knowledge and values should be used to deepen the education of the student's personality. Methods of self-service, cleaning, as well as events in the form of meetings, evenings, elections, holidays, dramatizations, installations, theaters, festivals are also considered appropriate.

Forms of education are an organizational structure, an event, in the content of which the tasks of the educational process are realized. According to the quantitative composition of the organization of the educational work of students, individual, group (ensemble, group), mass (specialty, faculty, educational institution) forms are distinguished. Qualitative educational

influence on students is carried out with the help of verbal forms. These are gatherings, councils, conferences, meetings, online newspapers, oral magazines, radio-video magazines.

Practical forms of education - excursions, sport events, Olympiads, competitions, Saturdays, volunteering. Visual forms - museums, exhibitions, biennials, stands. Forms of management and self-management of student life (meetings, rallies, curatorial hours, board of curators, student council).

Cognitive forms of educational influence - excursions, festivals, art magazines, newspapers, thematic evenings, studios, sections, exhibitions. Visual and artistic forms are aimed at empathizing with moral and aesthetic emotions at holidays, in theaters, performances, and concerts, which should ensure the exalted power of mass feelings. Sports, cognitive, educational, and competitive events are considered effective game forms.

4.4. Student team.

An academic group of students is a type of small social group, an organism that has certain features, patterns of development associated with the learning process in institutions (faculties) of higher art education. The student group has been in existence for five years, students have extensive stable connections and relationships due to constant communication, exchange of information, values, and interests. The development of the student body takes place according to socio-psychological laws and has a certain stage.

The 1st stage has the task of uniting a group of student musicians against the background of socio-psychological unity, its creation should be organized by the curator, dean, rector, who are assisted by elders and student activists. The main tasks of the first stage are the gradual unification of dyads-triads into a group-association, clear requirements, allocation of assets to unite students in the primary team; establishing emotional, educational contacts, working with leaders (emotional, business, creative). At this stage, it is worth stimulating student musicians to realize their own identity, develop professional self-awareness, personal and professional values.

2nd stage - (2-3 courses) - adaptation to the university is completed, respect for oneself and others is stabilized, new goals, norms, collective opinion, values, traditions are formed, student self-government is active. Intragroup ties are strengthened.

The 3rd stage - (3-4 courses) - the stage of stabilization of the collective structure, activation of joint collective life. Consolidation, integration of various values and connections takes place, emotional unity and psychological compatibility of student musicians is formed. The educational function of the student team is active.

4th stage – (5-6 courses) - consolidation of the development of the masters team as a cohesive team of like-minded people, their professional interests are strengthened, students work in music groups, teach in music colleges and schools, have families. Mutual assistance, efficiency, mutual trust, empathy are activated. After graduating from an institution of higher musical education, values and traditions continue to exist and influence the consciousness of master's graduates.

In practice, a student group may not experience all the stages of a team's existence. In particular, the musical group of students has a socially significant goal, leadership, cohesion, effectiveness, and value orientations. There is an integration of individual ideas, emotions, motives into collective traditions, will, and a common goal. For musicians, this means a high level of performance, musicological competence, successful transmission of musical-professional, spiritual, collective, personal values.

4.5. Curator of the academic group (Latin. curator, from curo – to take care of) - a scientific and pedagogical worker who provides pedagogical support to an academic group throughout the entire period of study at a higher education institution. The activity of the curator has a systemic nature, consisting of several types of interrelated activities.

The structure of its activity includes:

- 1) input pedagogical diagnostics;
- 2) designing educational and educational work;
- 3) construction of specific forms, involvement of teaching and education methods;
- 4) organizational activity according to the directions of education (moral-aesthetic, mental, physical, labor, legal, ecological);
- 5) organization of the student team; individual work with students;
- 6) summary-interim pedagogical diagnosis of the student's education level.

The criteria for the effectiveness of work at the level of curator of an academic group are: level of upbringing of future musicians; activity, group cohesion, socially beneficial nature of group activity; stable mode of work of the academic group, absence of serious cases of violations of labor and study discipline by students; positive motivation of students' educational and educational activities, which is manifested in educational and cognitive, scientific and research, other educational activities; microclimate in the group, which promotes the self-realization of each student's personality; variety of forms of extracurricular educational work; activity of student self-government in the group; group participation in university-wide events; favorable conditions for the adaptation period for first-year students; students

mastering the experience of social behavior. The result of the curator's educational activity should be a sufficient level of education of the students.

Curatorial work involves the performance of certain functions:

The diagnostic-evaluative function is implemented by studying the individual, personal and subjective properties of the student, which allows to draw up an effective plan of educational work, to organize effective interaction with pupils.

Design and constructive functions predict the potential development of the student, determine the strategy of educational work.

Organizational function: the curator must be able to quickly and effectively involve students in various types of activities (educational and cognitive, socially useful, artistic and creative). Influences with authority, shapes public opinion, improves organizational skills.

Educational function: directs to education of values, motives, emotional sphere of students, culture of behavior. The curator takes care of the educational and educational environment, a favorable psychological climate, a democratic style of communication, possesses communicative, interactive and perceptive skills, knows how to resolve conflict situations, establish contact and interaction with a group of students. For this, a wide range of methods, forms, means of education of students or masters, and creative activities are used.

The coordinating function is implemented thanks to the coordination of the educational process with the teaching staff, parents, and representatives of the public (quality of education, upbringing, activity, socialization). The stimulating function is implemented due to the openness and publicity of student achievements through thanks, encouragement, speeches, etc.

Normative documents, rights and duties of the curator. The activities of the curator are carried out in accordance with the Constitution of Ukraine, the Law "On Higher Education", "On State Youth Policy", the Statute of the Institution of Higher Art Education, "Regulations on the Curator's Work", which regulate the educational process.

The curator has the right to access students' documents in the personnel department; the right to establish contacts with parents, law enforcement agencies, to get acquainted with the standard of the specialty, the curriculum, programs of educational disciplines, the schedule of modular control, requirements for taking tests and exams.

Куратор погоджує індивідуальний план студента, магістра, контролює його відвідування занять, перебування за кордоном. Зміст своєї роботи він відображає у Журналі кураторів, який є основним звітним документом його кураторської діяльності. За наслідками роботи за навчальний рік куратори заохочуються ректоратом.

Questions and tasks for independent work.

1. Reveal the meaning of the concept of "education of a musician student in higher education."

2. Argue the correctness of the regularities of education substantiated by Ivan Bech and Mykhailo Fitsula.

3. Provide examples of the use of methods of educational work with student musicians in the conditions of a metropolis.

4. Compile a dictionary of leading concepts in the theory and practice of education for a novice teacher, curator of an academic group.

5. Propose a plan of educational work for student musicians involving a wide range of methods and forms of educational work: a) students of 1-2 years; b) students of 3-4 years; c) master's students of 1-2 courses of study.

Recommended Books.

1. Белова Л.О. Виховна система ВНЗ: питання теорії та практики: монографія. Х.: Вид-во НУА, 2004. 264 с.

2. Бех І.Д. Вибрані наукові праці. Виховання особистості. Том.1. Чернівці. Букрек, 2015. 840 с.

3. Зарицкая В.В. Психология эмоционального интеллекта: монография. Запорожье: Издательский дом «Гельветика», 2018. 280 с.

4. Інновації у вищій освіті: глосарій термінів і понять / за ред. І.В. Артємова. Ужгород: ПП «АУТДОР- ШАРК», 2015. 160 с.

5. Педагогіка успіху: Підручник О.Г. Романовський, В.Є. Михайличенко, Л.М. Грень. Харків: НТУ ХПІ, 2011. 368 с.

6. Фіцула М.М. Педагогіка вищої школи: навч. посіб. Київ. Академвидав, 2011.456 с.

7. Туркот Т.І. Психологія і педагогіка вищої школи: навчальний посібник. Херсон: Олді-плюс, 2013. 516 с.

8. Енциклопедія освіти /Акад. пед. наук України; гол. ред. В.Г. Кремень. К.: Юрінком Інтер, 2015. С.87-88. Виховання.

Topic 5. SCIENTIFIC RESEARCH WORK OF STUDENTS

Basic questions.

5.1. The essence of students' research work.

5.2. Types and forms of scientific work of students.

5.3. The structure of music-pedagogical research.

Basic concepts: scientific research work of students, abstract, abstract, term paper, master's thesis, scientific apparatus of music-pedagogical research, structure of music-pedagogical work.

5.1. The essence of students' research work.

In the context of modern socio-economic conditions, education should provide opportunities for development, self-development and manifestation of the creative potential of each individual. The creative potential of a person is, first of all, his natural energy potential, which manifests itself in purposefulness, it is connected with intelligence, will, understanding of one's purpose and responsibility for one's own destiny and future. The creative potential of a person is revealed in creativity - activity, the result of which is the creation of new material and spiritual values. That is, the main factor of self-realization of the creative potential accumulated in the endowments is the inclusion of the individual in activity.

Creative activity is carried out on the basis of abilities, motives, knowledge, skills, thanks to which a new, special, original, unique product is created. The results of musical and pedagogical creativity can be presented in the form of new ideas, regularities, laws, concepts, principles, rules, theories, models, technologies, facts, etc.

A manifestation of a musician's professional creativity is non-standard problem solving, situation analysis and professional decision-making. The creative process of a musician-pedagogue is considered as an activity aimed at constantly solving musical and educational problems under changing conditions. The creative process of a musician-pedagogue as a certain system includes two subsystems: scientific-research (logical-pedagogical); subjective-emotional (emotional-creative).

Based on the above, it can be stated that one of the ways of forming the creative individuality of student musicians is to involve them in research work.

The goal of the music-education field is to learn the laws of development of music-education phenomena and facts, study, generalize, predict the processes that take place in the field of art, music education, music culture, their theoretical substantiation and further forecasting of the obtained results.

Concept of scientific research. Scientific research is a purposeful study of an object or phenomenon, which uses scientific methods and which, revealing the regularities of the development of this object (phenomenon), forms new knowledge about it, explains the laws of its functioning.

Scientific music-pedagogical research is considered as a process of forming new educational knowledge, one of the types of music-cognitive activity, aimed at revealing objective regularities, principles, ideas regarding training, upbringing and development of the future musician-pedagogue, which contributes to the enrichment of the theory and practice of music education and provides a deep understanding of the essence of pedagogical phenomena, an innovative solution to extraordinary music-pedagogical tasks.

Research work of student musicians is one of the types of educational and professional activity, which is a natural continuation and deepening of the musical-educational process through the study of certain specific topics and problems. Master's research work requires the use of a system of pedagogical research methods, promotes the development of scientific and pedagogical thinking, the need for intellectual development, self-development and self-education.

Forms of scientific research work of students are conditionally divided into two categories:

- a) forms included in the educational process;
- b) forms used in extracurricular time.

According to the curricula and programs of the psychological-pedagogical and professional disciplines of the institution of higher education of the artistic direction, the student, master's degree must master the theoretical knowledge and means of scientific musical-pedagogical knowledge. This approach to conducting lectures, seminars, and individual classes makes it possible to prevent dogmatic accumulation of information in the learning process and to promote the formation of students' creative potential.

The ability to do research work. The future pedagogue-researcher must be able to find new things in musical and pedagogical phenomena, to reveal hidden connections and regularities in them; to master scientific musical and pedagogical concepts and ideas; accurately describe facts and phenomena using generally accepted terminology; choose related facts from the history, theory, and methodology of music education according to their essential features; group them according to general scientific rules; to analyze facts and phenomena, to distinguish from them the general and singular, essential and secondary; predict development trends, possible changes in the researched musical facts and phenomena, musical and educational processes.

5.2. Types and forms of scientific music-pedagogical student research.

During their studies at the University of Arts, students perform scientific works of different nature, level of complexity, and content. The high theoretical and methodical level of students' scientific work is ensured by the use of a rich arsenal of methodically developed forms, methods and means of its organization. In particular, in the first years, a student should familiarize himself with the concepts of "problem", "topic", "subject, object, goal of research", learn the rules of information selection for the preparation of annotations, analysis of musical works, abstracts, reports, reviews. The most effective forms of research work of students within the framework of the music-educational process used in higher institutions (faculties) of art and music-pedagogical education of Ukraine are: essays, coursework, bachelor's theses, master's theses.

An abstract is a summary of the main content of a music-pedagogical problem or a generalization of a number of works that reveal a certain topic. The pedagogical function of the essay consists in focusing students' attention on specific facts, phenomena, events, creating conditions for mastering the techniques of scientific argumentation and proof.

As a rule, the abstract has a written form and can be used for giving speeches, preparing a scientific report, writing an article, as well as for accumulating an information fund for further research work.

Essays completed by students should include elements of scientific research in the course of:

- study of relevant sections of monographs and scientific articles;
- preparation for seminars, workshops;
- performance of homework and individual research tasks as a means of intensifying students' independent work;
- preparation of bachelor's and master's theses.

The preparation of abstracts is an important means of forming in students ways and techniques of processing scientific sources. This is the choice of the topic and the angle of its consideration, taking into account the elements of problem and relevance, assimilation of the rules of the sequence of searching for music-pedagogical literature, systematization of the material, definition of the main provisions, which requires special training from the future musician-pedagogue. It should be emphasized that the essay should reveal one problem, and the criterion of its relevance is mobility, creativity, theoretical and practical significance.

An important stage of the work of a musician, a musician-pedagogue on essays is their discussion. In this case, the student-musician has the opportunity to defend his point of view and share his own thoughts. A

significant drawback in the organization of this work is the reading of the full texture report and its discussion without prior familiarization with the opponents. Reporting the main points of the essay (up to 5 minutes) is a more effective form of summarizing. It contributes to a deep understanding of the content of the problem, the disclosure of the most important provisions: the student masters new material, learns to paraphrase thoughts, create computer presentations, etc.

Course work is an educational task for a student who already has some experience in scientific activity, acquired in the process of working on essays and mastering knowledge of music pedagogy, music psychology, and special disciplines. This experience gives the musician-pedagogue the opportunity to carry out independent research, the content of which fully corresponds to scientific and methodical research.

Therefore, the course work should not be limited to referencing literary sources, but should include elements of new acquired knowledge. Course work involves the following sequence of actions:

- choosing a topic and highlighting its relevance;
- compiling a list of literature and its critical analysis;
- definition of a theoretical approach to solving a defined problem, the purpose of the tasks and the research methodology;
- conducting a pedagogical experiment and collecting actual material; development of the obtained results, their qualitative and quantitative analysis;
- justification of the developed methodological recommendations and formulation of the conclusions of the conducted research;
- preparation of course work according to existing requirements and its protection.

The definition of a theoretical approach to solving the problem and the development of a methodology for its research deserve special attention. These coursework components should be interconnected and reveal the connection between pedagogical science and practice.

The presentation of the results of scientific research can be presented in the form of a scientific article. Depending on the stage of scientific work, the article can be analytical and research (present an analysis or generalization of the literature) or generalizing (include the results of one's own research).

A scientific article is one of the forms of scientific research work of students in the field of history, theory, and methods of music pedagogy, which is designed in the form of a scientific, popular science, or educational and pedagogical style of presentation of the material. For the preparation of a scientific article, the material of an essay or term paper may be involved.

However, the article requires a deeper study, creative understanding and systematization of general scientific, musical-pedagogical, musical-psychological, musicological concepts, their replenishment in the process of solving the specified problem, acquiring the skills of conducting experimental research. In general, the scientific article should be the result of active creative independence and initiative of music students.

O. Rudnytska, V. Tusheva, V. Cherkasov offer the following algorithm for working on the article: choosing a research topic (according to one's own interests, the needs of the university, the region, or topics of previous research); search for information sources (educational literature, dictionaries, handbooks, catalogs, multi-disciplinary encyclopedias, periodical pedagogical publications, collections of scientific works, etc.); depending on the nature of the research work, experimental verification; literary design of the received research materials.

Master's work is the last task performed by a graduate student according to the curriculum. This work plays a significant role in the system of professional training of the future specialist, as it reflects in a concentrated form the effectiveness of the long-term process of joint work of the teacher and the student, aimed at fulfilling the social order - providing the country with professionals in the field of music pedagogy and art education. As an important stage of verification and assessment of the degree of training in a higher institution of art education of a young specialist, the master's thesis is a special complex form of control, which most fully and clearly characterizes the achieved qualification level of a person. Therefore, the requirements for the master's thesis must coincide with the propositions of the professional profile of a specialist of a particular profile. The master's work performs various functions: general pedagogical functions: controlling, educational, educational; specific functions of detection, measurement and evaluation of a student's musical and pedagogical competence.

The concept of a master's thesis has two meanings: the process of preparation, implementation and completion of the thesis and the result, which is presented in the form of a text, and the student's readiness to defend the content of the thesis. The assessment of the master's thesis takes into account not only the quality of the manuscript itself and the author's presentation with the report, but also the previous educational activity of the master's student, which depends on his ability to reveal and explain the main points of his pedagogical research.

The head of work can be a teacher of a certain department, provided he has general scientific and pedagogical erudition. He provides appropriate assistance in the selection of ironwork and in the form of individual consultations, recommendations and advice, gives the student the opportunity

to understand the nature and content of independent scientific and creative work on musical and pedagogical research.

The training of a young specialist, which is sufficient to perform a master's thesis at the appropriate level, can be characterized by a set of the following requirements:

- a set of knowledge, abilities and skills in the field of music, music-pedagogical activity;
- erudition and awareness in related fields of pedagogical science, interdisciplinary content of the work;
- readiness to use the received information in practice;
- development of the master's student's creative abilities;
- experience of independent work;
- awareness of one's role as a musician-researcher of music-pedagogical problems.

5.3. The structure of music-pedagogical research.

Features of the sources chosen for the essay determine its structure. For example, a review of scientific literature should consist of the following structural components: an introduction that gives an idea of the relevance of the topic and the student's task; the main part as a concise review and critical assessment of scientific publications, their comparative comparison, argumentation of the provisions that the author considers the most important; conclusions about the possibility of using the acquired knowledge in scientific or practical work; list of used literature.

Structure of the course work: introduction, review of the literature, theoretical foundations of the research, experimental part, analysis of the obtained results, conclusions. The volume of the term paper is 20-30 pages. The list of used literature - 10-15 sources with a mandatory reference to them in the text of the work. Completing and defending coursework directs students to the most important final stage of music-pedagogical training – writing a bachelor's thesis.

The structure of the scientific article: relevance, statement of the main provisions of the study, experimental part, analysis of the obtained results, conclusions. The volume of the scientific article is from 2 to 20 pages of printed text (depending on the purpose of presenting the material). A list of used literature is provided upon request.

The structure of the master's thesis. The most important requirement for a master's thesis is the structural ratio of its two parts: theoretical (basic knowledge) and practical (applied knowledge about methods of musical and pedagogical actions). The justification of the research problem based on a critical review of the literature, the determination of the leading ideas of the work must necessarily be reflected in the results of the experiment conducted

by the master's student. A master's thesis on music-pedagogical issues is one of the options for pedagogical research, but it cannot be reduced to a simplified form of a dissertation. Completion of the master's thesis is an organic component of the educational process as a means of checking the student's comprehensive readiness for independent scientific research. All types of master's theses have this general structure.

INTRODUCTION: definition of the topic and justification of its relevance; definition of the goal, object, subject, tasks, hypothesis, scientific novelty (for the first time, specified, received further development), research methods; of theoretical and practical importance.

MAIN PART (theoretical analysis of the literature and practice of school work, coverage of the organization and results of the experiment). The number of sections depends on the complexity of the topic and the specifics of the research content. The structure consisting of two sections, each of which includes two or three subdivisions, is the most used. In the first chapter, the theoretical principles (theories, concepts, interdisciplinary ideas) are revealed, the theory of pedagogical conditions, organizational principles, which allow to justify the research, are revealed. In the second section, the contents of the experiment (diagnostic, formative, control) are revealed, which provides data on the logic of its implementation and verification.

CONCLUSIONS (conclusions based on the conducted research, which must correspond to the defined tasks).

LIST OF MAIN REFERENCES.

APPENDICES (tables, diagrams, plans-summaries of the lesson, illustrations, etc.).

The total volume of the master's work is conventionally 50-90 pages of typewritten text. The title page is drawn up similarly to the bachelor's thesis.

During the extracurricular time, the scientific and pedagogical search for future specialists is carried out within the scope of the activities of the scientific student society (NSS).

A scientific student society is a voluntary association of students of an educational institution with the purpose of carrying out scientific research work in certain fields of knowledge under the guidance of teachers and scientists of the educational institution. The main goal of the work of the scientific student society of the educational institution of higher art education is to unite the most talented and capable students who are not limited in the process of obtaining a professional musical education to the volume of program material.

The scientific circle is a voluntary organization of students whose work is aimed at forming future specialists' interest in scientific music-

pedagogical work, instilling relevant skills and abilities in research and creative work. The scientific circle makes it possible to involve a significant number of students, united by a single goal and a single interest, in active creative work.

The experience of the best student circles of the University of the Arts makes it possible to assert that interest and consistency in solving tasks on topical subjects allow their participants to achieve significant creative success. In turn, leading a scientific group gives the teacher the opportunity to discover and develop the abilities of student musicians.

The scientific student circle is an extremely important factor in the formation of the qualities of a researcher: organization, concreteness and neatness, the ability to plan one's work, etc.

This approach to the organization of students' scientific work is implemented in the work of problem groups, with the only difference that the issues they work on are the same for all students.

The result of the work of the scientific student society for the academic year is the holding of a scientific and practical conference. Students, master's students participate in its work, presenting their reports on the results of creative experimental works. The conference summarizes the scientific research activities of students for the academic year.

Therefore, the integrity of the educational process in institutions of higher art education is conditioned by its scientific and research orientation. Scientific-pedagogical work equips future musicians-pedagogues with scientific methods of cognition, contributes to deepening and creative assimilation of educational material by them, gives the opportunity to involve students in independent and direct observations, teaches master's students methods and means of independent scientific research, skills of working in a scientific team, ensures successful solution of current scientific tasks system of higher art education.

Questions and tasks for independent work.

1. Consider why the scientific work of student musicians should involve them in creative activity?

2. How do you understand the purpose of a student's research work in the 21st century.

3. What forms of scientific work of students are, in your opinion, effective?

4. Reveal the algorithm of the student's work on the article.

5. What are the tasks of the student scientific society?

6. Based on the work of V. Cherkasov, reveal the sequence of the pre-defense of the master's thesis?

Recommended Books.

1. Гончаренко С.У. Український педагогічний словник. К.,1997. 376с.
2. Гончаренко С.У. Педагогічні дослідження: Методологічні поради молодим науковцям. Київ-Вінниця. ДОВ «ВІННИЦЯ», 2008. 278 с.
3. Рудницька О.П., Болгарський А.Г., СвистельніковаТ.Ю. Основи педагогічних досліджень. Навчально-методичний посібник. К., 1998. 141 с.
4. Тушева В.В. Основи наукових досліджень: навч. посібн. Харків, 2006. 127с.
5. Черкасов В.Ф. Основи наукових досліджень в музично-освітній галузі: підручник. Кіровоград: РВВ КДПУ ім. В. Вінниченка, Харків: ФОП Озеров, 2017. 316
6. Individual Spirituality in Post- nonclassical Arts Education / Edited by Olga Oleksiuk Cambridge Scholars Publishing, 2019.176 p.

Topic 6. MODERN FOREIGN POST-SECONDARY MUSIC EDUCATION: STRUCTURE, DEVELOPMENT TRENDS, SPECIFIC CONTENT

Basic questions.

- 6.1. Modern European models of higher art education (humanistic-individualized; pragmatic, integrated).
- 6.2. Leading trends of post-secondary music education abroad (diversification, decentralization, individualization).
- 6.3. Problems of the content and quality of higher music education in Europe and the USA.
- 6.4. Leading competencies of a musician, musician-pedagogue.

Basic concepts: post-secondary music education, integrated education, individualized education, pragmatic education, diversification, decentralization, individualization, musician's competence, musician-teacher's competence.

Today, fundamental socio-cultural and economic changes are taking place in Ukraine, which require corresponding transformations in the system of music-pedagogical training of specialists. Society needs competent musicians-performers, music teachers, capable of active and independent actions in the conditions of dynamic development of culture and musical art. In view of this, it becomes expedient to study the trends and leading features of modern foreign music education, which will allow not only to take

advantage of positive experience, avoid unwanted mistakes, irrational approaches to the training of relevant specialists, but also to determine the optimal ways of further development of professional music education in Ukraine.

6.1. Modern European models of higher music education.

In the West, as in our country, a three-level model of music education has historically developed and is actively operating, which includes pre-professional training (music schools), professional secondary (conservatories, colleges) and post-secondary or higher musical education, which is carried out in higher schools, higher music institutes, academies and music faculties of universities of various profiles.

The diversity of institutions of higher musical education abroad is a natural result of the humanization of education, which reflects the trend of individualization of education in the West. In view of this, today in most foreign institutions of higher education there is a model of humanistic, individualized musical training, according to which the satisfaction of the personal and professional interests of each student is determined as the goal and tasks; providing opportunities for training in any musical or artistic specialization.

That is why modern foreign institutions of post-secondary music education provide music training in more than twenty specializations, including: performance; composition; musicology; administration and business in music; music therapy; musical theater; church music. It should be added that at the same time, each student is offered a choice not only of specializations, but also of the content of studies, the term and pace of education, and the type of educational institution. In some regions of Europe there are recognized leaders of music education. For Central Europe, such a leader is Germany, which historically developed and is actively supported by the state and public organizations, an extensive system of training professionals for various branches of musical culture. Among the Scandinavian countries is Finland, in particular the Helsinki Academy of Music named after J. Sibelius, where specialists are trained in all specializations necessary for society.

A careful study of the specifics of the European model of professional music education allows us to recognize that, in addition to the pan-European model, according to which most European countries train specialists, there is a practice of preserving the national specifics of music education. Specialists recognize a certain isolation of musical education in France, in which, in addition to traditional education, preference is given to the training of specialists in a narrow subject specialization. According to the French, pragmatic model of education, notes L. Kokoreva, students of the

conservatory are given the right to study a limited range of only those disciplines that are necessary for acquiring a specific specialization ("solfegist", "teacher" or "performer" of music of a certain era or genre).

In European countries, there is a developed model of integrated artistic education provided by the Paris Conservatory, which combines music and dance; Higher School of Music and Theater in Hamburg (Germany); Higher School of Music and Fine Arts in Salzburg ("Mozarteum"); Jerusalem Academy of Music and Dance, etc. The field of professional art education includes the Federal Academy of Youth Music Education in Trossingen and the Academy of Art Education and Communication Media Education in Reimscheid, which provide professional development in the field of music, fine and performing arts.

In Germany, the Higher School of Music (Berlin) provides the opportunity to learn musical and technical professions; Special higher school (Düsseldorf), which is consolidated with the institute named after R. Shuman at the Cologne Higher School of Music (training of sound operators and sound engineers). In Germany, in addition to the training of students for musical performance, which is carried out by higher music schools, institutes and academies (Berlin, Leipzig, Weimar, Dresden), there is a wide-ranging system of music-pedagogical education, which is carried out by the relevant faculties of higher pedagogical institutions (3).

The European model of music-pedagogical education is carried out in the following directions: a) music teacher or music school teacher (training in higher music schools); b) music teacher for elementary and junior secondary schools (music faculties in pedagogical institutes and other institutions of higher education); c) private music teacher; d) music teacher - choir master for folk singing schools; e) music teacher or regent for religious educational institutions (musicians for Protestant schools are trained in Bayreuth, Heidelberg, Dusseldorf, Frankfurt, Herford, Schluchtern, Esslingen; for Catholic schools - in Aachen, Mainz, MÜNnerstadt, Münster, Regensburg, Rottenburg, Trier and Speieri) (E. Gurevich). In general, the network of post-secondary music education is gradually expanding, the tendency of the mass of higher music education is gaining stability. It should be noted that paid education is traditional, but in a number of European countries (Austria, Germany, Finland, Poland), education in some music institutions remains free.

According to the humanistic paradigm of education, the principle of availability of musical training in the USA and Canada is becoming popular. For example, in a number of universities and colleges in the USA, all applicants are admitted, and the number of vacancies for one competitive place is not limited. In view of this, admission to a post-secondary music

school actually becomes a natural right of gifted youth and a condition for achieving a higher social status. In most of the highly developed countries of the world, there are mechanisms that stimulate the desire of young people to raise their own educational level. Today, a high educational status is considered in the highly developed countries of the world as a guarantee against unemployment, the increase of new jobs, carried out at the expense of highly experienced specialists.

6.2. Leading European trends in post-secondary music education.

Along with quantitative growth, the modern system of post-secondary music education has undergone significant structural changes. The reforms aim to increase the flexibility and variability of the post-secondary education system in the direction of its decentralization and diversification.

Decentralization actually means giving local bodies and educational institutions themselves the leading share of authority in solving educational issues - from administrative and financial to methodical. Thus, in France, only two higher music educational institutions (Paris and Lyon Conservatories) are subordinate to the Ministry of Culture. A number of conservatories have regional authority, others - local, municipal or private. At the same time, the status of a music education institution depends in every way on the wealth of the region and the level of financial assistance provided to educational institutions by the local government.

Diversification of higher music education means multifaceted development, the presence in the country of educational institutions different in type, volume, structure and quality of education. In Western countries, diversification is manifested primarily due to the unequal level of training of specialists, therefore, graduates of different institutions have significant differences in professional training. Specifically, diversification is manifested due to: a) diversification of curricula and programs of music education; b) different approaches to the training of specialists in regions and educational institutions. This presence of healthy diversity is considered, in particular in the USA, an advantage of the higher education system, as it gives it mobility, variability and flexibility, and reflects the signs of a democratic society. Among the disadvantages of multi-level education in the USA is the need to pass a qualifying exam in case a graduate moves to another state.

In the conditions of individualization, decentralization and diversification of higher music education in the West, questions of control and general standards naturally arise, which should become guidelines for local planning. A special form of control abroad is the accreditation of educational institutions according to the following parameters: 1) content of curricula and programs; 2) qualification of teachers; 3) quality of education;

4) level of computerization, availability of distance form of education; 5) material and technical support; 6) scientific and methodological support (Z. Portyankina).

Let's consider these signs on the example of American and European countries. In the USA, the processes of standardization of music and music-pedagogical education are carried out by NASM - the national association of music schools, which is the initiator of the unification of training plans for teachers of musical disciplines, and NENS - the national confederation of music teachers. Since 1953, the first has been given the right to resolve all issues of higher musical education. The process of coordinating the work of higher institutions of music education occurs with the help of recommendations, on the basis of which state departments and educational institutions independently develop curricula, and their implementation leads to the awarding of graduate degrees of Bachelor's, Master's or Doctorate in various specializations in music performance and education. According to M. Peterson's catalog of educational programs for 2001, accreditation of educational institutions in the regions of the USA and Canada is carried out by:

- a) regional associations of schools and colleges;
- b) Accreditation Association of Bible Colleges (AABC);
- c) Accreditation Council for Independent Colleges and Schools (ACISS);
- d) Commission on Accreditation of Career Schools/Colleges of Technology (ACCSST);
- e) American Academy for Liberal and Professional Education; g) Interregional Association of Christian Schools (TRACS).

In Germany, the issue of accreditation of higher education institutions is decided by the German Music Council, created in 1953 as one of the national committees (section) of the International Music Council - a member of UNESCO. The work of the German Music Council is financed by federal and state donations. In Europe, general issues of music education are also decided by the European Association of Conservatories, Music Academies and Higher Music Schools. The analysis of scientific documents shows that the majority of European congresses of music education institutions are dedicated to determining the role of higher education in the formation, education and further creative activity of musicians, identifying commonalities and differences in professional music education.

The declarations define, in particular: the role of productive creative and spiritual relations between teacher and student; the need for socialization of art education; the content of training students to educate the musical culture of the general population. The 15th forum of the European

Association of Higher Music Education Institutions is devoted to the problem of nurturing the artistic individuality of a musician. A review of journal publications on these issues allows us to recognize that modern foreign music and art education strives for integration and common solutions to common problems.

6.3. Problems of content and quality of higher music education.

The most important task of modern music education is considered to be the preparation of educational content for training musicians of various profiles. In connection with this, the question naturally arises regarding the originality of the training plans of the relevant specialists. The analysis of scientific research shows that in many countries of Europe and America there are different approaches to determining the content of the education of musicians and music teachers.

For example, in France, the curriculum of the state conservatory traditionally includes only the main music-theoretical subjects (specialty, solfeggio, harmony, music analysis), however, each educational institution is mainly guided by its own curricula. It should be noted that students do not master such subjects as are traditional for general European education, such as general piano, humanitarian and general education disciplines. This approach, in contrast to the pan-European model, emphasizes the orientation of French music education towards pragmatism and increased specialization. At the same time, this practice of "craft training" does not allow musicians to receive a broad humanitarian education.

The American model of training has an integrated character and corresponds to the strategy of flexibility, mobility, adaptation of the curriculum to the needs of society. The basis of the curricula for Bachelors of Music and Bachelors of Music Education in the USA can be considered a synthesis of three types of documents for: 1) conservatories training performers and composers; 2) colleges of liberal arts (liberalartcollege), where attention is focused on broad humanitarian education, as well as training of musicologists-historians and theorists; 3) pedagogical colleges that train music teachers, Z. Portyankina notes.

With this in mind, modern curricula for training music teachers in the USA have three cycles of disciplines: special; psychological and pedagogical and general education. It should be emphasized that in many countries of the world the simultaneous education of musicians of various specializations is carried out. In the USA, all degrees and specializations are combined into two main groups, which differ, depending on the focus of study, on: a) musical performance education (bachelor or master of music); b) managerial and administrative activities (bachelor or master of management in music); c) music-pedagogical activity (bachelor or master of

music education); d) other areas (music therapy, master's or bachelor's degree in church music).

The leading trend of music education in the USA is the training of specialists of a broad profile who are able to quickly adapt to new requests and demands of society. In keeping with the trend towards decentralization of music education, there are only approximate proportions of major courses in the US established by the above professional associations and accreditation boards. In particular, since 1924 in the USA there has been a recommendation to devote 50% of the curriculum to the study of special disciplines; 25% - for the general education cycle and 25% - for psychological and pedagogical subjects. In practice, different ratios of disciplines are selected in each educational institution, which ensures a high level of autonomy in determining the content of higher music education.

6.4. Leading competencies of a musician, musician-pedagogue.

Another, no less important problem of music education in foreign countries is the definition of requirements for personal and professionally important qualities of graduates of post-secondary music education institutions. In accordance with this, the specificity of the ratio of the main subject cycles in each specific institution of post-secondary education is determined.

In contrast to the traditional for the 20th century. of the professional approach, which emphasized the importance of the specialist's professional qualities, today the leading place in the model of a master's degree and a bachelor's degree in music, a bachelor's degree in music education in many countries of the world is occupied by the personal qualities of a musician. Only after that, musical, pedagogical and other professional skills are determined. All this testifies to the wide spread of the humanistic and personally oriented approach to the development of the model of the future musician, musician-pedagogue.

Communication skills of a musician and musician-pedagogue (Bachelor of Music Education) are considered professionally important, such as: the ability to "suggest", confidence, ease of communication, based on full respect for the student's personality. Significant importance is given to love and devotion to the profession, love for children, the presence of a sense of humor, artistry, etc. Professionally significant personal characteristics of a musician and musician-pedagogue (according to the American model) include readiness for experiments, the ability to quickly change; the need for self-improvement, sensitivity to new ideas, creative skills. Scientists call the ability for independent creative activity, creative and intellectual abilities, the ability to quickly perceive and effectively transform information to be an important aspect of the personality of musicians of all specializations.

The leading task of the special professional training of a modern musician in foreign countries is the complex of professional knowledge and skills, which is provided by a wide range of special disciplines. According to American experts, the main skills of a music teacher are the ability to perform, analyze and create music.

At the request of the MENC, the structure of performing skills of a musician-pedagogue includes:

- 1) successful mastery of the main and additional instrument (accompaniment and solo performance);
- 2) mastery of the rehearsal technique, which is improved in classes with numerical ensembles;
- 3) free reading of scores, which is given attention in the first courses;
- 4) the ability to improvise on an instrument in different styles;
- 5) ownership of any orchestral instrument;
- 6) ability to play in an ensemble;
- 7) vocal and conducting skills.

Equally important are the pedagogical skills of a musician-teacher, his pedagogical skills. In view of this, psychological and pedagogical training, in particular, the Bachelor of Music Education in the USA is represented by more than thirty elective courses, which are aimed at nurturing students' love for children, understanding the psychology and physiology of students, taking into account their individual and age characteristics, artistic and musical abilities. A rather serious attention is paid to the preparation of students to diagnose students (courses in the psychology of musical abilities, measurement and evaluation).

Considering the individual development of students of schools of various profiles, special attention is paid to non-traditional children, which requires students to study methods and technologies:

- a) music education;
- b) education of the intellectually gifted;
- c) development of the mentally retarded;
- d) correction of emotionally unbalanced, physically handicapped children.

In the system of modern music education of most universities in the USA, integrated courses on the philosophy of education are studied, in which philosophical and pedagogical problems are correlated with historical, socio-philosophical issues, problems of the philosophy of higher and school education. In addition, in the psychological-pedagogical cycle, disciplines are mastered, in the content of which the means and methods of teaching, technologies of the pedagogical activity of the musician-pedagogue are considered. Such courses have a pronounced practical direction and are able

to help the musician solve problems of pedagogical management (courses of classroom management, pedagogical guidance, art of teaching, comparison of the content of music education in institutions of various profiles).

So, modern foreign music education is aimed at the development of the individuality of a musician, musician-pedagogue, has an extensive three-stage model aimed at meeting the needs of students. Among the leading trends in higher (post-secondary) music education, in addition to individualization, decentralization is distinguished as the desire to provide students with opportunities to pursue music education in different regions, as well as diversification as a departure from the educational standard, the student's independent selection of the place of study, the type of music education institution, the curriculum, content and educational and methodological support of music education. Considerable attention is paid to increasing the level of professional competence of future musicians-performers and teachers, which includes creative abilities, the ability to self-realize, self-education, pedagogical skills, humanity, tolerance, and a sense of humor.

Questions and tasks for independent work:

1. What are the main models of higher music education preserved in modern Europe?
2. Classify post-secondary institutions in Germany.
3. Describe the leading trends of modern foreign higher music education. Explain their essence.
4. Analyze the commonalities and differences in the content of higher art education abroad.
5. What are the requirements for the professional and personal competencies of a musician and a musician-pedagogue in foreign countries?
6. Reveal the content of the professional skills of musicians and musician-pedagogues in Europe and the USA.

Recommended Books.

1. Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект (2008). Ліхтар. 456 с.
2. Ніколаї Г.Ю. Музично-педагогічна освіта в Польщі: історія та сучасність. СумДПУ ім. А.С.Макаренка, 2007. 395 с.
3. Сташевська І.О.Музична педагогіка Німеччини: історія, теорія, практика. Монографія.ЛНУ імені Тараса Шевченка, 2010.565 с.
4. Черкасов В.Ф.Теорія і методика музичної освіти: підручник. Кіровоград: РВВ КДПУ ім. В. Винниченка, 2014. 528 с.

Topic 7. PSYCHOLOGY OF HIGHER MUSIC SCHOOL

Basic questions.

7.1. Subject and basic concepts of higher school psychology.

7.2. Methodology of higher school psychology.

7.3. Research methods of higher school psychology.

Basic concepts: "personality development of a musician", "learning", "upbringing", "educational socialization", "educational and professional socialization of the personality", "student", "teacher", "self-concept of the student", "student academic group", "adaptation", "professional orientation", "professional readiness", "professional-pedagogical communication".

7.1. Subject and basic concepts of music psychology of higher school.

The discipline "Musical psychology of the higher school" is now mandatory, and its main task is to form the psychological and pedagogical competence of master's students who, after successfully completing the master's practice, get the opportunity to teach in a higher institution of art education. This discipline is integrative, as it synthesizes the main provisions of pedagogical psychology, age psychology, developmental psychology, as well as general psychology, social psychology, the psychology of a musician's work, the psychology of art, the psychology of musical activity, and practical psychology.

The purpose of the discipline is scientific and psychological provision of pedagogical training of master's students through their familiarization with the main psychological characteristics of higher musical education, psychological and pedagogical regularities of effective musical and pedagogical activity by the teacher of musical disciplines.

Tasks of the discipline:

1. Summarize knowledge about the psychological foundations of the educational activity of a teacher of a modern higher music school, basic, personal and professional competencies of master's students. 2. To promote professional adaptation, formation, self-development and self-education of musicians-performers, musicians-teachers.

3. To master methods of research of professionally important qualities, relationships in an academic group of student musicians.

The subjects of the educational process (teachers, students, concertmasters), their activities, connections and relationships are the object of music psychology of higher education.

The subject of music psychology of the higher school is the patterns of personal and professional growth and development of students of music majors, which ensure the formation of their personal and professional competence, the identification of conditions for the intensification of musical and pedagogical activities of teachers of higher institutions of art education as subjects of pedagogical interaction.

The system of categories of musical psychology of the higher school is a general scientific concept: "personality development", "learning", "upbringing", "educational socialization", "educational and professional socialization of the personality", "master's student", "teacher", "I- student concept", "student academic group", "adaptation", "professional orientation", "professional-pedagogical communication". Music psychology of the higher school as a scientific and applied field solves a number of practical, research and diagnostic and corrective tasks.

The most important practical tasks of music psychology in higher education in the period of higher education reform include:

1. Development of a scientific, psychological and methodical base for monitoring the musical-educational process, content quality and conditions of mental development of student musicians, their personal growth, professional development in the conditions of the credit-module system;
2. Justification of the optimal forms of educational and professional activity and communication of students, master's students, aimed at mastering all professional functions and social roles.
3. Provision of psychological help and support to all participants of the educational process during crises and professional burnout. Music psychology of the higher school provides a psychological basis for the professional profile of a modern professional musician, on the basis of which the state standard of the content of the higher education of a musician-performer, a teacher of musical disciplines, a musician-researcher is being developed.

The tasks of studying the course "Musical psychology of higher school" are:

1. Systematization of psychological knowledge about the effectiveness of the organization of the educational process in the institution of higher education of the artistic direction.
2. Study of the conditions for ensuring value-personal self-determination of teachers and student-musicians in pedagogical interaction.
3. Formation of professional thinking in the process of solving specific tasks of the professional activity of a musician-performer, musician-pedagogue.

The professional development of a student-musician takes place through the internalization (transition into the internal plan) of the professional experience of musical, music-pedagogical activity with the aim of acquiring educational and professional competence. The leading task of the teacher of musical disciplines is the selection of the content of the pedagogical influence, which will contribute to the professional development of the master's student's personality and his achievement of systemic competencies.

The system competences of a master's student of music majors include:

- the ability to apply the experience of musical and musical-pedagogical activities in practice; research skills;
- ability to learn throughout life; the ability to adapt to new musical and professional situations; the ability to generate new ideas; leadership; multiculturalism; ability to work independently;
- ability to develop and manage music-educational and art projects, initiative; concern for quality as the main requirement of a modern music school; desire for success.

The second group is the special instrumental competencies of a musician, including: assimilation of methodological approaches and theories as the basis of higher musical education, basic musicological, cultural, psychological and pedagogical concepts, methods of scientific thinking, methods of professional actions according to various directions of musical activity, development of motivation, musicality and performance skills, formation of various musical special skills.

The third group is social competences: productive communication, pedagogical interaction, ability to cooperate, dialogue, positive perception of the world and people. It is worth learning to transfer the experience of external communication to the internal world of the master's student through the psychological mechanism of understanding, awareness and assimilation of the meaning of the professional activity of a musician, a musician-pedagogue. The mechanism of self-expression, self-education on the path of professional growth becomes valuable. Socialization of master's students of music majors takes place thanks to understanding the meaning of their own professional path, experiencing a sense of humanity, belonging to social ideals, accepting logos (words, concepts, judgments, meaning, creativity) as a reasonable basis of human existence, the ability to super-normative, unregulated activity. The natural result of socialization is exteriorization as the translation of acquired experience into the space of professional and social life and interiorization as the independent transfer of integrated experience into the internal plan.

7.2. Methodology and theories of music psychology of the higher school.

Methodology is understood as worldview positions that determine the understanding of the subject, the general approach of its research. This is, first of all, the position of general and pedagogical psychology about the dynamic, continuous movement and changes of society, education and personality; transition of quantitative changes into qualitative ones; the development of the musician's personality as a result of positive changes, the source of which is unity and the struggle against contradictions; understanding of the mechanisms of the master's student's development in rejecting the overcome and preserving the effective, its inclusion in complex productive systems of personal and professional development. Important is the position of philosophy and psychology about the existence of an individual in socio-cultural space and time, the limits of which are determined by the degree of their mastery, the ability to improve, create and transform. The leading category for the personal and professional development of a master's degree in art is its freedom and spirituality as unique signs of the Musician's Individuality.

The purposeful nature of the personal and professional development of the master's student is reflected in the worldview category of the meaning of his life path. The meaning of human existence (individual, personality, subject) acts as creative self-realization in music-performance, music-pedagogy, educational activities, adequate to his abilities, social and individual requests.

Systemic and humanistic approaches are considered to be the leading methodological approaches for music psychology in higher education.

The systematic approach allows considering the professional development of a master's student as a system of elements, a structure that has internal and external connections and dependencies between the elements of the structure (system-structural), as a system of musical and professional functions implemented by a master's student (educational, developmental, cultural), as a system of goals (strategic, tactical, operational), as a system of resources necessary for professional activity and creative development of a musician throughout his life.

The systematic approach allows considering a student, master's student, teacher of musical disciplines of a higher school in terms of the basic categorical parameters of their psychological structure:

a) social-psychological-individual dimension (communication, orientation, character, self-awareness, experience, intellectual processes, psychophysiological qualities);

b) activity dimension (need-motivational sphere, information-cognitive components, goal-forming components, effective components, emotional-sensual components of activity);

c) age, genetic dimension (aptitudes, abilities) (5, p. 106).

A comprehensive approach reflects a complex of personal, professionally important qualities, properties, and competencies of a master musician.

The subjective approach allows, based on the idea of freedom, to consider the teacher of musical disciplines and the master's student-musician as independent, free individuals, capable of choosing and selecting professional positions, active actions, actions in the music-educational process.

The genetic-modeling approach allows one to consider the personality as a student, master's student as a complex system capable of self-development, modeling and self-realization of one's own genesis (S. Maksimenko). This approach allows the personality of the graduate student-musician to function freely, to record and check his personal and professional development.

The personal-activity approach examines the personality of a master's student-musician in terms of his motivational system, temperament, abilities, individual properties, individual style, ensemble of emotional and volitional qualities necessary for successful musical and educational activities.

Concrete scientific methodology allows specifying the principles of music psychology in higher education:

1. The principle of external and internal determinism specifies the conditions of a musician's activity, in particular, "the refraction of the external through the internal" (S. Rubinstein), the action of the "internal through the external" (O. Leontiev), the determinants of hereditary and acquired in the process of higher musical education.

2. The principle of dynamic development requires considering mental phenomena not in a stable, but in a moving state, with the presence of quantitative and qualitative changes in the development of a student and master's student in the music-educational process.

3. The principle of mapping, according to which all the mental functions of a student-musician signal, selectively warn the master's student about objects that are important to him with the help of stimuli. Signaling as a property of the psyche ensures the vitality of the musician's body, at the level of the individual - generally accepted samples of the experience of musical cognition, at the personal level - new methods, forms, meanings, the significance of professional musical activity.

4. The principle of the unity of psyche and activity emphasizes that the psyche of a student-musician, master's student arises and develops within the limits of his effective professional and social activity as a musician-performer, musician-pedagogue, researcher, educator. However, the activity of a musician also depends on the internal factors of the individual (intellectual, physical, musical abilities, character, motivation, psyche, states), that is why students of the same group have different results. If the external influence on a master's student or student is carried out on the basis of the results of personal diagnosis, psychological support and help, then the result of musical education will be higher.

5. The principle of the systemic structure of the psyche emphasizes the unity of the constituent elements of the musician's psyche. The mental sphere of the personality of a master's student-musician is formed in the aspect of development, interaction, mutual influence of his professional and musical thinking, musical memory, musical attention, musical imagination and musical creativity.

6. The principle of a personal approach allows developing the master's student's consciousness and self-awareness. The function of self-awareness is self-knowledge, awareness of the image of one's "I", development of its personal and professional aspects. Professional self-awareness is the awareness of the personality of a master musician of his mental, mental and physical development, its adequate relationship with specific professional requirements, filling future professional musical activity with personal meaning, which makes it significant and necessary for achieving success in the profession and life. Self-awareness includes self-knowledge, self-control, self-evaluation, self-improvement. Self-knowledge includes an analysis of the results of one's own activities, awareness of other people's attitudes toward oneself, self-observation of one's states, thoughts, motives, and actions (6).

7.3. Research methods of higher school psychology.

Music psychology of the higher school emphasizes the value of studying students, masters in the natural conditions of musical education, taking into account their integrity, the dynamics of individual and collective development based on objective material, facts, long-term verification in the diversity of its manifestations in different conditions. The teacher must adhere to the ethical rules of responsibility, competence, protection of the student, confidentiality of work with him (5, p.34).

Among the psychological methods of research, the following are distinguished:

1) organizational (comparative psychology, longitudinal or comparative cross-sectional method, complex research);

2) empirical methods (observation, experiment, achievement tests, tests of intellectual development, surveys, praxometric or methods of psychological analysis of the process and products of educational, educational, musical, artistic activities).

Interpretive methods (empathic listening, identification, dialogic conversation, biographical method, intuition method, method of internal state interpretation, hermeneutic method - interpretation of the personality of a master musician, student musician (text, context, subtext), experimental genetic method of L. Vygotsky.

Methods of self-report, self-observation, narrative research.

The student's psychological and pedagogical characteristics include: general information about the student and his parents, social position, the student's position in the group of student musicians, music-educational classroom and extracurricular activities, academic performance, mental processes, orientation, motivation, individual characteristics, civic position. Conclusions and suggestions.

Tasks for independent work of master's and postgraduate students.

1. Think about the purpose and tasks of music psychology in higher education in view of the specifics of higher art (music) education.
2. Compare the similarities and differences of the methodological approaches of music pedagogy and psychology of the higher school.
3. Compile a table of basic psychological principles as the basis of the psychological and pedagogical activity of a music teacher.
4. Prepare a reference outline for students regarding the leading categories and terms of music psychology of higher school.
5. Using additional and auxiliary literature, reveal the content of the leading methods of psychological research of a student-musician, compare them for similarities and differences.

Recommended Books.

1. Бурлачук Л.Ф. Психодіагностика личности. К. Здоров'я.
2. Коваленко О.Е., Шалімова І.М., Керницький О.М. Психологія вищої школи. Навч. посіб. Харків: «Точка», 2012. 169 с.
3. Дьяченко М.И., Кандилович Л.А. Кандилович С.Л. Психология высшей школы: учеб.пособ.Мн.Харвест, 2006.416 с.
4. Подоляк Л.Г., Юрченко В.І. Психологія вищої школи. Навч.посіб. для магістрантів і аспірантів. К.: ТОВЮ «Філ-Студія», 2006. 320 с.
5. Рибалка В.В. Методологічні питання наукової психології. Навчально-методичний посібник. Київ. Ніка-Центр, 2003. 204 с.

6. Рибалко Л.С. Методолого-теоретичні засади професійно-педагогічної самореалізації майбутнього вчителя (акмеологічний аспект): монографія. Запоріжжя. ЗДМУ, 2007. 443 с.

Topic 8. PSYCHOLOGY OF STUDENT AND TEACHER ACTIVITIES OF HIGHER MUSIC SCHOOL

Basic questions.

8.1. Psychological features of a student-musician.

8.2. Psychology of activity of a teacher of a higher music school.

8.3. Psychology of communication of a teacher of a higher music school.

Basic concepts: student-musician, teacher of musical disciplines, features of a student, classification of groups of students, teaching activity (methodical, scientific-research, educational, organizational, creative), student team, formation and development of a team of student-musicians, pedagogical communication (perceptive, communicative, interactive components).

8.1. Psychological features of a student-musician

The term "student" means a student of a higher school in Europe. As an age category, studentship correlates with the stages of adult development, as a transitional stage from maturation to maturity (late youth - early adulthood, lasting 5-6 years, from 18-25 years). A student is recognized as a person within the limits of maturity-adulthood, a person of a certain social status, age in a set of social, biological and psychological views.

Leading features of studentship: social prestige, active interaction with various social groups, search for the meaning of life, striving for new ideas and progressive transformations. In the world, the student body is the most active and organized group. A student-musician is a representative of a certain social, gender group, nationality. As a social group, students are distinguished by a high level of cognitive activity development, intellectual and creative abilities. Students of the University of Arts are characterized by a high level of professional skill, work capacity, musical talent, and the desire to actively act in the socio-cultural reality.

What are the general characteristics of the psychological and physical development of students? During the student period, the physical development of the personality takes place, the formation of vegetative functions is completed, the greatest plasticity and switching in the formation of complex psychomotor skills is observed. This age is the most favorable for the formation of many mental functions. During the student period, many indicators of the development of mental, intellectual and physical forces

reach their optimum. Students have the highest speed of working memory and switching of attention, a high level of solving verbal and logical tasks. This is a period of continued intensive mental development of a person, in which a complex restructuring of mental functions takes place, intelligence, logical, creative, imaginative and professional thinking is formed, the entire structure of the personality changes, as a person enters new, wider and more diverse social specialties. However, in the period of late youth (20, 23, 25), declines occur (22, 24 years), uneven development of mental processes (thinking, attention, memory) can be observed. The moderation of actions and judgments is gradually revealed.

Studentship is characterized by special conditions of life, work and everyday life, social behavior and value orientations. Along with flourishing, students feel a certain limitation of time and economic opportunities to satisfy their own needs. Most of the students of the University of Arts are motivated for their future professional activities, they want to quickly move from theoretical to practical activities as a musician-performer, musician-pedagogue, musician-researcher. Students-musicians combine educational and professional musical activities with the desire to obtain a special musical higher education. Students have a single educational level, generally similar motives and life goals.

The main difficulties of studentship: didactic (novelty of the content of music education, a significant volume of new musical works, new methods and forms of music education, lack of self-organization experience). Socio-psychological difficulties: entering into new living conditions in a dormitory, observing new norms of behavior, an unusual regime, the need to combine musical education and work, sometimes the presence of conflictual relationships. Professional difficulties - finding one's role in the profession, the need to master communicative, organizational and project skills, self-control, self-education, problems of acquiring one's own budget.

The complex of difficulties requires gradual adaptation to the new conditions of higher education and life. Among the psychological issues, the problem of adaptation of first-year students of institutions of higher art education is important, which requires:

- a) accommodation (adjustment) of the organism's mental reactions to new conditions (middle of the first semester);
- b) restructuring of adaptive mechanisms, dynamic stereotype (middle of the second semester);
- c) established adaptation, formation of a dynamic stereotype and adaptive reactions by the end of the first year. Students demand the help of teachers and curators in the aspect of knowledge about the modern culture of learning (increasing the share of independent work), the need for self-

education, adequate self-evaluation, increasing the role of intellectual work, establishing contact with teachers of musical disciplines and concertmasters.

Scholars classify student groups in different ways. In particular, the psychologist Lisovsky offers an original classification of students: "harmonious", "professional", "academic", "social activist", "art lover", "diligent", "mediocre", "disappointed", "lazy", "creative", "bohemian".

With regard to motivation, the following are distinguished:

a) a group of students who passively contemplate, have no will and dedication to music;

b) a group of students deeply interested in theory, who are not motivated to assert themselves in practice;

c) a group interested in theory and practice at the same time.

According to the types of character accentuation, students are classified as:

1. Cycloid type of students whose mood changes in cycles;

2. Hyperthymic type - energetic, sociable, constantly in a high mood, but their noise and playfulness can lead to conflicts with teachers.

3. A labile type who suffers from mood swings, reactive depressions that interfere with education.

4. Sensitive type - extremely sensitive, shy, complex, disciplined, works regularly, often takes the blame.

5. Unstable type - seeks entertainment, does not have stable professional interests, is prone to negative actions and habits.

6. Conform type - able to adapt quickly, be like everyone else, but prone to betrayal.

7. Schizoid type – withdrawn, emotionally cold, has developed abstract thinking. It is recommended to include it more often in collective forms of activity.

8. Epileptoid type - quickly gets carried away, prone to emotional breakdowns, hard and domineering, neat and punctual.

9. Demonstrative type - they seek attention, admiration, theatricality, artistry, need significant attention and responsibility in the team (1; 2; 8).

Summarizing, let us note that the goal of studentship is mastering socio-professional roles according to a professional standard, preparation for the performance of important social functions: professional (musician-performer, musician-researcher in the field of art history, music pedagogy, teacher of musical disciplines), cultural (broadcasting of culture and arts, education), civil and political (assertion of the positive role of artistic creativity and Beauty), family, etc. The main directions of a student-musician's life are professional musical education, personal growth and self-

affirmation, development of intellectual and creative potential, spiritual enrichment, moral, aesthetic, and physical improvement.

8.2. Psychology of activity of a teacher of a higher music school.

A teacher is a specialist with the necessary higher musical-professional and psychological-pedagogical training, who carries out pedagogical (educational), scientific and organizational-methodical activities in higher education institutions of various profiles. A teacher is a full-time position in an institution of higher education in the field of art, for which the positions of a senior teacher, associate professor, and professor are offered. The activity of the teacher is aimed at imparting new knowledge, methods of action, experience of value orientation and creative activity to the student. The teacher organizes the student's educational and educational activities, manages cognitive, educational and professional activities, creates conditions for the student's assimilation of new professional and social roles. To confirm the teacher's professional level, attestation, internship-retraining is organized, based on the results of which the suitability for the position is determined, the category is established, and ranks are assigned.

Basic requirements for a teacher of a higher music school. This profession belongs to a complex type that combines the professions "person-person" and "person-art image" (classification by E. Klimov), therefore the requirements for the teacher are multifaceted. The main thing is psychological readiness, motivation for music-pedagogical activities, the desire to educate and teach students, improve communication models. For the profession of a teacher of a higher institution of musical education, the main goal-value is the education of the spiritual culture of the student's personality, which, as the epicenter of the personality, concentrates the system of the highest human values - cognitive-professional (Truth), moral-ethical (Good), aesthetic (Beauty), professional (Personality, Musical Art, Education). Values are created by the student's personality in interaction with the teacher, are learned on the basis of musical information sources and experience of musical performance and musical pedagogical activity.

The essence of the educational component of the teacher's activity is broadcasting and ensuring the assimilation (knowledge, understanding, awareness, memorization) of the values of musical culture. The teaching work of the teacher combines the theoretical and practical components of musical education of students. The teacher must carry out educational activities in connection with other disciplines, use innovative pedagogical technologies.

The teacher's methodical activity includes preparation for lectures and individual classes, educational practice, development of notes, collections of problems and exercises, methodical and scientific-methodical

materials, reviewing, drawing up tickets, tasks for independent work, topics of essays, coursework, list of literature and schedules of independent work .

The scientific and research work of the teacher ensures replenishment of the content of the musician's higher education, contributes to the creative development of the teacher, his scientific and professional thinking, speech, etc.

The essence of the teacher's educational activity is the involvement of students in the values of musical culture, the formation of attitudes to the values of spiritual culture and musical art, and the education of professionally important and personal qualities. Educational activity is carried out during classroom hours and outside classroom time, which requires the teacher, first of all, to set his own educational example, as well as the ability to conduct a conversation appropriately and on time, organize curatorial work, work of clubs and musical educational events.

Psychologist N. Kuzmina singled out the main functional components of the structure of a teacher's pedagogical activity: epistemological (educational content and educational methods), constructive (design and planning of pedagogical methods and forms), communicative, organizational. Psychologists recognize that the teacher's pedagogical activity is not static, it is mobile and dynamically developing.

According to the results of the teacher's pedagogical activity, its levels are distinguished:

1. Reproductive (tells what he knows himself).
2. Adaptive (adapts knowledge to a specific audience).
3. Local modeling (has the ability to transfer knowledge from individual topics and sections).
4. System modeling activity and behavior - able to transform his subject into a means of education of the personality of a student-professional.

Modern domestic higher education pedagogy is actively developing the concept of "pedagogical culture of the teacher". V. Hrynyova considers pedagogical culture as a unity of pedagogical values: values-goals, values-motives, values-knowledge, technological values, values-properties, values-attitudes, which direct and adjust the activity of the teacher of the institution in the social, spiritual, professional, personal space higher education.

Values-goals include the goal of higher musical education - education of the creative personality of a musician-professional-pedagogue. The values-motives are a set of spiritual, social, professional and personal motives, interests, and needs. Values - knowledge include works of musical art, praxeological (methodological, theoretical, historical information about music, regularities and norms of its cognition, about musical activity), aesthetic and moral, professional, psychological and pedagogical knowledge

of all levels. Technological values combine all methods of action (musical, intellectual, informational, evaluation skills, techniques, means of action), pedagogical skills (gnostic, perception, communication, interaction), organizational skills (design, control, management). The teacher's technological values include professional etiquette, a professional image that reflects his attractiveness, culture of behavior, pleasant manners, cheerfulness, and modernity. (V. Hrynyova).

Professional image is considered as a set of visual, internal, verbal and acting images. Values-attitudes are understood as a system of spiritual and aesthetic-moral attitudes towards art, the world, society, students. Also, these are humanistic values that form the humanistic orientation of education (the student as the highest value, subject-subject relations; pedagogical values as an ideal for improving pedagogical and professional skills, creative values as the goal of life creation for students).

Values-properties provide for the formation by the teacher of professionally important properties necessary for this activity, personal qualities, which are manifested, first of all, in the music-performance (musicality, artistry, performance reliability, performance technique) and music-pedagogy activity of the teacher (love for students, friendliness, purposefulness, integrity, hard work, optimism, flexibility, perseverance, strong-willed qualities, empathy, independent thinking, restraint, demandingness, justice).

Let's summarize the main requirements for a teacher:

1. Awareness of one's public duty - education of worthy citizens of Ukraine, professional musicians of the highest quality.

2. Perfect mastery of musical and educational material, musical and pedagogical skills.

3. Readiness for musical and pedagogical activities.

4. Reasonable love and respect for student musicians.

5. Erudition, intelligence as representatives of the national musical elite.

6. Creative approach to business.

7. High moral qualities.

8. Possession of the emotional and volitional sphere.

9. Pedagogical observation and attentiveness.

10. Inspiration and intuition.

11. Perfect command of language and thinking.

12. Strong health.

8.3. Psychology of the student group and the student music team.

The content of the academic group coincides with the concept of the educational group. This is the primary temporary team of students in the number of up to 30 people in the structure of the course, faculty or institution of higher education as a whole. According to degree education, applicants enter the group of bachelors or masters. Students, master's students united by a common goal, engage in educational interaction with teachers, supervisors, and among themselves. They gain professional and social experience, confirm or rethink their own life principles. The official, formal structure of the student body has a starostat or bodies of student self-government (starosta, proforg, culturg). An unofficial, informal student group can be divided into a larger or smaller number of subgroups with their leaders, according to personal interests, psychological types.

The musical group of students as a psychological structure is formed gradually. According to the theories of the team of O. Dontsov and A. Petrovsky, common goals, values, and means of musical activity are important for a group of student musicians. In order to unite student musicians in a collective, it is necessary to actively involve them in musical educational and creative activities, the achievement of musical and performing skills. The next criterion for the formation of a team is the presence of common goals, attitudes, motivations, the desire to achieve efficiency, and musical and performing skills among students. The optimal factor for strengthening the musical team is the coincidence of spiritual and professional values, orientation, and the desire of each student (master's degree) for active musical and performing activities. It is important for the team leader to achieve humanistic interpersonal relationships in joint music-making (conflict or contact), to reproduce positive emotional contacts, tolerant relationships between students-musicians. It is worth deepening the content of the social activities of the members of the musical collective, motivating student musicians by means of facilitation (increasing energy, activating interest, emotional unity).

The development of the student music collective is influenced by such processes as determining the status of the musician in the structure of interpersonal relationships, the presence of cohesion, efficiency in the student group, the activity of leaders, and the organization of self-governance of the music collective. Initiative, purposefulness, friendliness, contact, optimism, confidence, eloquence are recognized as important personal qualities of leaders in the group of student musicians. An emotional leader is singled out as the heart of the team, which helps to resolve emotional and psychological conflicts. The business leader contributes to the organization of the team's activities (mayor), is the center of student self-government. The collective is strengthened thanks to the involvement in its activities of initiators,

organizers, scholars, generators of emotional mood, masters, each of whom performs certain functions in the student collective of musicians.

The leader of the music group must also be a leader who is able to cooperate with the student leaders who are the center of music-collective self-governance. In order to manage a musical group of students, its conductor-teacher must use several styles of management. Thus, an autocratic style can be effective for solving urgent operational tasks. A liberal style is partially used in cohesive teams. The most appropriate is a partnership, democratic style, oriented on respect for the individuality of student musicians, their collective musical creativity. Depending on the level and stage of development of the collective (diffuse group, association, cooperation, collective), the situational leadership style is valuable. So, we define a student music group as a group of musicians relatively stable over time, united by a common goal (musical and performing skills), artistic content (music of a certain direction, genre and style), values, joint activities and complex dynamics of formal and informal intragroup relations.

8.3. Psychology of communication of a teacher of a higher music school.

From a psychological point of view, communication (artistic, pedagogical) is considered an important area of activity of the teacher and the leader of the student team.

The teacher should pay attention to the communicative aspect of communication, which involves: establishing emotional contact, establishing communicative unity with students. In particular, such means of non-verbal communication as mime technique, gestures, movements, emotional impact of the eyes, techniques of artistry are considered appropriate. Verbal communication, in particular the exchange of information, involves oratorical skills, the ability to clearly, logically and succinctly express thoughts, tactfully make demands, possess the techniques of argumentation, pedagogical improvisation and humor. The teacher's speech will be successful under the following conditions: compliance with orthographic norms and pace of speech (four syllables per second), focus on students, speed of speech reactions, persuasiveness, energy, emotionality, changes in timbre and dynamic flexibility.

The interactive aspect of the teacher's communication should be aimed at establishing dialogic interaction and cooperation of the teacher with student musicians, his desire for cooperation, interpersonal and pedagogical contact, creative dialogue, focus on each student or group. It is worth being able to keep the attention of students in classes, using visualization, problem questions, technical teaching aids, involve them in participating in the discussion of the problem, collective reflection and empathy.

The perceptive aspect involves the subject-subject nature of pedagogical communication, the ability to make a positive emotional assessment in the process of mutual perception, deciphering the student's thoughts and aspirations, understanding the complexity and uniqueness of his character and motives, competent, non-stereotypical identification (similarity) of the student's personality, based on reflective skills. It is worth learning the techniques of empathy (patience with the expression of a partner's emotions, penetrating deeply into the inner world of another, positively evaluating and supporting him).

The teacher should prevent biased beliefs, preliminary conclusions, formed stereotypes, subjective attitudes, simplified impressions. Therefore, competent pedagogical communication involves the teacher's ability to quickly diagnose the emotional state and intentions of students, to understand and identify the specifics of the student as an individual, to establish the strategy and tactics of communication with him in the form of non-verbal and verbal communication, establishing contact, dialogic interaction without prejudices, conflicts, excessive liberalism and authoritarianism.

Questions, tasks for students' independent work, topics of essays:

1. Explain the meaning of the concept of "professional and pedagogical deformation" and why it is possible in the activity of a teacher of a higher educational.
2. What, in your opinion, are the ways to develop the communicative culture of a music teacher?
3. Outline the content and structure of the communication skills of a teacher of a higher music school.
4. Prepare an essay on the topic: "Speech culture and lecturing skills of a higher school teacher".
5. Prepare an essay on the topic: "Psychology of the lecturing work of a novice teacher".
6. Prepare an essay on the topic: "Pedagogical positions of the teacher in classes in higher education".
7. Prepare an essay on the topic: "Pedagogical image of the teacher".
8. Prepare an essay on the topic: "Psychology of negative behavior patterns of a higher school teacher".
9. Prepare an essay on the topic: "Professional and pedagogical stress of a teacher of a higher school".

Recommended Books.

1. Дьяченко М.И., Кандыбович Л.А. Кандыбович С.Л. Психология высшей школы: учеб. пособ. Мн. Харвест, 2006. 416 с.

2. Волкова Н.П. Професійно-педагогічна комунікація: навч. посіб. К. Академія, 2006. 256 с.
3. Гриньова В.М. Формування педагогічної культури майбутнього вчителя. Х: Основа, 1998. 300 с.
4. Коваленко О.Е., Шалімова І.М., Керницький О.М. Психологія вищої школи. навч. посіб. Харків: «Точка», 2012. 169 с.
5. Лимаренко Л.І. Тренінг із техніки мовлення: навч. посіб. Херсон: ХДУ, 2014. 210 с.
6. Педагогічна майстерність: Підручник / І.А. Зязюн, Л.В. Крамушенко, І.Ф. Кривонос. К.: СПД Богданова А.М., 2008. 376 с.
7. Подоляк Л.Г., Юрченко В.І. Психологія вищої школи: навч. посіб. для магістрантів і аспірантів. К.: ТОВІО «Філ-Студія», 2006. 320 с.
8. Туркот Т.І. Психологія і педагогіка вищої школи: навчальний посібник. Херсон: Олді-плюс, 2013. 516 с.
9. Тихомирова Н.Ф., Скляр П.П. Музыкальная психология. Навч. посіб. К. ДМУНЗКМ, 2001. 192 с.

Topic 9. PSYCHOLOGY OF MUSIC AND PERFORMING ACTIVITIES

Basic questions.

- 9.1. Psychological characteristics of the activity of a musician-performer. The qualities of a musician-performer are professionally important.
- 9.2. Abilities necessary for the perception of musical information.
- 9.3. Musical memory in the structure of musicality of a musician-performer.
- 9.4. Musical thinking and musical imagination of a musician-performer.
- 9.5. Structural components of musical performance technique.

Basic concepts: activity, musical and performance activity, musical abilities, musicality, musical ear of the student, musical and rhythmic ability of the student, musical memory of the student, musical thinking of the student, musical imagination of the student, musical and performing technique of the student (power, time, spatial , information component).

9.1. Psychological characteristics of the activity of a musician-performer. The qualities of a musician-performer are professionally important.

Activities in psychology understood as "man's way of being in the world, his ability to make changes in his activities" (S. Honcharenko). Activity, behavior - the most general forms of holistic manifestation of the activity of the individual as a subject. The professional activity of a musician is primarily a set of tasks and responsibilities that he performs. According to the professional profile of a musician, he must perform several types of professional activities (musical-performance, music-research, music-pedagogy, music-educational), among which music-performance is the most important.

The student, as a subject of musical performance activity, independently determines the required amount of activity for his own musical activity, the quality, and extent of this activity. The main components of musical performance activity are the "subject" (musician-performer) with his needs, the goal, according to which the musical work is transformed from a subject into an object to which the activity is directed; a means of achieving the goal; result of activity.

According to the systematic analysis of professional activity (V. Hanzen, E. Ilyin, O. Leontiev, V. Shadrykov), the structure of musical performance activity includes a need-motivational substructure, operational (actions, operations, simple and complex musical skills), informational, regulatory substructures that have complex and dynamic relationships among themselves. In the professional psychology of work, there is a well-known study of the psychology of musical and performing activity based on Y. Tsagarelli, who considers it in a broad and narrow sense.

The macrostructural (broad) aspect considers the professional activity of a musician-performer as an activity carried out by him for decades. The main units of the macrostructural analysis of a musician's activity are rehearsals, concert performances and events.

The mesostructural aspect makes it possible to distinguish musical actions (sensory, mental, motor). Musical activity, according to Tsagarelli, is actions connected to each other in a coherent system, performed according to a general program of rehearsals and concerts. Actions of performance of a certain piece of music are formed from operations that make up the microstructure of musical performance activity. It is they who occupy the central place in the activity of a musician-performer.

The success factors of a musician-performer are highlighted. External, material factors depend on the socio-cultural environment. These are, first of all, the quality and condition of the musical instrument, the acoustic and temperature characteristics of the concert hall, the availability of sheet music, technical equipment, etc. Sociopsychological factors include the level of culture of the listening audience, the level of efficiency and

cohesion of musicians, the presence of a teacher-consultant, a comfortable socio-cultural environment.

The internal factors of a musician's success include the qualities of the phenotype (a mixture of innate and acquired qualities of a student-musician), musical talent, biological and social factors. The latter are manifested as a focus on musical activity, interests, motives, musical knowledge and skills. Biological factors are defined as the anatomical structure of the hands, trunk, physiological structure of the lungs, psychophysiological features of the body as a whole.

The internal factors of effective musical and performing activity are clearly manifested in his professional skill, the structure of which includes four main components: 1) personal and motivational (prestige of the musician-performer profession, love of music, need for stage self-expression); 2) cognitive (general cultural, musicological, special musical knowledge); 3) operational (musical, interpersonal, gnostic, psychomotor, artistic, motor skills); 4) personally productive (professionally important qualities, performance reliability, musicality).

9.2. Musicality. Abilities necessary for the perception of musical information.

Musical psychology is considered an applied science that simultaneously integrates the problems of pedagogical and age psychology, the psychology of a musician's work, the psychology of a musician's activity, etc. Music psychology, both general and age-related, is in the process of formation and is only beginning to develop episodically as a science. The foundations of musical psychology were laid by psychologists B. Ananyev, B. Lomov, B. Teplov, V. Zinchenko, P. Halperin, M. Bochkaryev, S. Naumenko, H. Sereda, D. Yunik, musicians B. Asaf'ev, G. Neuhaus, G. Berlioz, Y. Tsagarelli, musicians-pedagogues O. Biletska, O. Komarovska, O. Matveeva, I. Poluboyaryna, T. Smirnova, etc. Scientists worked out the problems of musical abilities and musical giftedness of an individual, which made it possible to generalize the main provisions regarding the psychological characteristics of children and students of musical specialties, individual musical abilities.

According to scientists, musicality occupies a leading place in the structure of a musically gifted personality. The problem of musicality and musical abilities is one of the central ones in music psychology. Specialists define it as a leading professionally important property of a musician-performer, the study of which is expedient to be conducted from the positions of system-professional, personal, functional-genetic approaches. The system approach leads to a complex, interconnected study of individual phenomena, the personal approach allows considering musicality as a characteristic of the

individual. The functional-genetic approach considers musicality as an ability that combines innate functions and predispositions that allow to manifest a certain function (hearing, perception, memorization, interpretation, etc.).

The modern understanding of musicality was formed gradually. The famous psychologist B. Teplov (1961) understood musicality as a set of abilities necessary for the successful implementation of any kind of musical activity. V. Myasishchev and A. Godsiner (1975) defined musicality as a dominant property of a musician's personality, which significantly affects his behavior, interests, and other aspects of mental activity. Scientists believed that the quantitative indicator of this ability is manifested in its productivity - versatility of forms of sensory and logical experience of music, emotional and intellectual understanding of its content. Ukrainian psychologist-musician S. Naumenko (1995) defines musicality as an individual-psychological property of a person, which ensures the productivity of any type of musical activity (creation, performance, perception) (2, p. 27).

Scientists consider the question of the structure of musicality to be one of the most controversial and complex problems. K. Sishore, H. Stanton, Klamp, E. Kay, T. Koenig considered musicality as a property consisting of the sum of abilities included in it, and the leading place in its structure is occupied by sensory properties (sensitivity to pitch, loudness, length, sound intensity). B. Teplov, together with O. Kovalov and V. Myasishchev (1960) determined that musicality is not a mechanical sum of individual abilities, but is a specific qualitative ratio of special abilities, inclinations and the whole personality as a whole.

B. Teplov (1946) confidently proved the presence of three main musical abilities in the structure of musicality. To its main components, the psychologist added the sense of rhythm (the perceptive component of musical hearing), the ability to freely use auditory representations that reflect pitch movement (the reproductive component of musical hearing), and the musical-rhythmic sense. According to B. Teplov, these abilities in synthesis with emotional sensitivity to music constitute the core of musicality.

The theoretical positions of B. Teplov found further development in the works of the famous scientists O. Kovalev and V. Myasishchev (1960). They believed that, first of all, the structure of musicality should include creative abilities: musical fantasy as a characteristic of inner hearing, indicators of creative thinking, manifested in the emotional and psychological features of a musical work and its performance interpretation. The authors argued that the proper place in the structure of musicality should be occupied by musical memory as a mnemonic ability. According to E. Nazaikinskyi, creative imagination and spatial components of musical perception are

directly related to the formation of musical and perceptive abilities, which are included in the structure of musicality.

Close positions regarding the structure of musicality are held by S. Naumenko and Y. Tsagarelli. S. Naumenko referred to musicality as musical hearing (feeling of rhythm, feeling of order, feeling of timbre, melodic and harmonic hearing), creative imagination, feeling of the whole, emotionality, sonority of musical perception and thinking (2, p.16).

The most complete description of the musicality of the late 20th century is provided by Y. Tsagarelli. He defines musicality as an integrated property necessary for perceiving, memorizing and performing music, consisting of six main musical abilities: musical ear, musical-rhythmic ability, emotional receptivity to music, musical memory, musical imagination and musical thinking. The leading function of musicality is to ensure the creative perception of music as a human activity.

Features of musical hearing and musical-rhythmic ability are their ability to ensure the perception of melody (cognitive, regulatory, communicative functions). Melodic hearing is the ability to perceive a single-voiced tone-colored melody. Harmonic hearing is understood as the ability to perceive and analyze musical consonances, harmonic sequences, which corresponds to musicality to the greatest extent, as it depends on the level of musical education of a student or pupil, it develops under the conditions of sufficient development of melodic hearing. Both types of hearing, as the highest levels of perception, are synthetic, because the melody reveals the combination of tonality, meter, and symmetry. Pitch hearing, as the lowest level of music perception, differs from the previous ones in that it allows you to perceive sounds separately, it is divided into absolute (the ability to perceive the pitch of individual sounds) and relative hearing, as the ability to perceive separate sounds of different pitches in the process of their comparison for similarities and differences.

Musical and rhythmic ability develops together with all types of hearing, is a holistic ability consisting of the ability to perceive a rhythmic pattern as a sensory activity, to perceive meter and tempo as a thinking level of activity (E. Nazaikinskyi, B. Teplov). Instrumentalists have a connection between musical and rhythmic ability and psychomotor skills (technique speed). At the same time, musical and rhythmic ability as a result of sensory, imaginative and mental perception of meter and rhythm develops in reliance on musical memory and musical thinking. The most important, along with the perception of metric pulsation and rhythmic pattern, is the ability to perceive the ratio of tempos.

According to B. Teplov, the highest indicator of musicality is emotional-aesthetic (emotional receptivity to music) hearing(4). Emotional

processes have a complex hierarchical structure (physiological, aesthetic, social emotions), however, the emotional response to music depends on the tonal, harmonic and rhythmic organization of music. The most significant hierarchical position is occupied by internal emotional receptivity to music, followed by external emotional receptivity as a psychomotor reaction to musical expressiveness; psycho-emotional state of a concert performance; general emotionality.

There is also a correlation of emotional-aesthetic hearing with the mobility of the individual's nervous system, the strength or weakness of its activity. Scientists note that emotionality is a professionally important quality of a musician, but an emotional musician is less reliable in a concert performance. An individual with a weak nervous system is characterized by increased vulnerability, which negatively affects his behavior and musical activity.

So, the process of perceiving a piece of music is ensured by the musical abilities of the musician's personality, such as musical hearing (melodic, harmonic, pitch) and musical-rhythmic ability (sense of rhythm, meter, tempo). To the greatest extent, musicality manifests itself as the ability to perceive music emotionally and aesthetically.

9.3. Musical memory in the structure of musicality of a musician-performer.

The problem of psychological features of musical memory was investigated in the works of M. Biletska, I. Heinrichs, E. Golubeva, O. Zelinskyi, N. Lutokhina, S. Naumenko, B. Teplov, Yu. Tsagarelli, T. Tsygulska, H. Tsy-pin, D. Yunik.

Musical memory and musical thinking are considered complex abilities that ensure memorization, preservation and recognition of music (6, p.88).

The development of students' musical memory directly depends on the development of their musical ear and musical and rhythmic ability (M. Biletska). Musical memory is divided into arbitrary and non-arbitrary. Voluntary memory is associated with memorization as consolidation of acquired information through repetition, which is helped by volitional efforts and voluntary attention, systematicity and sequence of actions. Depending on the memorization of musical information, visual (visual, auditory, olfactory, tactile, motor), verbal-logical and emotional memory are distinguished (6, p.100).

According to the reproduction of information, one should learn to imagine secondary musical images, which occurs with the help of: recognition, actual reproduction and recall with the help of stimulation of musical material (9, p.91-98).

Emotional memory involves the musician's ability to realize and remember the emotional content of music, the objective and subjective reasons for this content (9, p. 109). To ensure the functioning of emotional memory, it is necessary to analyze emotional manifestations, synthesize them into a coherent emotional image; imagine the emotional world of a musical-artistic image, use the dictionary of musical-aesthetic modalities (6, p. 89).

Figurative memory - memory of ideas, pictures of nature and life, sounds, tastes, smells (visual, auditory, gustatory, tactile, olfactory). Auditory memory provides involuntary memorization of sounds and relationships through musical hearing and musical-rhythmic ability. Thanks to it, a person has the ability to combine sounds into a melody, preserving the idea in the form of a rhythmic pattern, tempo ratios (6, p.90). Auditory musical representations record the dynamic process of changes in rhythm, melody, and tempo. Memory for touches and tastes plays an auxiliary role in the structure of musical memory.

In the process of reading sheet music, an important role is played by visual and auditory representations, which involve the following sequence of actions: 1) visual perception of the musical text; 2) auditory representation of music notes; 3) performing the necessary executive movements; 4) auditory perception of real sound; 5) sound correction.

Verbal-logical memory provides memorization, preservation and recognition of thoughts, concepts, verbal formulations of the content of a musical work. Thanks to it, we primarily perceive the logic of musical development, accumulate complex ideas about form, genre, style, worldview, and conceptual features of music (6, p. 98).

Musical memory is necessary for a musician to remember, save and recognize the imaginary reproduction of musical information in a plastic or sound image. Thanks to it, ideas about the structural, genre, stylistic and conceptual features of a musical work are crystallized.

Musical thinking and musical imagination of a musician-performer.

An important component of musicality, which ensures the transformation, interpretation, and interpretation of music, is considered musical thinking as a process of detailed knowledge and interpretation of a musical work in its essential properties, connections and relations (6,103). The problem of thinking, musical thinking has been studied in psychology (B. Ananiev, A. Brushlinskyi, L. Vygotskyi, O. Konopkin, G. Kostyuk, V. Krutetskyi, O. Luk, O. Molyako, B. Teplov, S. Rubinshtein), pedagogical (V. Archazhnikova, N. Mozgalova, G. Nagorna, V. Palamarchuk, I. Poluboyaryna, O. Rebrova, H. Tsy-pin), musicological aspects (B. Asaf'ev, M. Aranovskyi, I. Dys, I. Lyashenko, V. Medushevsky, V. Moskalenko).

The musical thinking of a student-musician is a complex musical ability of him as an individual, which demonstrates the ability for productive visual and logical musical activity, which, together with other components of musicality, allows to understand, remember and interpret a musical work in the form of an independent artistic image.

Y. Tsagarelli considers musical thinking as a reflection of music that crosses the boundaries of sensory reflection and constitutes the highest degree of its cognition (6, p. 106). To the structure of musical thinking, the author includes figurative and logical components with the superiority of the figurative over the logical. Logical thinking allows you to model the content of a musical piece according to your own needs. The functions of logical thinking are flexible and fast operation of musical information, understanding of the form and tempo changes of a musical piece, awareness of the concept, genre and style features, selection of ideas, comparison of dramaturgical elements of the image, synthesis for the purpose of generating one's own performance interpretation. O. Komarovska, N. Mozgalova, T. Smirnova emphasize the correctness of the creative component of musical thinking, which ensures the process of active interpretation of music (4, p. 36; 5; 10, p. 162-166).

Продуктивне (активне) музичне мислення стає необхідним музикантові для розуміння та інтерпретації змісту музики, підбору засобів музичного виконання, складання і відбору відповідного репертуару. Найбільш суттєвими характеристиками музичного мислення є оригінальність, швидкість та рухомість. При цьому оригінальність мислення корелює з лабільністю нервової системи, її здатністю до швидких змін, а швидкість мислення – з рухомістю нервової системи (6, с.109). Отже, у структурі музичного мислення актуальними є три основних компоненти: емоційно-образний, когнітивно-операційний, творчо-діяльнісний.

9.4. Musical imagination is a figurative component of musical thinking – he is given the main role in the creation of multi-component bright musical images, which are based on arbitrary auditory representations (O. Matveeva). With the help of musical imagination, the musician builds an ideal (mental) sound concept of a musical piece, models a complex of motor and plastic means that are born gradually from primary (successive) and secondary (simultaneous) images on the basis of arbitrary auditory representations in the form of analogy, idealization, dreams. Imagination works on the basis of techniques of creative activity (combination, accentuation, agglutination, hyperbolization, typification, generalization) with the switching of simultaneous auditory associations into visual, tactile, kinesthetic, taste, etc. (5).

The composition of musicality includes concentrated and differentiated attention, which ensures a high level of musical performance in conditions of constantly changing performance tasks. In addition to external, controlling attention, which is necessary for solving organizational tasks and regulating motor actions of a musician, musicians use internal attention to establish internal mental contacts and grasp the spiritual world.

9.5. Structural components of musical performance technique.

The direct performance of music relies on performance technique, psychomotor skills of the musician. The performance technique of a musician is understood as rational, effective ways of performing musical works. A distinction is made between the basis of the technique (movements inherent in playing a specific instrument) and details, such as movements with variations, which form the basis of the individualization of the technique. This issue is sufficiently developed in the works of V. Grigoriev, S. Kazachkov, M. Kolessa, G. Kogan, A. Korto, F. Lips, V. Morozov, K. Mostras, V. Mutin, V. Petrushin, K. Birds, A. Shchapova.

9.5.1. Components of a musician's performance technique.

Given the integrated nature of the musician's performing technique, a more detailed study of its components arises. This issue is developed from the point of view of systemic, activity, anthropological and personal approaches (6, p.125-143). On this basis, the structure of the musician's performance technique and its main components: force, time, space, information was developed.

To the power component, the author includes:

Muscular strength (strength of the executive apparatus, general physical strength, which gives birth to the quality and strength of the sound, the ability to hold the instrument and overcome its resistance). Psychophysiological mechanisms of strength quality depend on the regulation of muscle pressure in different modes of their work, as well as on the intensity of volitional efforts, the frequency of nerve impulses coming from the brain to the muscles, on the structure and functional state of the muscles, as well as on gender musician-performer (6, p. 126).

The author refers to the time component:

- endurance (dynamic and static), which manifests itself as prolonged anaerobic, manual endurance, as well as endurance of the body of the musician. Endurance is necessary during many hours of rehearsals during the preparation of concerts, it ensures the endurance of the body in the performance of vocal or fast instrumental works that provoke an increase in heart rate, breathing rate, and a decrease in mental and psychosomatic functions at concert performances;

- speed of movement as the speed of single movement (jumping, jumping), frequency of movement (maximum pace), speed of reactions to signals. The speed of movement depends on the flexibility of the nervous system, the simultaneous ratio of various challenges, the reaction of choice (6, p. 132).

The spatial component includes:

- intermuscular coordination (dynamic and rhythmic consistency of sound, accuracy of movements and performance of sounds); coordination is the musician's ability to coordinate movements and maintain the required posture. Its leading criterion is the sound quality of the instrument or voice, and the subjective feeling of stiffness-freeness of performance is considered additional. Stiffness can be explained by muscle rigidity, psychological stress, excessive motivation, and the musician's fear.

- sensorimotor coordination (auditory-motor, tactile-motor, visual-motor, which affect the accuracy of sounds). Auditory-motor coordination means the connection of hearing and motor skills in the form of "hearing hand" and "hearing lips", which requires a quick and sensitive analysis of hearing signals. Visual-motor coordination provides coordination of the external visual impulse-signal (decoding of notes, conductor's movements, etc.) (6, p. 133-135).

The informational component of a musician's performance technique includes motor memory, as a conscious memorization of the composition and sequence of activities that ensures the performance of a musical work as a whole. Motor memory includes memory for actions and operations (verbatim execution of technical formulas), memory volume of the repertoire, mastery of instrumental, vocal, conducting, artistic, corrective technical techniques, mascara and strokes. Motor memory is understood as a reflection of movements - signals from muscles, ligaments, tendons, joint bags. So F. Liszt considered that all possible passages and scales can be reduced to some formulas, which are the key to all modifications (6, p. 138).

According to the researches of V. Petrushin, Y. Tsagarelli, and D. Yunik, the performance technique of successful musicians is strongly connected with the components of musicality, it helps to create convincing musical images. The musical technique of outstanding musicians is organized, used consciously, and correlates primarily with their musical thinking, musical imagination, and musical-rhythmic ability. In unsuccessful musicians, the performance technique is aimed at ensuring reliability, anticipation of mistakes. Their technique has an emotional-spontaneous character, as it correlates primarily with the emotional-aesthetic component of hearing. The technique of unsuccessful musician students has a weak

interaction with higher abilities (thinking, imagination), as well as with musical and rhythmic ability.

Questions and tasks for students' independent work.

1. Outline the structure and main components of musical performance.

2. How do you understand the concept of "external and internal factors of successful musical performance activity".

3. Reveal the evolution of scientists' views on the problem of musicality of the individual. The structure and content of musicality.

4. Prepare a reference outline for first-year students on the topic "Skills necessary for perceiving musical information."

5. Explain the essence and structure of musical memory.

6. Compare the similarities and differences between musical thinking and musical imagination.

7. Make a chart-table of the component structure of the musician's performing technique.

Recommended Books:

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Topic 10. TRAINING OF THE STUDENT-MUSICIAN BEFORE THE CONCERT PERFORMANCE

Basic questions.

10.1. Psychology of a concert performance as an activity in extreme conditions.

10.2. Artistry of a musician-performer.

10.3. Peculiarities of the structure of professionally important qualities and the success of musical and performing activities.

Basic concepts: concert performance, student-musician, preparedness of the student's concert program, reliability in the profession, performance reliability of the musician, self-regulation, immunity, stability, preparedness, artistry.

10.1. Psychology of a concert performance as an activity in extreme conditions.

Concert performance - this is the result and culmination of all the musician's work on a piece of music, its purpose is to convey not only the content of the music to listeners, but also to provide a unique, deep interpretation of the piece of music. A concert performance concentrates all the professionally important qualities of a musician, requires significant emotional, intellectual and physical tension from him. Psychologically, at the time of public performance, the student feels fear caused by physical and mental stress, emotional, physical and informational load, which negatively affect the psyche, motor and speech behavior, causing agitation (emotional excitement) or depression, insecurity of the performer.

For a concert performance, which is public and demonstrates the result of musical performance activity, a student-musician needs both psychological readiness (setting up for the performance) and preparation for a concert performance. Therefore, the issue of student preparation for concert activities becomes relevant.

In this aspect, the general musical and professional training and the readiness of a specific concert program are distinguished. The professional training of a musician consists of a wide range of knowledge and special skills, however, the readiness of a concert program, based on general professional training, requires the deepening of a share of the musician's special competencies, improvement of the experience of performing specific musical works.

Professional training directs a master's student-musician to the pinnacle of performing skill, solving performing tasks of the highest complexity, therefore it requires a combination of fundamental and special-professional musical knowledge and experience of musical activity. For a high level of readiness of the concert program, it is important to deepen partial, special knowledge and skills, which, unlike fundamental knowledge, are characterized by mobility, branching and variability. There are several tasks of preparing a student, a master's student for a concert performance: expanding concert practice, overcoming stage anxiety, improving stage skills, developing artistry and creative abilities, increasing the level of performance reliability of a student-musician.

Performance reliability of a musician. The problem of reliability is investigated as the phenomena of "reliability", "psychological reliability", "professional reliability". Professional reliability is understood in the aspect of faultless work of a specialist. The performance reliability of a musician (in particular, reliability in a concert performance) is a subsystem of his professional reliability. Traditionally, the performance reliability of a musician is replaced by the concept of "pop excitement". Y. Tsagarelli understands reliability in a concert performance as "the property of a musician-performer to perform a musical piece in a concert performance flawlessly, steadily and with the necessary accuracy" (3). To the structure of executive reliability, the author includes self-regulation, fault tolerance, stability and preparedness, where self-regulation occupies a dominant position.

The well-known Ukrainian musician-psychologist D. Yunyk understands performance reliability as "an integral property acquired by a musician, aimed at ensuring the effective and stable operation of the entire psychophysiological system of the interpretation apparatus for the required time, both under normal and extreme conditions of activity" (4, p. 15).

The main indicator of reliability in a concert performance, the author believes, is infallibility. According to the classification of errors and their causes, 39% of the causes of errors are insufficient self-regulation; 29% - insufficient preparation; 21% - insufficient interference resistance; 11% - insufficient stability.

D. Yunyk considers the perfection of the preparation of the concert program as a criterion of performance reliability; measure of the ability to self-regulate the executive process; degree of resistance to excessive stressors (4, p. 25).

In the structure of executive self-regulation, Y. Tsagarelli, based on the research of his predecessors, singles out self-assessment, self-control, self-correction and self-adjustment, which he understands as psychological

readiness(3). Successful self-regulation is conditioned by the ability to self-knowledge, self-observation skills, self-analysis and self-evaluation based on the development of personal reflection in the student-musician. D. Yunyк emphasizes the emotional state of the musician before the concert and during the concert, as they play an important role in correcting the performance movements of students (4, p. 137).

Self-esteem as a source of information about oneself, one's psyche, character, relationships is overestimated, especially among first-year students. The formation of adequate self-esteem of professionally important and personal qualities is facilitated by the student's orientation to high musical and performance samples. Adequate self-assessment is provided by methods of self-knowledge (self-observation, self-analysis, comparative analysis, mutual assessment, expert assessment). To increase self-esteem, procedures for comparative analysis of one's own and reference performance experience, individualization of training of a musician's personality, and identification of features of the student's psychophysiological and spiritual organization are recommended (Yu. Lysyuk).

The structure of self-control of a musician-performer includes three main levels that allow finding cause-and-effect relationships regarding successful or unsuccessful performances of a musician. In the process of self-control, a successful musician must follow the whole performance process step by step and the performance standard, which consists of:

- a) the standard of the integral activity of a musician without pauses and stops;
- b) the standard of technical actions, for example metro-rhythmic accuracy;
- c) standards of operations (auditory-motor representations, author's designations);
- d) direct and feedback channels as completeness of execution.

Outstanding musicians are distinguished, first of all, by a high level of self-control as a comparison of the previous ideal image with a real performance, notes V. Petrushyn. A musician can use such methods of self-control as self-programming, a personal action and development plan, self-obligation, self-command, self-conviction.

Self-correction is the end result of self-regulation. It consists of a block of afferent synthesis, which provides changes in habitual reactions before the start of music performance. The decision-making block has a significant role in creating a program of future performance based on extrapolation (transfer) of the future sound into real activity. They recommend methods of self-training, getting into a musical image, self-suggestion. Self-adjustment (self-adjustment) in a concert performance is

understood as the process of creating imaginary images of expected results, which requires self-regulation of mental states, emotions, and feelings that will ensure an optimal concert performance.

The result of self-adjustment is the musician's psychological readiness for a concert performance. A systematic study of self-adjustment allows us to consider its structure as self-adjustment of aesthetic emotions; as a reflection of the content of music; self-suggestion of the psychofunctional background necessary for music performance.

Immunity of musician students is an acquired professionally important property, understood as resistance to external and internal obstacles. External obstacles include communicative, material and technical obstacles (instrument, temperature, acoustics, light, listeners). Internal obstacles are stress factors (psychological), somatic (state of the executive apparatus), generally somatic.

The structure of resistance consists of:

- 1) self-suggestion as a component of self-regulation;
- 2) emotional stability as avoiding the disorganizing influence of stressors;
- 3) stability of attention, sensorimotor endurance, resistance to active stressors.

The methods of operation of the emotional and motivational link of interference resistance are methods of supporting, strengthening, weakening, inhibiting, and suppressing unnecessary, negative attitudes. The volitional link of resistance to interference is strengthened by the creation of psychological and pedagogical conditions for the formation of musical and performing stamina, self-control, balance, purposefulness, determination, discipline, demandingness, organization of the musician.

The stability of a musician-performer is understood as the error-free reproduction of the required result, the indicator of which is error-freeness (Y. Tsagarelli, D. Yunyk). Stability is correlated with the strength of the nervous system ($r=0.423$), and negative stability results from the lability of the nervous system, which is manifested by unstable emotional states, mood swings, etc. However, the instability of the nervous system, interfering with stability, can contribute to a deeper disclosure by the musician of the essence of the musical image.

Summarizing, it should be emphasized that the performance stability of a student, master's student-musician requires him to observe a healthy lifestyle, to cultivate emotional stability and endurance, the ability to outwardly vividly and artistically embody emotions and experiences in musical performance.

10.2. Artistry of a musician-performer is also a professionally important property of any musician who has the legal status of an artist, artistic skills are also the leading skills of a teacher's, teacher's musical and pedagogical mastery.

Artistry is considered in the aspect of communicative influence on the public through the external expression by the musician of the inner content of the musical image on the basis of stage-musical reincarnation. Yu. Popov interprets the artistry of a performer-musician as "the degree of maturity of his interpretations, when the interpretation is not individual elements of the form, but a complete musical form, a complete performance concept" (1, p.5).

As an objective, external phenomenon, artistry manifests itself in playing, singing, and means of performance. Contemporaries emphasized the inspired artistry, the theatricality of S. Rachmaninov's playing, the artistic abilities of F. Shalyapin, D. Hnatyuk, S. Turchak, E. Miroshnychenko, and M. Manoil. As a subjective, individual phenomenon, artistry expresses the peculiarities of creative freedom, is a factor in the originality of performance, reveals the novelty of performance concepts(1). An exemplary trait for an artistic musician-performer is his ability to combine a playwright and a director in one person, while remaining an actor.

The inner transformation of the musician is connected with the individual specificity of the perception of music and the processing of the acquired information about the artistic image into its external image. Therefore, the stage reincarnation of the musician is important for artistry, which is carried out on the basis of the externalization of the inner embodiment, the experience of the musical image. Artistry can be considered a sign of a musician capable of being an intermediary between the composer and listeners.

The main means of artistry are stage movements (K. Stanislavsky) and stage attention (B. Pokrovsky, 1972; B. Zahava, 1978). As a unique property of a musician, artistry contributes to his communication with the public. The artistry of a successful musician increases thanks to its correlation with the musical imagination, which motivates him to self-regulate.

Stage reincarnation is considered as the integrative ability of the musician-performer to act according to the logic and wide range of emotions of the content of the musical image (empathic-reflective aspect). In particular, Rachmaninov's artistry is explained by the exaltation of Rachmaninov's emotions, his sociability, sincerity, a subtle sense of humor, which were combined with inner composure, closedness, determination and willpower (1, p. 3). Logical and reflexive actions of a musician should be complemented by the ability to stage empathy as: a) insight into the composer's intention; b)

emotional response to listeners; c) cognitive experience of the text, content; d) emotional sensitivity. We note that the basis of a musician's stage empathy is complete information about a piece of music, which can be presented both in the form of knowledge and in the form of various emotions that decorate the stage reincarnation.

Artistic skills, on the one hand, are formed due to active music making, the presence of a diverse repertoire, dynamic artistic environment of the musician, which together stimulate the birth of real emotional and aesthetic experiences. On the other hand, the artistry of a musician-performer reveals emotional and psychasthenic features of the musician's personality, peculiarities of his temperament, which require the ability to correct and regulate unnecessary, inadequate emotional states. How do we identify an artistic musician? First of all, through stage movements.

Stage movements are movements of a musician-performer related to the content of the music, which help the musician to influence the process of perception of a musical work by listeners. Y. Tsagarelli singles out the following groups of stage movements:

1. A group of communicative movements aimed at the listener, which have a pronounced communicative function. They are subject to:

a) movements that express the emotional and figurative content of music through stage staging during the period of music performance;

b) movements expressing the artist-musician's attitude towards the audience. In particular, bows, curtseys, head nods, congratulatory gestures, smiles during exit and return from the stage, in the breaks between works.

2. Regulatory movements, as self-regulation of psycho-emotional states of the musician-performer:

a) movements related to self-regulation of emotions caused by music;

b) tangential to the self-regulation of the psychofunctional background (regulation of the breathing regime, smiles, movements of confidence, concentration).

3. Movements of imaginary interaction with a musical instrument:

a) direct;

b) auxiliary.

4. Sensorimotor movements as an emotional-motor reaction to music:

a) arbitrary;

b) involuntary (3, p. 166).

10.3. Peculiarities of the structure of professionally important qualities and the success of musical and performing activities.

Different musical specialties have different requirements for the components of the structure of professionally important qualities. Thus, instrumentalists have much higher requirements for performance reliability than conductors. The conductor's artistry has greater opportunities for natural development than that of instrumentalists, because the conductor's performing technique is more expressive (K. Kondrashin, V. Razhnikov). The structure of professionally important qualities of "successful" musicians has not only a complete set of them, but also quantitative and qualitative internal relationships between them. Therefore, the success of a musician's professional activity is ensured not only due to the development of individual qualities, but also on the basis of strong and fast relationships between them. In successful musicians, the structure of professionally important qualities differs in the necessary plasticity, flexibility, and has more compensatory possibilities (Y. Tsagarelli).

The individual style of a musician's activity is determined by the typological features of his nervous system. This requires the teacher of musical disciplines to take into account the peculiarities of the psyche and health of the future professional musician, to focus on the individual and typological styles of the student's (master's) performance. The variable nature of music interpretation allows the teacher to choose the optimal relationship between style, professionally important qualities and requirements of musical performance.

Performers with a weak nervous system are distinguished by considerable emotionality, detail, and deep insight into the essence of music. However, they are not durable. Representatives of a strong nervous system can withstand significant musical loads, strive for a large-scale, integral performance, without referring to secondary details. Representatives of a strong nervous system strive to dominate, they are not always motivated to ensemble, unlike representatives of a weak nervous system (3, p. 178).

Representatives of emotional and figurative thinking in working with works gravitate towards programmatic and visual works of composers. Conductors with this type of thinking demonstrate the character of the music more by gesture, facial expressions, body movements than they explain. They quickly achieve emotional empathy with both the musicians and the audience, rebuild creative solutions, because they work more in rehearsals than they have previous plans-modules of performance. Musicians-logicians work on interpretation for a long time in advance, modeling structural schemes, architectural structures, from which they hardly deviate during the performance. Representatives of imaginative thinking have a wider range of attention (I, the instrument, the hall) than logicians, who, as a rule, have a certain distance with the listeners (Y. Tsagarelli).

A musician's performance style is influenced by almost all components of musicality, as well as his professionally important qualities. In particular, depending on emotional reactivity, representatives of high emotional reactivity are classified, capable of affectation in the transmission of emotional content, rapid tempo and metro-rhythmic changes that occur against the background of excitement.

Low emotional reactivity is manifested in the smoothing of the emotional effects of musical development. Summarizing, it should be noted that different ratios of professionally important qualities and musicality are the basis for building the professional success of students, master's degree musicians. After all, the professional success of a master's degree (student) depends to a greater extent not only on giftedness, but also, first of all, on work capacity, high motivation, self-discipline and self-regulation, which together create an individual performance style of a musician.

Questions and tasks for students' independent work.

1. Define the main, auxiliary and additional concepts and terms on this topic.
2. Explain what is the essence of a musician's performance reliability in a concert performance. Paraphrase your own arguments 2-3 times.
3. Compare the structural components of a musician's performing self-regulation according to similarities and differences.
4. Prepare several exercises for the development of executive self-regulation for junior students.
5. Consider what techniques and methods should be used to develop a musician's performance stability. Argue their validity.
6. Compile a small glossary (dictionary) on the topic of "artistry of a performer-musician."
7. Prepare some rules for a beginner musician on the topic "Success of a musician in rehearsals and on the concert stage".

Recommended Books.

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Topic 11. DIAGNOSTICS OF PERSONALITY'S MUSICAL ABILITIES, DIAGNOSTICS OF PROFESSIONALLY IMPORTANT PROPERTIES OF A MUSICIAN'S PERSONALITY

Basic questions.

11.1. Theoretical aspects of the problem of diagnosing musical abilities and professionally important qualities of pupils and students.

11.2. Methods of diagnosing musical abilities that form the basis of musicality.

11.3. Methods of diagnosing performance qualities of a musician-performer.

Basic concepts: musical abilities, professionally important properties, performance qualities of a musician, diagnosis, diagnostic methods.

11.1. Theoretical aspects of the problem of diagnosing musical abilities and professionally important qualities of pupils and students.

The main condition for the successful professional activity of the future teacher of music disciplines is knowledge in the field of theory and methods of musical diagnosis of pupils and students in individual classes and extracurricular time. Diagnosis is an important direction of pedagogical recognition and assessment of musical abilities of children and students, identification of the state of formation of their professionally important properties, as well as forecasting prospects for further personal, musical, and professional development.

V. Sukhomlynsky noted that the correct diagnosis of the individual characteristics of the student lays the foundations for his future development and helps the teacher not to be an ignorant nanny, to prevent witchcraft and primitive care.

Given the fact that a pupil or student has a significant number of musical and personal abilities and qualities that have many combinations, one should rely on the provisions of professional psychology, work psychology (V. Batyshev, S. Goncharenko, O. Kulchytska, V. Loznytsia, N. Nychkalo, V. Molyako, S. Sysoeva, V. Shadrykov) regarding the selection for diagnosing the most significant, optimal qualities for special (musical) or professional activities. It is important to consider that the success of a

professional (special) activity depends on a set of professionally important properties or abilities.

Modern music psychology is based on the main methodological approaches (systemic, system-functional, system-structural, system-genetic, person-oriented, professional, competence-based, phenomenological), among which the system should be considered the leading one, since all musical abilities are strongly interconnected, depend on each other and interact with the main mental functions (perception, memory, thinking, imagination, attention). Systemic psychological diagnosis is understood as the theory and practice of a holistic psychological study of the individual based on a systematic analysis and a systematic synthesis of mental qualities and functions (L. Bertalanfi, I. Blauberg, E. Yudin, N. Kuzmina, B. Lomov, V. Ganzen, Yu. Tsagarelli, T. Tsygulska, D. Yunyk).

System-genetic approach allows you to take a balanced and holistic approach to the identification of abilities and professionally important qualities of an individual, to understand that their absence leads to mistakes.

Errors in the choice of methods. The outstanding violinist G. Kogan believed that auditions, attempts, exams are an unreliable means of identifying abilities. Yes, Yu. Gulyaev and V. Alchevsky did not enter the conservatory, F. Shalyapin, D. Kabalevsky did not join the children's choir; F. Kreisler, F. Busoni, A. Rubinstein, B. Michelangelo had numerous failures at competitions (6). Scientists note many errors in the process of diagnosing musicality, in particular, the use of traditional methods of diagnosis, which sometimes give incorrect results.

The study of scientific research indicates certain shortcomings that exist in the process of determining musical abilities.

1. Insufficient completeness of the research (the task of singing a melody, detection of exclusively melodic hearing and rhythmic ability), which leads to the diagnosis of musical abilities only at the sensory level.

2. Lack of a process of diagnosing complex musical abilities.

3. Ignoring the system-functional approach, which turns out to be insufficient validity of methods that do not involve methods of detecting action, motility, which does not correspond to the provision about the active influence of action on the quality of perception (G. Ilyina, 1959, A. Zaporozhets, 1967), development musical hearing by means of singing and playing a musical instrument (B. Bartok, K. Orff), the unity of speech, singing, rhythm, playing elementary musical instruments (Z. Kodai, K. Orff).

4. Mistakes as a result of the lack of systematic knowledge about the structure of musicality and professionally important abilities. Thus, the lack of knowledge about the six main components of musicality leads to its incomplete and incorrect diagnosis. Musical hearing and sense of rhythm are

often explored, but musical thinking, musical imagination, and emotional response to music are left out of the teacher's attention. Ignoring the systemic-genetic approach leads to confusion in determining the importance of abilities, accentuation of non-essential musical abilities (components). Such components of musical and rhythmic ability as the ability to perceive meter and tempo ratios are not diagnosed.

Errors lead to an incorrect diagnosis of a certain ability. In particular, Y. Tsagarelli notes, the internal component of musical hearing is diagnosed exclusively as a function of perception, however, modern research by scientists proves that reproductive auditory representations are a function of musical memory, and productive ones are a function of musical thinking (6).

It is considered incorrect to use diagnostic methods only at entrance exams in music schools, studios, clubs, etc., because the lack of musical abilities is a unique phenomenon, just like outstanding musical abilities. Scientists have proven that any normal child has the makings for the development of musicality. Therefore, the task of psychological diagnosis is optimization, substantiation of psychological and pedagogical conditions for the formation of musicality of musically educated giftedness.

Representatives of professional psychology and pedagogy (S. Goncharenko, A. Kozyr, V. Loznytsia, S. Naumenko, V. Petrushyn, V. Rybalka, Yu. Tsagarelli, D. Yunyk) substantiated the principles and criteria for selecting methods that can be involved in systematic psychological diagnosis of professionally important qualities of musicians.

The principle of sufficiency provides an optimal combination of methods and equipment for diagnosing musical abilities and professionally important qualities.

The principle of compliance provides for the compliance of diagnostic methods and equipment with general scientific standards (validity, reliability, reliability, accuracy, environmental cleanliness).

The principle of universality means the preference of those techniques and methods that allow diagnosing the largest group of parameters.

The principle of adequacy emphasizes the conformity of methods to the hierarchical position and functional features of quality. In particular, questionnaires and questionnaires should be used to survey the socio-psychological and social characteristics of a person. Research of the nervous system, thinking, psycho-emotional states - with the help of appropriate equipment. Mental processes and psychological qualities are studied systematically (form-based methods and equipment). The results of diagnostics should be taken into account in a single numerical reference system, be standardized, portable, subject to modeling (study of quality by

means of a simulated situation, use of simplified models); be accessible and automated.

In view of such requirements, it is proposed to diagnose the professionally important properties of musicians taking into account:

a) at the level of neurodynamics - diagnosis of strength, mobility, balance, lability of the nervous system, activation and functional asymmetry of the cerebral hemispheres;

b) at the level of mental states – diagnosis of various psycho-emotional states, their changes under the influence of various factors;

c) at the level of general abilities and mental processes – diagnosis of sensations, perception, memory, thinking, motor abilities;

d) psychological properties diagnosed as the detection of reliability (psychological stability, stability of thinking, reliability of psychomotor activity, ability to self-regulate, stability, self-esteem, need for risk).

This approach to systematic diagnostics allows effective assistance for a beginner student, a student musician and will contribute to the selection by a teacher of scientifically based methods and techniques for the development of musicality and professionally important qualities of an individual (2, p. 206).

The method of diagnosing musical abilities should optimize the process of understanding musical art. The importance of individual musical abilities for successful, productive musical activity should be taken into account (musical hearing is not as important for a pianist as it is for a singer, violinist, guitarist, but musical thinking is important for all musicians).

A practical solution to the problem of diagnosing musicality involves the creation of methods for diagnosing musical abilities necessary for a) perception (musical hearing, musical-rhythmic ability); b) memorizing, saving and playing music (musical memory); c) processing and interpretation of music (musical thinking, musical imagination, musical attention).

11.2. Methods of diagnosing musical abilities that form the basis of musicality.

Diagnostic methods of musical hearing (melodic, harmonic and normal pitch) (Yu. Tsagarelli).

The diagnosis of melodic hearing is carried out in two ways:

1) a version of a well-known melody with significant textual inaccuracies is proposed for their detection. The degree of musical culture of the pupil (student) is taken into account.

2. A well-known melody is performed in different modes (natural major, harmonic, melodic minor, folk modes). It is proposed to characterize the changes in emotional, figurative, associative aspects. The diagnosis is

determined on the basis of detected (or undetected) changes, taking into account the adequacy of the tonal perception of the melody (6, p. 241).

Diagnosics of harmonic hearing:

1. Personal ideas about chords (major, minor, consonance, dissonance, number of sounds) are characterized.

2. Judgments are expressed about the accompaniment options (correct, incorrect, the difference between the options), which are performed according to differences in tonality (melody and accompaniment), textures, chords. Good harmonic hearing manifests itself as a precisely defined consonance or dissonance of the sound, the correspondence of the melody to the accompaniment, and the emotional mood of the harmony. A low level of development of harmonic hearing manifests itself as a lack of ability to find differences in accompaniment, lack of emotional and aesthetic evaluations.

3. For musically literate students (pupils), it is suggested to listen to 10 chords (every 2-3 seconds) and write down the notation of the chord. The score reveals the number of correct answers (18-10 points high level, 5-7 average, 2-3 low level).

Diagnosis of normal pitch hearing is carried out from the highest level to the lowest (synesthetic hearing as color-sound and taste-sound); absolute active hearing; absolute passive hearing; pseudo absolute hearing, relative pitch hearing. Of 36 sounds (9 sounds). Less than 9 means a negative result, 9-18 satisfactory, 18-27 good, 27-36 excellent.

Diagnosics of musical and rhythmic ability. The ability to perceive rhythm is diagnosed by the method of identifying similarities and differences. Incorrect reproduction of the rhythm indicates errors in perception. To clarify the result, it is suggested to characterize the difference that the student felt when performing two different rhythmic drawings.

The ability to perceive meter. It is proposed to determine the size of the song, dance, having previously explained the alternation of strong and weak parts. It is preferable to offer two- to four-part sizes, with gradually more complicated tasks, offering in the future even polymetry. Highlighting a strong fate is considered a clue. The perception of the meter cannot be reduced to beating the beat.

The ability to perceive tempo is associated with understanding the form of a piece of music. Diagnosis by similarities and differences. It is suggested to listen to a simple piece of music that has agogic changes and mark on the sheet similar and different parts with different letters. Changes in tempo are also noted (slightly slower, twice as fast). This method is used at all levels of music education (elementary, secondary, higher).

A method of finding errors is proposed for the detection and development of tempo-rhythmic ability. To correct errors, a musical piece

performed with various errors (rhythmic, metrical, tempo) that does not correspond to the author's text is offered. Students mark them on scores with the correct text. It is allowed to underline a fragment, circle a false chord, motif, rhythmic pattern, false sound.

Diagnostics of musical memory occurs thanks to the detection of the presence and brightness of reproductive internal auditory ideas about a musical piece. The proposed procedure is: 1. Present the musical material. 2. To offer to find the features of internal auditory perceptions regarding the music that has just been played. The presence and vividness of internal auditory representations is evidenced by the characteristics of small, insignificant details for the overall image (voice timbres and instruments, changes in rhythmic, melodic, dynamic, tempo, content, etc.). The diagnosis of long-term memory is similar to the previous one, and it is also suggested to record a fragment of the work from memory (Yu. Tsagarelli).

Diagnostics of musical thinking and musical imagination (Methodology of D. Bogoyavlenska). It is carried out based on the results of a graphic and verbal description of unfamiliar music (3-5 minutes). According to the instructions, the student prepares a picture (5 minutes) and in the form of a work, a poem (5 minutes) creates a name and a verbal description of a musical image. The results should artistically and verbally correspond to the content and meaning of the musical work. 4-5 points – high level, 3-4 average, 1-2 low. Colored pencils are offered. Musical thinking demonstrates the presence of productive (creative) auditory ideas about the composition, the quality of emotional and aesthetic experiences about the expressiveness of the melody and harmony, the originality of the presentation of the musical thought, its completeness.

11.3. Diagnosis of professionally important qualities of a musician-performer.

The method of expert evaluations is considered the most effective.

Executive skills of students are diagnosed by grades from 1 to 10, where grades from 1-3 characterize a low level, indifferent attitude, 4-7 average level, interested attitude, 8-10 high level, active and creative attitude:

1. Attitude to study.
2. Attitude towards classes on the main musical instrument.
3. Musical abilities.
4. Artistic skills.
5. Technical level.
6. Performed performance in a concert performance.
7. Stability in performance of the same piece of music at different concert events.
8. Attitude towards pedagogical activity.

9. The student's attitude towards concert and performance activities.

10. Level of performance mastery.

The degree of formation of personal and professionally important qualities of your students, giving them grades from 1 to 10, where grades from 1-3 characterize a low level of formation of qualities, 4-7 a satisfactory level, 8-10 a high level of formation of qualities.

1. Perseverance.

2. Purposefulness.

3. Exposure.

4. Self-control.

5. Energy.

6. Emotionality.

7. Empathy.

The degree of formation of students' musicality is determined by scores from 1 to 10, where scores from 1-3 characterize a low level of formation of qualities, 4-7 a satisfactory level, 8-10 a high level of formation of qualities.

1. Musical ear.

2. Musical and rhythmic ability.

3. Musical memory.

4. Musical imagination.

5. Musical attention.

6. Emotional response to music.

7. Musical thinking.

In modern music psychology, the method of self-assessment and diagnosis of the adequacy of self-assessment is widely used. Self-esteem plays a significant role in the formation and development of a musician. For self-assessment, you can use expert cards No. 1, No. 2 with a 5-point scale separately for each quality (stiffness, artistry, emotional response to music, musical and rhythmic ability, performance technique, musicality, reliability in concert performance, readiness of the program, professional progress). 5- clearly manifested, 4- present, 3- medium level, 2- little, 1 - not detected. Such cards are filled in by pupils or students immediately after the performance.

These indicators can be used to reveal the level of self-assessment of melodic, harmonic hearing, musical memory, musical imagination, musical thinking, musical perception. They are completed after lessons in harmony, solfeggio, analysis of musical forms and other disciplines.

Self-assessment clarifies the data acquired with the help of expert assessments, helps to correct the educational process. There are three types of self-esteem: a) overestimated; b) understated; c) adequate. Overestimated

self-esteem is characterized by aggressiveness, conflict, antisocial behavior of the specialist, which is explained by the musician's desire to prevent mental discomfort arising from the possibility of lowering self-esteem. Such a musician is not engaged in self-improvement, raising the professional level. A heightened perception of oneself as a model professional can lead to mental illness, including schizophrenia and paranoia. Musicians with low self-esteem are characterized by insecurity and timidity, which can lead to difficulties in work, insufficient use of their own potential, and therefore to a loss in social status and musical activity. In turn, this will lead to the emergence of an inferiority complex and psychasthenia. Adequate self-esteem contributes to the full realization of musical abilities, the constant development of professionally important qualities, and ensures professional success.

Diagnostics of performing equipment is carried out with the help of audio recording (singers, instrumentalists) and video recording (conductors).

Muscle strength is diagnosed by the ratio of maximum strength and loudness of sound. Insufficient force causes notes without a sound, which requires their counting. Vocalists have unsupported singing, inspiratory attack. The speed of executive movements is determined by counting the number of movements in 1 second. Separately for each type of performance technique.

Intermuscular and sensorimotor coordination is revealed on the basis of the quality of the sound (fluency, evenness of the range, brilliance, quality of the performance carcass). The accuracy, coherence and correlation of movements is diagnosed by the number of mismatched notes. Coherence of movement is diagnosed as freedom of the executive apparatus. The endurance is determined by taking into account the percentage of inappropriate notes at the beginning and at the end of the performance according to the performance difficulties.

Diagnostics of motor memory - (memory for operations, memory for actions, memory for activities, composition and coherence of actions) takes place by counting the sum of the means of sound production possessed by the musician. Reliability diagnostics involves counting execution errors and analyzing their causes. Stability is diagnosed by comparing the results of various concert performances. Immunity is diagnosed according to the following algorithm: a) the musician's reaction to stress in natural conditions and at rehearsals is recorded; b) a certain situation is simulated, taking into account certain difficulties that hinder the implementation (6, p. 270-279).

Questions and tasks for students' independent work.

1. Analyze the views of scientists on the problem of diagnosing musical abilities.
2. Explain the content of scientifically based methods of diagnosing musical hearing (pitch, melodic, harmonic)
3. Diagnose the musical and rhythmic ability of junior year students or students, beginner musicians.
4. Make a reference outline to demonstrate ways to diagnose musical memory.
5. Try self-diagnosis of musical thinking or musical imagination.
6. Prepare cards for diagnosing musicality and professionally important qualities of students (students) by the method of expert evaluation.
7. Make a video recording of the student's exam (concert) performance to find out the level of formation of his performance technique.

Recommended Books.

1. Бочкарёв Л.Л. Психология музыкальной деятельности. М. Институт психологии РАН, 2007. 324 с.
2. Козир А.В. Професійна майстерність учителів музики: теорія і практика формування в системі багаторівневої освіти. Монографія. КНПУ, 2008. 378 с.
3. Лозниця В.П. Психологія і педагогіка: основні положення. К: ЕксОб, 1999. 304 с
4. Петрушин В.И. Музыкальная психология: Учеб. пособие для студентов и преподавателей. М.: ВЛАДОС, 1997. 384 с.
5. Теплов Б.М. Психология музыкальных способностей /Проблемы индивидуальных различий. М., 1961, с.39-252.
6. Цагарелли Ю.А. Психология музыкально-исполнительской деятельности: Учебное пособие. СПб: Композитор, 2008. 368 с.
7. Цыгульская Т.Ф. Психологический анализ структуры музыкально-исполнительских способностей: Автореф...дис. канд. псих. наук. К, 1983.
9. Юник Д.Г. Виконавська надійність музиканта: зміст, структура і методика формування: монографія. К.: ДАК ККіМ, 2009. 338 с.

**Questions about the control event
"Music Pedagogy and Psychology of the Upper School"**

1. Methodological principles, laws and principles of music in university education.
2. The concept of music didactics and its main categories.
3. The specifics of applying the principles of music pedagogy in higher
4. The content of higher music education and its main components.
5. Special features of teaching and learning methods at art colleges colleges.
6. Forms and means of organizing instruction in music disciplines at secondary school
7. The essence and content of the process of musical education of a student at secondary school
8. Laws, principles, directions of education of students and master's students within the framework of higher music education.
9. Methods and modern forms of educational work in a higher institution of training in artistic direction.
10. Stages of formation of the student body in the institution of higher art education.
11. Curator of an academic group at a university artistic direction.
12. Methods and forms of educational work in a higher institution art classes.
13. What is common and what is different in the education of music students and masters students
14. Structure and content of the master's thesis.
15. Forms of scientific work of a student musician on each course
16. Leading trends and models of post-secondary music education abroad.
17. The problem of content and quality of post-secondary music education in European countries and the USA.
18. Leadership skills of a musician-performer, musician-pedagogue in foreign music pedagogy.
19. Technical and basic terms of university psychology. 20. Methodology of university psychology. Methods University Psychology Research.
21. Psychological characteristics of a music student.
22. Psychology of teaching in the higher music school School.

23. Psychology of the student music team.
24. Psychological features of the activity of a musician-artist.
25. Psychological characteristics of the perception, preservation and transformation of musical information.
26. The problem of musicality in music psychologists works.
27. Structural components of musical performance technique.
28. Concert psychology as an activity in extreme conditions.
29. Performance reliability of a musician.
30. Artistry of a musician.
31. Theoretical Aspects of the Problem of Music Diagnosis Skills and professionally important characteristics of students.
32. Methods for diagnosing musical ability, which form the basis of musicality. Music pedagogy and psychology of the Gymnasium.
33. Methods for diagnosing the performance quality of a musician.

Educational edition

Smyrnova T. Music pedagogy and psychology of the higher school:
tutorial / Beau Bassin, Deutschland / Germany: LAP LAMBERT
Academic Publishing. 2022. 108 p.
Number of conventional printing sheets 6,7.

Навчальне видання

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навчальний посібник / Бо Бассен, Німеччина: LAP LAMBERT
Academic Publishing. 2022. 108 с.
Кількість умовних друкарських аркущів 6,7.