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CONCEPTUAL APPROACHES
TO THE FORMATION OF THE ARTISTIC
AND COMMUNICATIVE CULTURE OF
THE FUTURE TEACHER OF MUSIC

Statement of the problem. 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.

The degree of development problems. The analysis of philosophical, cultural, psychological and pedagogical scientific literature suggests that

the 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.Dymer, L.Kohan, V.Kulman, T.Marsel, M.Mykhalchenko, E. Mounier, L.Kohan, G. Mead (George Herbert Mead), J. Ortega 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 (O.Apraksina, L.Archazhnykova, N.Huralnyk, O.Yeremenko, B.Likhachov, 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.

So, **the aim** of this article is to highlight the conceptual approaches to the formation of the artistic and communicative culture of the future teacher of music

The statement of the main material. 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, experience, 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.

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 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» [6]. 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 [4, 43], 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.

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.

Among these approaches, a special role is played by the *existential-reflective* approach. Methodology of pedagogical existentialism is built on his philosophical ideas. Soren Kierkegaard was founder of existentialism danish philosopher and writer, who first formulated the concept of «existence» is «internal» Genesis personality. Existentialism – the doctrine that a man’s existence (existence - existence) is rational is not to be known and mastered direct experience; existence – clarification unique individual personality, the attainment of the ultimate meaning of human existence, his relationship with the world» [5, c. 70].

Classic Ukrainian philosophy rational existential meaning of life, human relations, adoption of the ideas of kindness, mercy, love, associated with the views of the philosopher Hryhoriy Skovoroda. The problem of existence, their own life values, according to the philosopher, is solved only by the heroism of self-discovery, through which is «internal», «heart», «only» person. The philosophical heritage of existentialism in Ukraine are also associated with views M.Chyzhevskiy, M.Berdiaiev, M.Kotsiubynskiy, L.Ukrainka: «knowledge of human existence and understanding of the world through human existence» (M.Berdiaiev); the existential study of man's inner world in the form of art - the stream of consciousness (M.Kotsiubynskiy); in creating romantic-existential art world personalities, which absorbs heartiness and moral purity of actions and feelings» (L.Ukrainka).

One of the main ideas in assistenzarzt is the idea of cooperation between the subjects of the educational process. «The Ego» and «Alius» must be in harmony. But it is possible if «Alius is true for myself out of it being for me, and if we are there for each other. We both have outwardly manifest and except for «the term itself» – my view of myself and the other on himself, to have a perspective other is your opinion on others and their view of me [3, 8].

In the view of existentialism, the highest human freedom, for which she should be responsible – or finding your own unique project, implemented in the transcendental creative act. A.Langle is in line with the concept M.Bakhtina concerning «dialogue of cultures», affirm that «Person of another could open your personal. Other people need, in order to acquire three main types of experience that are necessary for the formation of The Ego, namely: attention and respect thereto; fair treatment from other people; their recognition of its value. Accordingly, when such conditions occur, the internal structure formation process The Ego: the attention and respect of the individual for himself; be treated fairly; recognition of own worth» [2]. Herefore, from the point of view of existential analysis, to be identical to itself – to be able to show others what you find in their intimacy, becoming open to meeting and dialogue» [2].

Summarizing the above, it is advisable to emphasize, that study of existential-reflective processes in art pedagogy is based on modern theories of humanistic psychology, according to which «effective pedagogical impact on the individual can be achieved only if the condition given its point of view on the world, redefined personal experiences, constructive, creative initiatives» (C.Rogers). It should be observed that it is extremely

important in the educational environment to create a relationship of this type, when «person is valued as an individual, inner experience empatia understand and accept, given the freedom to experience their feelings and the feelings of others without any threats» (C. Rogers). Such relationships are constructed in the space of dialogue, where are most fully implemented the principles of subjectivity, mutual values, mutual respect and cooperation.

From this point of view, methodologically, it is important rationale egzistencializmo provisions for higher freedom of man and his responsibility, identifying a person's own unique project and implements it in the transcendental creative act. This provision is extremely important methodological significance for musical-pedagogical education.

Conclusion. Thus, existential-reflexive strategy of musical training involves teaching the installation on the value aspect of artistic and creative interaction between teacher and student, the spiritual ascent on the basis of the expansion and deepening of relations between the subjects of the educational process, motivation and experience musical and communicative dialogization of consciousness and communication, active involvement of the artistic and communicative skills of students in the field of pedagogical activity. The essence of the existential-reflexive approach we see in sequential dalaga consciousness and activity of the teacher and the student on the basis of:

- harmonization of emotional and intellectual dominance relationships in the educational process;
- attracting creative innovative technologies that contribute to the consistency of creative relationships in academic and musical performances;
- multilevel continuous preparation of future teacher of music in a strictly logical complexity of tasks, the formation of communicative competence, personal and professional qualities;
- step-by-step development of the artistic and communicative relationships between teacher and student (personally, axiological, reflective, spiritual and existential);
- establishing spiritual energy balance between the actions of the teacher, aimed at permanent enrichment of the students ' experience of creativity, and the existential needs of the students in implementing their own reflective and creative «The Ego»;
- creation of conditions for creative self-presentation and experience of the situation of the success of each of the entities of the artistic

and communicative action by performing integrated variable-creative tasks specially in simulated situations;

- the expansion of communication between teacher and student (successive involve its in the activities of the artistic-aesthetic, axiological, constructive-reflective and spiritual-creative nature);

As professionally significant qualities of the personality of the future teacher of music, artistic and communicative culture integrates not only communicative competence as a set of knowledge, skills, experience, artistic and communicative activity, and determines the funds of the organization axiological, interpersonal, intercultural interaction in the system «teacher-student», become stimulates the awakening in the minds of the students the desire to be creative.

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Abstracts

АЛЛА ЗАЙЦЕВА. Концептуальні підходи до формування художньої та комунікативної культури майбутнього вчителя музики. У статті актуалізовано проблему теоретико-методологічного забезпечення підготовки майбутніх учителів музики у педагогічних університетах. Обґрунтовано можливість застосування екзистенційно-рефлексивного підходу до формування художньо-комунікативної культури майбутнього фахівця. В логіці цього підходу акцентується увага на реалізації діалогово-творчої комунікативної стратегії у процесі музичного навчання як умови забезпечення високого (духовно-екзистенційного) рівня художньо-комунікативної культури майбутнього педагога-музиканта.

Ключові слова: художньо-комунікативна культура, майбутній вчитель музики, екзистенційно-рефлексивний підхід.

ALLA ZAITSEVA. Konceptyjne podejście do tworzenia artystycznej i komunikacyjnej kultury przyszłego nauczyciela muzyki. Artykuł dotyczy problemu teoretyczno- metodologicznego wsparcia przygotowania przyszłych nauczycieli muzyki w uczelniach pedagogicznych. Udowodniono możliwość wprowadzenia podejścia egzystencjonalno-refleksyjnego do procesu kształtowania kultury artystyczno-komunikacyjnej przyszłego specjalisty. Szczególną uwagę skupiono na realizacji dialogowo-kreatywnej strategii komunikacyjnej w procesie dydaktycznym jako warunek zapewnienia wysokiego poziomu kultury przyszłego nauczyciela muzyki.

Słowa kluczowe: kultura artystyczno-komunikacyjna, przyszły nauczyciel muzyki, podejście egzystencjonalno-refleksyjne.

АЛЛА ЗАЙЦЕВА. Концептуальные подходы к формированию художественной и коммуникативной культуры будущего учителя музыки. В статье актуализирована проблема теоретико-методологического обеспечения подготовки будущих учителей музыки в педагогических университетах. Обоснована возможность внедрения экзистенциально-рефлексивного подхода в процесс формирования художественно-коммуникативной культуры будущего специалиста. Акцентируется внимание на реализации диалогово-творческой коммуникативной стратегии в учебно-образовательном процессе как условия обеспечения высокого (духовно-экзистенциального) уровня художественно-коммуникативной культуры будущего педагога-музыканта.

Ключевые слова: художественно-коммуникативная культура, будущий учитель музыки, экзистенциально-рефлексивный подход.

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