



ECONOMICS COLLEGE IN STALOWA WOLA

**PEDAGOGICAL AND PSYCHOLOGICAL SCIENCES:  
DEVELOPMENT PROSPECTS IN COUNTRIES  
OF EUROPE AT THE BEGINNING  
OF THE THIRD MILLENNIUM**

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# **COMMUNICATIVE CULTURE OF A FUTURE TEACHER OF MUSIC IN THE CONTEXT OF PEDAGOGICAL INNOVATIONS**

**Zaitseva A. V., Strogal T. U.**

## **INTRODUCTION**

The article deals with the results of the research theoretical and methodical backgrounds of formation of artistic and communicative culture of a future teacher of music. According to the study of methodological backgrounds of the research and its analysis on the basis of implementation of conceptual models, methods and methodological approach to the process of the formation of artistic and communicative culture of a future teacher of music, finds out the reasons of persistent changes in their communicative culture. The following requirements for the construction of a methodological model are defined: the presence of the constituent elements of which have formed a system; the presence of structure – specific connections and relationships between elements; the method of communication between the elements determines the structure of the system; the presence of integrative qualities, which has none of the individual components that make up the system; the presence of the functional characteristics of the system as a whole and in its separate components; the purpose of the system; the presence of the communicative properties; the presence of the management system.

The article deals with the phenomenon of emotional intelligence as a component of formation of artistic and communicative culture of a future teacher of music. It is determined that scientists distinguish mainly five spheres of emotional intelligence, but they do not always coincide with different authors. The basic models of emotional intelligence are analyzed; basic methods of diagnosing emotional intelligence of the teacher are considered.

On the basis of theoretical generalizations, three basic stages of formation of the emotional intelligence of the teacher, as a component of his communicative culture, are distinguished. For the first time, on the basis of conducted scientific researches and practical researches, the author proposes to use art therapy techniques for the development of emotional intelligence as a component of the teacher's communicative culture (for improving verbal communication), techniques of paint therapy, music therapy, sand

therapy and dance-motor therapy (to increase the level of non-verbal communication).

**1. Methodological model forming the artistic  
and communicative culture of the future teacher of music  
as an attribute of quality management education**

Radical changes in the educational policy of Ukraine, directed to integration into the world educational space, need to preserve of features of national educational systems, improve their quality and competitiveness, focus on humanistic values, causes the conversion of the system of training future professionals in compliance with international educational standards.

In this context, to a considerable extent, updated the problems associated with the training of teachers of music as a competitive and competent professional, there is a reorientation of art education with premetastatic model on cultural, intend the education of “human culture”: culture of thoughts, feelings, cultivation of creativity, personal artistic positions.

One of the most important tasks of modern education is the strengthening of links between culture and education. The culture of personality characterizes not only the ability to direct dialogue with art, but also “communication about works of art”, that is, interpersonal communication subjects of artistic activity, which refers to the artistic value of specific artists, their creativity, their own tastes, preferences, interests and so on. The Art, as “the highest form of communication in culture” (O. Leontiev), affects feelings, emotions, experiences, personality, makes profound changes in its existential “Ego” (L. Mitina, O. Melik-Pashaiev). In the process of music perception occurs “understanding co-creation” (M. Bakhtin) the most active holistic perception, based on the empathy of the author’s vision of the world, independent creative thinking, evaluation and interpretation of image content of the composition, emotional passion intonational images that affect “the activity of music-sensor systems and the mode of functioning of cognitive processes” (L. Bochkarov). “The emotional connection and the semantic field of “unity in diversity” (V. Razhnikov), the desire to “objectivization” of personal meaning through its coordination with value-semantic field of the composer’s works develops the need for discussion of artistic impressions, builds the capacity of aesthetic judgments about art work that stimulates learning about myself and other people and thus having a positive effect on the development of intellectual, emotional, and behavioral domains of personality.

The analysis of philosophical, cultural, psychological and pedagogical scientific literature suggests that the investigated problem is considered by scientists in various aspects, namely: the philosophical and methodological approach to the problem of communicative culture as an important component of the overall culture of the individual (V. Andrushchenko, O. Arnoldov, M. Bakhtin, M. Buber, J. Habermas (Jürgen Habermas), H. Gadamer, A. Dwyer, L. Kohan, V. Kulman, T. Marsel, M. Mykhalchenko, E. Mounier, G. Mead (George Herbert Mead), J. Ortega y Gasset, S. Sarnavska, M. Heidegger, K. Jaspers etc.); the necessary prerequisites for the problem solving of formation of this phenomenon create studies mark out the theoretical and methodological foundations of professional communication (H. Ball, M. Kahan, S. Maksymenko, L. Orban-Lembryk, T. Tytarenko, T. Yatsenko etc.); the essence and structure of communicative abilities (H. Vasyliiev, N. Vitiuk, O. Leontiev, B. Lomov, M. Obozov, K. Platonov etc.); psychological specificity of the communicative competence of personality (Yu. Yemelianov, L. Petrovska, V. Ryzhov, S. Tereshchuk etc.), features of creative interaction between teacher and student in the process of learning music (L. Koval, P. Kovalyk, V. Revenchuk). Work in the field of artistic pedagogy (N. Huralnyk, O. Yeremenko, O. Otych, H. Padalka, O. Rostovskyi, O. Khyzhna, O. Shevniuk, O. Shcholokova etc.) cover a wide range of problems associated with finding the best ways to establish interpersonal relationships in the dyad “teacher–student”. However, the analysis of methodological and methodical literature related to the thesis suggests an insufficient level of research in theoretical and methodological aspects.

Socio-pedagogical and methodological significance of this problem and the need for justification in the new socio-pedagogical conditions led to the choice of the topic of this article. This thesis is a complex research devoted to the scientific problem of forming the artistic and communicative culture of the future teacher of music in the process of their training in higher educational institutions in the context of modern educational paradigms. Thus, the concept of “artistic and communicative culture” logically links the definition of the essence of pedagogical communication (interaction, relationships) in a system, defines it as a holistic psychological, spiritual formation. Besides, the definition of communication using the categories of culture, directs meaningful definition of this phenomenon from the position of the humanistic direction creative interpersonal relations between teachers and students.

Taking into account the main provisions of methodological approaches to the development of modern art education: humanistic direction mastering the art; the national foundations of the artistic development of the individual; actualization-individualized approach to art education; implementation of field-artistic context of the professional art education; ensuring kulturosoobraznoj learning and the optimal balance between cognitive, ocnview and creative learning activities (H. Padalka), the essence of the artistic and communicative culture of the future teacher of music considered from the positions of the methodology of the system, synergetic, acmeological, student-oriented, cultural, axiological approaches<sup>1</sup>.

In the system each of these approaches summarize the main sources of philosophical knowledge, the content of which directs the understanding of the problems of the formation of the artistic and communicative culture of the future teacher of music, namely: providing interdisciplinary connections based on a systematic approach; achieve kulturosoobraznoj musical-pedagogical training on the basis of cultural approach; take into account in the educational process of the internal resources of the personality of the teacher and the student and potential impact of external artistic environment based on a synergistic approach; this approach also involves the actualization of the principles of activity, dialogic, self-reliance, initiative, creativity, when the participants of the educational process appear open, self-regulating, semideterminate systems, aspiring to the development of subjectivity; the assistance of subject-subject of the creative interaction of the teacher and the student on the basis of personality-oriented approach; the definition of objective and subjective factors that contribute to or hinder the achievement of the vertices of professional development on the basis of acmeological approach; the acquisition values the cultural aspects of the art of communication based on the axiological approach<sup>2</sup>.

Based upon the systemic analysis of the definitions “culture”, “communicative culture”, “artistic activity” in the research there was determined the content of artistic and communicative culture of the musical teacher, which we interpret as an integrative personal quality, which causes his ability to set emotional and psychological contact with a student in the process of art learning, transformation of artistic and educational interaction into a culture creating process. Artistic and communicative culture of a

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<sup>1</sup> Zaitseva A. The methodical system of formation of artistic and communicative culture of a future teacher of music. *Modern Science = Modrní věda*. Praha, 2016. № 4. P. 91–97.

<sup>2</sup> Zaitseva A. The methodical system of formation of artistic and communicative culture of a future teacher of music. *Modern Science = Modrní věda*. Praha, 2016. № 4. P. 91–97.



music teacher determines a vector of his humanistic orientation on acknowledgement, rethinking and correction of his own subjective development and realization in process of communication with art of student's unique personal creative potential.

The structure of artistic and communicative culture of a future music teacher includes motivational requirement, learning competential, regulative connative, reflexive valuing and creative presentative components<sup>3</sup>.

The motivational requirement component implies the presence of conscious interest of students in mastering the means that help to establish emotional and psychological contact with a student in the process of artistic communication; learning competential component absorbs the basic artistic and communicative competences of the future music teacher; regulative connative component characterizes the ability of the future music teacher to correct the emotional and psychological color of the artistic and communicative process, the ability to choose an optimal style of behavior in changing conditions of artistic communication; reflective valuing component represents the ability of the future teacher of music to realize their own communicatively meaningful qualities, to analyze and evaluate personal feelings and states in a certain artistic and communicative situation at a lesson, the ability to adequately perceive and reflexive-empathic assessment of a student; creative presentative component assumes the ability of the future teacher of music to self-presentation, the creation of a pedagogical image, the manifestation of artistry, mobility and improvisation in artistic and communicative actions.

So, the artistic image is the center of interpretive approaches, interpretations, which regulates and determines the vector of personal and professional relations of the teacher and the student. Such communicative situations or find "consonance" the consistency of their artistic and axiological priorities, aesthetic tastes, or make it a "dissonance" in the relations of subjects of communication. Besides, students who have shown an increased natural talent, require flexible, changing strategies of musical-pedagogical interaction, which requires the teacher's special susceptibility, sensitives in the communication process. In the process of working with this student, the teacher needs to constantly change the palette of subtle emotional nuances of relationships with the personality of the student to

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<sup>3</sup> Zaitseva A. The ethical component of pedagogical tact as the basis for artistic and communicative culture of a future teacher of music. *Modern Science = Modrní věda*. Praha, 2015. № 6. P. 91–97.

exercise tact and delicacy to maintain his creative initiatives manifestations of artistic intuition, etc. From this it follows that the educational process may not be productive outside the establishment of appropriate communicative strategies in the educational process.

In substantive terms, the notion of “communication” is closest in meaning to the concept of “interaction” (the relationship), “mutual influence”. Thus, the concept of “artistic and communicative culture” logically links the definition of the essence of pedagogical communication (interaction, relationships) in a system, defines it as a holistic psychological, spiritual formation. Besides, the definition of communication using the categories of culture, directs meaningful definition of this phenomenon from the position of the humanistic direction creative interpersonal relations between teachers and students.

Taking into account the main provisions of methodological approaches to the development of modern art education are: humanistic direction mastering the art; the national foundations of the artistic development of the individual; actualization-individualized approach to art education; implementation of field-artistic context of the professional art education; the essence of the artistic and communicative culture of the future teacher of music considered from the positions of the methodology of the system, synergetic, acmeological, student-oriented, cultural, axiological approaches.

The theoretical basis of forming artistic and communicative culture in a future music teacher is an existential and reflexive approach, developed in process of the research. It is a system of scientific and pedagogical settings to provide artistic and creative interaction between a teacher and student, based upon actualization, constructing and deepening of such relations in artistic dialogue space, where the bases of subjectness, mutual value, mutual respect and coworking are most fully realized. Existential and reflexive strategy of musical studies supposes backing upon valuable aspects of learning interaction, allows the teacher to concentrate not only on his own feelings, but also to “include” personally valuable experience of a student into the process of artistic communication. Effectiveness of musical teaching in this context is reached through encouraging the student to recognize his own feelings on what is personally important to him in art, and also tolerant attitude to artistic feelings of “The Other”<sup>4</sup>.

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<sup>4</sup> Zaitseva A. Conceptual approaches to the formation of the artistic and communicative culture of the future teacher of music. *EUROPEAN HUMANITIES STUDIES: state and society = EUROPEJSKIE STUDIA HUMANISTYCZNE: państwo i społeczeństwo*. Krakow, 2014/2015. № 2. P. 155–163.



musical teacher”; methodical recommendation “Pedagogical guidance in forming artistic and communicative culture in a future musical teacher”.

Processual and methodical component of the proposed system includes definition of pedagogical conditions (activating future musical teachers’ ability to show congruent behavior in process of interaction with the teacher; providing subjectness of pedagogue and student in process of communicating with art; systematic implement of situations “mutual feelings – acknowledgement” artistic and communicative actions “here and now”; direction of learning process onto establishing spiritual and creative contact between teacher and student in process of artistic communication; stimulating the communicative flexibility of students in constructive certain artistic and communicative tactics) and learning rating blocks of methodical equipment in forming artistic and communicative culture in future musical teacher. Motivational and stimulating block is aimed on activation in students the will to master artistic and communicative culture, the aim of adaptive and regulative one is to enrich artistic and communicative competencies in students, reflexive and analytical is oriented on engaging students to adequate self-estimation of the course and results of intersubjectal artistic and creative interaction, creative and actualizing block provides development of students’ ability to make up their own strategies of artistic and creative interaction. Each of those blocks includes methods, techniques, forms of cooperation with students (“brain drain”-like discussions, media-presentations, artistic web-dialogue), and also elements of diagnosing and self-diagnosing the students (self-reports about passing pedagogical practices, test self-evaluation cards, individual digital portfolio etc.). There is provided a certain sequence of applying the defined module-rating blocks according to organizational and accomodational, learning and cumulative, corrective and conventional, project and presentation steps<sup>6</sup>.

Evaluative and resultative component of methodical system creates basis for comparing and adjusting results of educational methodical equipment of artistic and communicative students’ activities with tasks, formed in targeting component of the model. The results of experimental work proved the effectiveness and appropriateness of implementing this methodical system in practical training of a future musical art teacher.

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<sup>6</sup> Zaitseva A. The methodical system of formation of artistic and communicative culture of a future teacher of music. *Modern Science = Modrní věda*. Praha, 2016. № 4. P. 91–97.

## **2. Emotional intelligence as a component of forming artistic and communicative culture in future musical art teachers**

The problem of humanizing the educational process, the transition to a person-oriented approach to learning requires from the modern teacher changes associated with the integration of affective and cognitive processes. The effectiveness of a modern educator depends to a large extent on experience, knowledge and skills, but this is not enough, a modern teacher, focused on personal development, capable of empathy, understanding, open to new emotional experience – a requirement of time, a significant part of modern researchers tends to combine emotions with thinking processes of personality. Therefore, as a solution to the problem, scientists offer the concept of emotional intelligence.

Emotional intelligence is the ability to understand and manage their and others' emotions. According to the author, the sensational period for the development of emotional intelligence is precisely the teenage age, the psychological neoplasms of which is the development of emotional intelligence is an intellectual sphere. Since emotional intelligence is an important component of the communicative culture of the teacher of art, determining its level in educators is a priority task.

Modern American psychologists Dzh. Mayer and P. Salovey offer an interesting concept of emotional intelligence, which includes three main aspects. The first is related to the ability of a person to accurately evaluate and express emotions. Among people there are significant individual differences – both in the ability to correctly assess their own emotional states and emotional states of other people. Finally, the theory of emotional intelligence involves the use of knowledge based on emotions.

According to Dzh. Goulmen's theory, five components of emotional intelligence are distinguished:

- consciousness;
- self-control;
- empathy;
- relationship skills;
- motivation.

An interesting statement from our point of view is the statement by the same author, “We went too far, giving great importance to the intelligent – because it is measured by the coefficient of mental development – in human

life. For the better, or worse, the intellect may be helpless if power take over emotions”<sup>7</sup>.

Which and why the combination of reason and feelings will enable the teacher to be as effective as possible in his activity. Understanding emotions, the ability to determine the cause of emotion, the relationship between thoughts and emotions, anticipating the development of emotions over time, managing the transition from one emotion to another, managing emotions, and directing them to achieve the goal – all this will enable the teacher to effectively solve learning tasks, making decisions and choosing his own behavior model.

Important to our study is a mixed model of emotional intelligence, developed by R. Bar-On, who pays much attention to five areas: intrapersonal, interpersonal adaptive, stress management, general mood. The intrapersonal sphere includes: self-examination, assertiveness, independence, self-esteem, self-realization; the interpersonal sphere – empathy, social responsibility, interpersonal relationships. Adaptability is determined by the ability to solve problems, realism in the assessment of reality, flexibility; stress management includes stress tolerance and impulse control. And, finally, the general mood of man should be defined as optimism and happiness.

Considering the topics of our study, we will define the basic stages of formation of emotional intelligence of the teacher, as a component of his communicative culture.

The first stage is awareness of the norms and rules of conduct necessary for productive interaction with students. Depending on the environment and the historical epoch, these standards may have significant differences. A teacher with a high level of communicative culture has the following qualities:

- develop skills to co-operate with other people, have different ways of working together, be able to reach agreement;
- he should be aware of the importance of nonverbal communication;
- teacher must take the same character of all participants in the educational process.

The second stage is development of its own communicative culture, the awareness of its own strengths and weaknesses. Ability to manage different learning situations, directing the process of obtaining knowledge in a positive direction. At this stage, the teacher demonstrates:

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<sup>7</sup> Goleman D. Emotional intelligence. N.Y. Bantam Books, 1995.

- awareness of feelings and emotions that can occur in stressful situations, skills in emotional stress removal;
- agreement between verbal and non-verbal communication;
- high level of empathy.

The third stage is the application, the ability to influence other participants in the learning process (students, parents, teachers). To do this, you need to have knowledge of the psychological and physiological characteristics of participants in the educational process, to identify the global goal of each student. This is ability to perceive the student as the highest value. The teacher demonstrates:

- knowledge and application of ways of emotional expression;
- the ability to influence the emotional reactions of other people, to establish positive interpersonal communication;
- create an atmosphere of success in the classroom;
- develop social sensitivity.

As noted by scientist I. Andreeva, the most productive methods for the development of emotional intelligence are art therapy, game, behavioral therapy, psychogymnastics, modeling, discussion methods, feedback, role play, design, demonstration. We consider it expedient to add to this list methods such as group training, individual training, coaching for a teacher<sup>8</sup>.

The study of emotional intelligence today takes place through the development of psycho-diagnostic techniques aimed at:

A) the study of individual characteristics of the person who are part of the EQ. These include the multifactor scale of emotional intelligence MEIS, developed by Dzh. Maers', P. Saloveys' and D. Carusos' (1999).

B) Self-examination and self-esteem of the subjects. Such methods include the questionnaire EQ-I for determining the emotionality coefficient of R. Bar-On, which defines five main components of emotional intelligence: intrapersonal (self-esteem), interpersonal (compassion, responsibility), adaptation (the ability to adapt their emotions to new conditions), stress management (stress tolerance), general well-being, mood (level of optimism).

C) The methods of “multi-assessments”, which involve conducting a survey of not only the investigated, but also “experts”, that is, those people

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<sup>8</sup> Андреева И.Н. Возможности развития эмоционального интеллекта в процессе психологического тренинга. *Психология и современное общество: взаимодействие как путь взаиморазвития*: Материалы 4-й международной научно-практической конференции, 10–11 апреля 2009 года, г. Санкт-Петербург / редкол. В.Н. Дежкин и др. Ч.1. СПб: СПбИУиП. 2009. С. 24–26.

who are close to him (friends, acquaintances, colleagues). This includes the Ei-360 tests, developed by JP Pauliou-Fry in 2000.

To study the level of emotional intelligence in scientific research is often used questionnaire D. Lucina "Emin", which contains two scales: interpersonal and intrapersonal.

Among the common questionnaires, the N. Holl test and M. Manoylova's method are valid. In particular, N. Hall's test for determining the level of emotional intelligence involves the assessment of 5 constituent parts. EQ: emotional awareness, emotional control, self-motivation, empathy, and emotional recognition of other people.

M. Manoylova's method analyzes the level of human EQ for three integral indices: the internal personality aspect of emotional intelligence (the ability to comprehend and accept own feelings, self-control), the interpersonal aspect of emotional intelligence (the ability to recognize, understand and change the emotional states of other people), the integral index of emotional intelligence.

Paying tribute to the known methods of diagnosing emotional intelligence, we note that the effective means of developing the EQ is art therapy.

It is thanks to art therapy that a teacher can symbolically express such emotions and feelings as fear, love, hate, insult, joy. The tasks of art therapy include: expressing emotions and feelings related to experiencing their own problems, themselves; active search for new forms of interaction with the world, confirmation of one's own personality, uniqueness and significance; increasing adaptability in the current unstable world.

Since music is "the most productive form of art" (G. Padalka), the emotional experience, which includes emotional intelligence, develops through the best of music. In the opinion of N. Haripova, the actualized experience of the personality "given" to her is emotions. Therefore, the author considers it possible mainly emotional comprehension of music, which, however, is always conscious. It is typical for those people whose life experience is multifaceted. In this case, music serves as a source of experiences, as if merging with the surrounding world. For these seemingly purely musical emotions is the whole life experience of man, and the emotion itself rises to the level of abstract thought<sup>9</sup>. Raising the level of

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<sup>9</sup> Гарипова Н.М. К вопросу об эмоциональных компонентах в структуре содержания и восприятия музыки. *Внемusыкальные компоненты композиторского текста: межвузовский сборник статей*. Уфимский государственный институт искусств. Уфа, 2002. С. 101–117.



perception of music, the teacher develops his own emotional intelligence and increases his own level of communicative culture.

As M. Smirnov notes, the perception of music is based on the active awakening of the listener's emotions, thoughts, world perceptions. Music can be a means of communication. It awakens in a person associations that derive from her personal life, all feelings and experiences that are already part of her experience. The world of the listener is an important part of the composer's world. He observes that, "there is no isolated, pure perception, it is invariably determined by personal experience"<sup>10</sup>. That is why emotional reaction to the work of art is caused by human openness, the presence of a high level of communicative culture, own experience of experiencing certain emotions, the introduction of a person in a certain state, a mood that corresponds to music. Thus, a person resonates with the work of art, passing through itself the energy of the work itself. However, it is possible to achieve high results only if understanding the influence of music on the subconscious, therefore, the teacher must have basic knowledge in the field of music therapy.

Consequently, in view of the above, we can argue that musical therapy can be used to develop emotional intelligence as a component of a teacher's communicative culture.

In addition to musical therapy for the development of emotional intelligence, we propose the use of language creativity techniques, painting therapy, sand therapy, dance-motor therapy.

The directions of art therapy are aimed at the development of verbal and non-verbal communication, and therefore able to solve the difficulties that arise in pedagogical communication. So, in particular, techniques of musical therapy can be actively used to relieve stress, for the teacher's positive adjustment, the development of diction and voice.

Thus, techniques of therapy by drawing (a picture accompanied by U. Baer's singing etc.) are effective in working on a combination of mental activities and emotions of the teacher. Systematic therapy will help build a strategy for learning and reflexive development, and dance-movement therapy is indispensable in dealing with self-confidence, blocking, and developing non-verbal communication.

Therefore, taking into account the need for the development of the emotional intelligence of the teacher as a component of his communicative

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<sup>10</sup> Смирнов М. Эмоциональный мир музыки: исследование. Москва: Музыка, 1990. С. 29–34.

culture, we note that the most affective means of achieving the goal is art therapy, which has proved to be effective in practice.

## **CONCLUSIONS**

Thus, implementation of the methodological model in the educational process of forming artistic and communicative culture in future musical art teachers is built in accordance with the main scheme logic of the pedagogical process; the model is a theoretical justification for the practical activity in accordance with goal-setting; the model provides the theoretical justification for the practical activity, in accordance with goal-setting; the model is predictive, as close as possible to the conditions of the pedagogical process of a particular educational institution, contributes to the representation of the desired outcomes of personal development; the model implies a variation of pedagogical technologies.

Determined that theoretically substantiated and experimentally proven methodical system of forming artistic and communicative culture in a future music teacher guides the educational process on the systemic joint creation by the teacher and student of the space of artistic education; provides the future teacher of music with the possibility of independent, alternative approaches to the identification of the individual communicative style of activity with the student; creates conditions for the harmonization of the intellectual and emotional background of artistic interaction between the teacher and the student; complements the motivational factors of the professional formation of students as a component, as mastering the developer-co-constructive type of interaction.

## **SUMMARY**

The article deals with the results of the research theoretical and methodical backgrounds of formation of artistic and communicative culture of a future teacher of music. According to the study of methodological backgrounds of the research and its analysis on the basis of implementation of conceptual models, methods and methodological approach to the process of the formation of artistic and communicative culture of a future teacher of music, finds out the reasons of persistent changes in their communicative culture. Further developed: scientific understanding of theoretical foundations and practical conditions for improving the professional training of future music teachers; implementation of a personally oriented approach in the musical education of students. In its basis the universal principles of humanism; the idea of transforming the objective content of education into

subjective values of personality; actualization of internal self-regulating mechanisms of personality development.

The article highlights the specific features of the development of emotional intelligence of future music teachers, outlines the importance of emotional intelligence in the process of shaping the artistic and communicative culture of the future music teacher.

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