

the rotten apple takes place about 1528 year: "For one rotten apple lytell and lytell putrifieth an whole heape." [3].

Summing up the above – said we can state that only five words have the Old English origin, one word is from the Scandinavian language. The origin of several words is controversial even nowadays because many scientists' points of view are quite different. We can notice that the main number of words became the part of the English vocabulary due to the great influence of the French and Latin languages.

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## **THE PROBLEM OF INTERPRETIVE CULTURE IN MUSIC EDUCATION**

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***Abstract.*** *The objective of music education is to shape in students the fundamentals of music culture which is an important and integral part of their spiritual culture, a set of the key interdisciplinary and subject-matter competencies in the course of perception and interpretation of best samples of the Ukrainian and world music culture, as well as to shape an aesthetic experience along with emotional and value-based attitude towards art. The interpretive culture is a centerpiece of music education which is the organizational system of music education and the process of absorption of the knowledge, skills and abilities necessary for music activities since this phenomenon is associated with understanding the in-depth meaning of a piece of music and materializing of the latter through a perfect performance.*

*The article aims to expose the significance of the interpretive culture within the framework of music education.*

*Little prominence is given to shaping the interpretive culture of a future music teacher. In its turn, the interpretive culture in terms of music education is integral to shaping the future teacher's personality, for it enables a significant increase in the level of training of specialists within the system of music teacher education, determining various aspects*

*of the creative learning process and moral and aesthetic education of students. For this reason, the problem of interpretive culture in music education is topical and requires a purposeful energetic action of shaping it.*

*We believe that the interpretive culture of the future music teacher is a coherent integrative formation which manifests itself in understanding and interpreting the teaching reality in the entirety of its processes, events, structures, interpersonal relationships and which is based on a set of knowledge, skills and abilities as well as the creative experience aimed to expose the meaning of the music and educational texts.*

*In summary, we recognize that the interpretive culture is of great importance in the field of music education. It assists the educator to convey to students his/her professional and competent understanding of the works of art bringing them to the art world and shaping in them an aesthetic experience and a general culture, which, in turn, is the objective of music education.*

**Keywords:** *interpretation, interpretative culture, future teacher, music education.*

The changes that are constantly taking place in modern society determine the new trends in the development of pedagogical science. They entail acceleration of creative pursuit of the efficient forms and methods of organization of educational process, rethinking of the objective and the content of education. Modern education is focused on reviewing and enriching the experience of shaping a versatile personality of a young person while respecting his/her individual characteristics, interests and abilities. That said, little prominence is given to shaping the interpretive culture of a future music teacher. In its turn, the interpretive culture in terms of music education is integral to shaping the future teacher's personality, for it enables a significant increase in the level of training of specialists within the system of music teacher education, determining various aspects of the creative learning process and moral and aesthetic education of students. For this reason, the problem of interpretive culture in music education is topical and requires a purposeful energetic action of shaping it.

The objective of music education is to shape in students the fundamentals of music culture which is an important and integral part of their spiritual culture, a set of the key interdisciplinary and subject-matter competencies in the course of perception and interpretation of best samples of the Ukrainian and world music culture, as well as to shape an aesthetic experience along with emotional and value-based attitude towards art. The interpretive culture is a centerpiece of music education which is the organizational system of music education and the process of absorption of the knowledge, skills and abilities necessary for music activities since this phenomenon is associated with understanding the in-depth meaning of a

piece of music and materializing of the latter through a perfect performance.

Modern music education is facing a tremendous challenge of revealing in future music teachers the desire to continue learning of the chosen trade along with the enthusiasm for their own specialty. In our opinion, if the interpretive culture nests itself in a student in a timely and aptly manner, the student will have a positive motivation for learning his/her own profession to a high standard of professional teaching.

Certain aspects of the interpretive culture in the philosophical dimension were studied by M. Bakhtin, V. Diltei, M. Kahan, P. Ricker, H. Ruzavin, F. Shleiermakher and others, those in the psychological dimension were studied by O. Bodalov, A. Brudnyi, A. Slavska and others, those in the pedagogical dimension were studied by O. Koloianova, Yu. Senko, N. Telysheva, N. Yudzionok and others, those in the field of music education were studied by M. Kornoukhov, D. Lisun, A. Lynenko, O. Oleksiuk, M. Petrenko and others.

The article aims to expose the significance of the interpretive culture within the framework of music education.

The interpretation processes can be observed in value orientation, cognitive, scientific activities, in daily life, and in art. Art being naturally a special type of spiritual and practical way of the world exploration results in a specific flow of interpretive processes. In general, interpretation is the basis for understanding any texts, facts, events and involves all interpersonal and intergroup communications, and all the systems of signs.

The idea of N. Korykhalova [2] to be emphasized is that in performance arts, the concept of “interpretation” stands for the explanation of a piece of art, properly as “performer’s interpretation” and broadly as “perception”.

Musicians and teachers (D. Lisun, M. Petrenko, O. Oleksiuk) point out to the fact that interpretation of a piece of music is the process and the result of spiritual and intellectual learning, understanding and interpreting by the personality the aspects of meaning of the content of a music piece. It is an interpreter-performer’s personality that is a driving force of this process and the actor. In such case, the accumulated knowledge, ideas, subjective experience, the ability to “sense” the images, notions, concepts, senses are of great importance while the quality interpretation of a piece of music results in its holistic appreciation and the all-inclusive coverage of its meaning content in its entirety and heterogeneity.

Educator N. Telysheva [4] defines interpretation as a personality-specific understanding of a piece of music and reveals that this process always has two dimensions: the invariant and the variant one. The first one combines the peculiarities of the author's position with a concrete historical understanding, general emotional disposition of a music piece, and the specific nature and means of art. The second one is related to the personality context, specifically with the perception circumstances, the psychological type of the person who absorbs the information, his/her intelligence and educational level, the level of spiritual development and the "spiritual perspective".

Russian scientist M. Kornoukhov [1] understands the interpretive culture as a concept that involves the interpretation capacity, performing and translating properties, the system of value orientations, a set of personality expressions of individual character, the level of acquired knowledge and skills, the motivation potential and the need to be involved in creative activities.

We believe that the interpretive culture of the future music teacher is a coherent integrative formation which manifests itself in understanding and interpreting the teaching reality in the entirety of its processes, events, structures, interpersonal relationships and which is based on a set of knowledge, skills and abilities as well as the creative experience aimed to expose the meaning of the music and educational texts.

A teacher of any educational background and specialty faces the task of transmitting information to his/her students, which, in turn, has a connotation of a personal, interpretational, subjective, author's vision. Therefore, the interpretive culture is an integral part of the teaching excellence of the future specialist and his professional competence. For example, a future English teacher needs to translate the thoughts expressed in a source language, a future philologist needs to interpret a poetic or literary work, a future visual art teacher needs to interpret painting and sculpture, a future mathematician needs to interpret formulas, and so on. Yet, the interpretation problem is particularly acute for the teachers of the art education institutions. The future music teacher interprets a piece of music which at first needs to be understood and rethought while the semantic emphases within its vision need to be placed, and then its plan and its core content need to be conveyed to the students.

The interpretation process is created by the teacher based on his/her level of music and professional knowledge, skills and abilities, competence and a proper understanding of works of art, for which the

fundamental basis is the musical-historical knowledge, performance skills, and a broad outlook. A specific nature of a music teacher profession should be noted. It lies in the fact that he/she ought to be a widely educated person, to know his/her subject well, to always be following the path of creative pursuit, to permanently improve his/her ideological and theoretical level, to use the knowledge of the music education methodology, to enjoy excellent vocal control, to be capable of playing an instrument well, to have the conducting skills, to have a delicate ear for music, to be able to sight-read fluently, to improvise, to accompany, to sight-read, to transpose the vocal and instrumental works into different keys, and to choose background music for school and popular songs.

As we can see, the work of future music teacher involves using various forms of performance that undoubtedly have an interpretive character. For this reason, the interpretive culture plays a critical role in shaping his/her professional activities. However, the music teacher who has developed the interpretive culture to a high standard naturally possesses not only the specialized knowledge, skills and abilities, but also the expertise in a variety of allied musical fields, knowledge of philosophy, psychology, and other sciences. In this way, the teacher would be striving to translate his/her background, skills and abilities into professional activities and the self into the outer world. Therefore, shaping the interpretive culture of the future specialist to a high standard requires an ongoing self-improvement in all spheres of life.

In order to attract students to a boundless and unique world of music art and to expose them to the subtlest shades of the artistic idea of a vocal and instrumental work realized by composer, the teacher should not play notes soullessly, yet he/she ought to convey to them his/her individual and personalized vision of the artistic and imaginative meaning in the form of verbal and musical performing messages and to organize the process of joint music-making. To this end, the teacher should enjoy a developed interpretive culture. It should be noted that the interpretation activity of a music teacher aims not only to handle solely artistic performing tasks, but also to perform educational and teaching tasks, since the teacher needs to captivate the secondary school students with music, spur their interest in music and create conditions for their active music-making. In H. Padalka's thinking [3], expressive interpretation should become a solid foundation and the basis for artistic communication of the teacher with the secondary school students.

In summary, we recognize that the interpretive culture is of great importance in the field of music education. It assists the educator to convey to students his/her professional and competent understanding of the works of art bringing them to the art world and shaping in them an aesthetic experience and a general culture, which, in turn, is the objective of music education.

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**FEATURES PROFESSIONALLY-ORIENTED ENGLISH  
LANGUAGE TRAINING OF FUTURE TEACHERS OF PHYSICS**

*Odessa, Ukraine.*

**Abstract.** *The aim of the study was the development and implementation of the process of learning English in preparation for future teachers of physics professionally-oriented approach, i.e. the use of English as a means of replenishment of professional knowledge in physics, the formation of professional skills of using English in the future of the teaching profession.*

*The work program consisted of eight semantic modules, each of which is assumed within the planned grammatical topics examination of the problems of modern physics, the study of life and biography of famous physicists, familiarization with the physical activity of the institutions of the National Academy of Sciences of Ukraine, especially physical education in Ukraine and in the schools of Western Europe and etc.*

*Organizational forms of learning in vocational-oriented training with active learning methods were as classroom training under the guidance of a teacher, and a mandatory independent work.*