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## **Implementation of Emotional Intelligence Theory in Future Musical Art Teachers Training**

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### **Abstract**

The article investigates the ways of implementing emotional intelligence theory in future musical art teachers training. The methodological basis of the study includes synergetic, holistic, and hermeneutic approaches, the application of which allows finding out the ways of the future musical art teacher's emotional intelligence development. It is shown that emotional intelligence is an integral dynamic phenomenon that provides optimistic awareness, understanding, and control of one's emotions and emotions of other people; it also influences the success of communicative interaction. On the basis of the analysis of scientific literature on the issue under investigation and practical experience of training future musical art teachers, the ways of implementing the emotional intelligence theory in the professional preparation of future musical art teachers were determined, namely: activation of students' motivation for emotional interaction in the process of professional preparation; creation of appropriate artistic-educational environment; realization of a practically oriented, personalized, active creative process of development of the future musical art teachers' emotional intelligence through introduction of training technologies; involving students in constructive activities through joint events, game teaching methods, dramatization, etc.; learning self-talk skills, internal dialogue and self-affirmation; improving the effectiveness of artistic-pedagogical communication and professional training of the future musical art teachers; carrying out research activities. It is proved that the use of the provisions of the multiple intelligences theory in HEI for the development of emotional intelligence provides opportunities to students' self-cognition; better understanding of students' talents and abilities by teachers; stimulating creation of innovative teaching methods and forms; involving students in the creative learning process, taking into account the natural capabilities of all types of intelligence.

**Keywords:** Multiple intelligences theory, Emotional intelligence theory, Music education, Teacher training, Future musical art teachers, Future musical art teachers training.

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## **Introduction**

In modern conditions of education system reforming Ukrainian higher education institutions face a number of challenges. One of them is the necessity to modernize the system of future musical art teachers training. Their professional competence should be formed taking into account both current world trends and the requirements of a New Ukrainian School, according to which the future musical art teacher must quickly navigate and adapt to changes in the educational process. In addition, the future musical art teacher should be capable of productive pedagogical activity and demonstrate a high level of pedagogical creativity (Iryhina, 2019, p. 175). Increased requirements for the level and quality of education encourage scholars to find new ways of teaching enhancement. One of the directions of the modern psychological and pedagogical sciences development, which reflects the modern trends of teaching enhancement, is the theory of multiple intelligences of the American developmental psychologist Howard Gardner. This theory has become an alternative to the so-called “classical” view of intelligence as the capacity for logical reasoning. H. Gardner had gone far beyond the limits of understanding intelligence as the only basic intellectual ability.

According to H. Gardner, humans possess more than one intelligence, “as special beings, we, humans, are endowed with a number of relatively autonomous intelligences” (Gardner, 2007, p. 25). For H. Gardner, intelligence is not a certain tool in the head, but a potential, which allows the individual to use forms of thinking that are appropriate to specific types of the context, due to cultural characteristics or social environment. It should be noted that the scientist distinguished linguistic, spatial, logical-mathematical, musical, bodily-kinaesthetic, interpersonal, and intrapersonal intelligences. Later, the scientist supplemented this list with the eighth kind of intelligence – naturalistic. However, he believes that this list should not be stopped either. Taking into account the social and cultural dynamics, attention should be paid to the exploration of such kinds of intelligences as existential (the ability to solve global problems), spiritual, emotional, and sexual (Gardner, 2007, pp. 12-15).

In the context of the study, we want to focus on emotional intelligence. In our view, emotional intelligence is the concept that explains how one can facilitate development of individual’s (in our study – musical art teacher) creative potential in the educational process. Developmental sciences prove that emotional reactions are often preceded by rational ones. Many researchers consider emotionality to be a key factor in achieving personal success, more important than intellectual ability. Therefore, emotional intelligence has a decisive influence on the success of an individual not only in daily life, but also in the field of professional activity. In addition, the relevance of the issue under investigation is related to the close connection of the emotional sphere with art. Important for a musical art teacher is a high sensitivity to emotional experiences, the ability to distinguish and correctly interpret emotional cues, to find ways to appropriately express the emotional context of an artistic image, to understand the laws of emotional influence on the listener, to control one’s own emotions and emotions of others while performing musical piece and organizing its perception, since a musical art teacher acts at the intersection of pedagogical and artistic sciences.

## **Literature Review**

It should be noted that the large-scale studies of emotional intelligence have recently begun. However, scientists from all over the world are addressing this issue today. Thus, the problem under study was considered by such Western scientists as R. Bar-On, K. Cannon, D. Caruso, D. Goleman, H. Enkelmann, A. Jensen, J. Mayer, E. Morris, J. Orioli, P. Salovey, S. Stein, L. Thomas, S. Wong, and others.

Various aspects of emotional intelligence, namely: the place and role of emotions in cognitive processes were explored by P. Janet, T. Ribot, W. Wundt, and others; system-functional synergy of

emotions and intelligence in the regulation of activity and communication of the personality was investigated by L. Abolin, O. Aigunova, I. Andrieieva, L. Antsyferova, T. Berezovska, D. Caruso, Yu. Davydova, B. Dodonov, G. Garskova, K. Izard, O. Leontiev, D. Lusin, J. Mayer, M. Robert, P. Salovey, O. Vlasov, Ye. Vlasova and others; awareness and understanding of one's emotions, empathy were the subject of special consideration by I. Andrieieva, O. Chebykin, O. Frolova, D. Goleman, Ye. Ilina, K. Izard, O. Kashkaryova, T. Malykhina, Ye. Rybalko, O. Sannikova, S. Symonenko, and others.

An analysis of the scientific literature on the problem of research has made it possible to state that most scientists understand emotional intelligence as an integral set of abilities. Thus, J. Mayer and P. Salovey defined emotional intelligence as the ability to perceive and understand one's own and other people's feelings and emotions, to distinguish them, to use this information to facilitate thinking and activity (Mayer & Salovey, 1997).

R. Bar-On and J. Parker (2000) and D. Goleman (1995) view emotional intelligence as a type of social intelligence and interpret it as the ability to process information contained in emotions ("emotional" information), the ability to recognize both one's own emotions and emotions of others, the ability to manage them and use them as a basis for thinking and making the right decision.

At the present stage of pedagogical education development, we observe the increased interest of the scientific community to the issue of emotional intelligence as a professionally significant quality of the teacher. Thus, I. Andrieieva, M. Holubieva, M. Manoilova, N. Petrova, O. Pochtariova, O. Savenkova, T. Solodkova, O. Yehorova, and other researchers, considering emotional intelligence in the structure of professional qualities of the modern teacher, have come to the conclusion that the forms and features of the teacher's emotional intelligence manifestation are determined by the specificity of his/her professional activity; they viewed emotional intelligence as an individual-personal, psychological characteristic of the teacher that corresponds to the humanistic essence of the pedagogical profession.

The problem of emotional intelligence development in the process of future musical art teachers training has been addressed by such Ukrainian scientists as Yu. Gao, H. Kholopova, D. Lusin, H. Padalka, V. Petrushyn, L. Rakytianska, and others. They focused on the emotional aspects of music-pedagogical activity, emotional culture, and emotional experience of a future music teacher.

Therefore, despite the relevance of the issue of future musical art teachers' emotional intelligence development, in the domestic scientific discourse, there is a lack of theoretical and practical elaboration of the phenomenon under study. This determines the purpose of the article – to find out the ways of implementing emotional intelligence theory in future musical art teachers' training.

### **Methodology**

The methodology of our study is based on synergetic, holistic, and hermeneutic approaches.

The synergetic approach allows combining and synthesizing the positive elements of each type of activity in the new philosophy of education and specific types of pedagogical activity, which are based on them. It also helps overcome the contradictions between theories of heredity and the decisive role of education in the formation of an individual and other theories, which at different times became axioms of human existence (Danylenko, 2004, p. 88). In addition, the synergetic approach involves creating conditions for self-improvement and self-development of the pedagogical system. According to O. Oleksiuk, the synergetic approach should become the methodological basis of art pedagogy, since interdisciplinarity and integration of all its components form a universal, self-organizing system that will greatly increase the success of music education (Oleksiuk, 2008, p. 126).

Along with synergetic, in our view, important is a holistic approach, which brings certain balance and integrity to the non-linear, dynamic, and unstable synergetic system of future musical art teachers training. In the context of the holistic approach, the emotional intelligence of the future musical art teacher develops along with the personality development.

Special attention in the study is paid to the hermeneutic approach, the choice of which is determined by the object of the future musical art teacher's training – a work of art, with corresponding specific features of artistic speech, which need a deep understanding. In the context of a hermeneutic approach, the emotional intelligence of the future musical art teacher will be developed through an understanding of the emotional-figurative content of musical language.

Thus, it should be noted that development of the future musical art teacher's emotional intelligence in the process of training, as a complex integrated process of acquiring the ability to perceive, identify and adequately interpret information on emotional-semantic expressiveness, requires a complex interaction of the methodological approaches, which in their integrity constitute a methodological basis for defining the ways of implementing the emotional intelligence theory in the future musical art teachers training.

### **Discussion**

The concept of "emotional intelligence" is ambiguous and insufficiently defined in modern psychology. This term was first introduced in 1990 by American psychologists P. Salovey and J. Mayer (1990) to refer to a specific set of psychic characteristics such as the ability to understand and regulate one's own emotions, empathy, etc. In his studies of emotional intelligence, D. Goleman (1995) showed that a person's life success is determined not so much by the general level of mental development, but the capacity for self-knowledge and emotional self-regulation, the ability to show one's own feelings, to understand and subtly respond to the condition of other people. The level of emotional development, in the author's opinion, determines people's life and career success. D. Goleman believes that any problem a person faces in life has a large number of solutions, and if a person analysed them through sequential busting or just logical analysis, he/she would not be able to quickly make decisions and act. The human brain attributes to each of the variants a peculiar "emotional weight" that sharply limits the choice to the strongest positive emotions. Having made a mistake, people usually experience unpleasant feelings, but the right, optimal solution is associated with positive emotions. Therefore, the role of emotional intelligence in the communication process is particularly important. Such qualities as goodwill, tact, ability to quickly assess the situation and respond accordingly, requires development of empathy. Empathy is understood by D. Goleman as a basic component of the emotional intelligence, as one of the factors of survival, a person's innate ability (infants begin to manifest it at the age of three months, restlessly responding to the cry of another child).

Based on the above mentioned we can state that the level of emotional intelligence is an important factor in the acmeological development of the individual, mediating achievement of high levels of professionalism, especially in the field of activities involving interaction with people, in particular teaching.

In the framework of our study, we consider the phenomenon of emotional intelligence as a factor in the musical development of learners, in terms of the main characteristics of a communicative interaction of a musical art teacher with students. Emotional intelligence is a complex combination of the following components: emotional awareness, emotion management, emotional self-motivation, empathy, and recognition of emotions of others in the process of students' communicative interaction with the teacher.

It should be stressed that emotional intelligence and its impact on academic success have increasingly attracted the scientists' attention. Among many factors that cause students to experience difficulties and even drop it, we can distinguish negative emotions that arise in the learning process, strained relationships with teachers and groupmates, as well as difficulties caused by the need to adapt to new conditions.

We are convinced that emotional competences are directly related to students' educational and social development. With emotional competences, it is easier for them to learn and effectively build interpersonal relationships. In addition, students with higher coefficient of emotional intelligence achieve better educational results. The problems that arise in the process of social interaction are more quickly and successfully solved by those people who are able to control their emotions, analyse the feelings of others, show empathy and provide support. Typically, such people exhibit a higher level of self-awareness and the ability to generate innovative ideas. Therefore, formation of emotional intelligence can be considered as one of the key factors that contribute to successful learning of the individual and full development of the society as a whole.

In our study, we relied on D. Lusin's doctrine, which substantiated the wrongfulness of considering emotional intelligence as a purely cognitive capacity by analogy with spatial and verbal intelligence (Lusin, 2018). One can reasonably assume that the ability to understand and manage emotions is closely related to the individual's general orientation to the emotional sphere (i.e. interest in people's inner world, including one's own inner world), and to the tendency to psychologically analyse behaviour and understanding of the values attributed to emotional experience. As a result, emotional intelligence can be presented as a phenomenon that has a dual nature and is linked, on the one hand, to cognitive abilities and, on the other, to the individual's personal characteristics (Lusin, 2004).

According to O. Pochtariova, emotional intelligence is the construct that provides the key to explaining how one can facilitate development of the individual's creative potential in the educational process (Pochtariova, 2012). If previously scientists considered that emotions only accompany cognitive processes, modern psychology has proved the fact that emotional reactions are often preceded by rational ones. Many researchers consider emotionality to be a key factor in achieving personal success, more important than intellectual ability. A. Savenkov notes that emotional intelligence, as well as academic and social, has a decisive influence on the success of an individual not only in daily life, but also in the sphere of professional activity (Savenkov & Narykbaieva, 2007).

Taking into account the above mentioned, in the process of future musical art teachers training L. Bezborodova uses four parts of emotional intelligence, focused not only on the cognitive component, but also on personal characteristics:

- cognitive component – the ability to understand emotional information, conscious perception of the language of emotions, emotional awareness;
- emotional-evaluative component – the ability to understand the language of emotions, presence of positive emotions in the composition of emotional-evaluative orientations of the individual: values – goals, values – qualities, values – relationships, empathy;
- communicative component – prediction of emotional colouring of communicative situations, level of creativity within the limits of emotional and communicative control, language art, recognition of emotions of surrounding people in the process of communicative interaction;
- component related to emotional activity – the ability to use emotions to achieve one's goals, emotional self-motivation, the ability to control one's own emotions (Bezborodova, 2018).

Based on the analysis of scientific literature on the issue of the study, we can say that in the process of emotional intelligence formation, it is necessary to apply special technologies that ensure the integrity of emotional and rational-logical processes of cognition. To solve this task we need pedagogical technologies, the main distinguishing features of which are personalization, creative character of activity, and the desire to understand the nature of emotional expressiveness of the individual. These technologies shape students' motivational and value attitude to the content of the educational process.

We are convinced that the emotional perception of the material helps to capture attention and maintain interest. Students feel relaxed, free, empathic for the interlocutor; the ability to turn knowledge into personal experience forms, positive creative mood develops, a sense of health and inspiration appears. In this case, we refer both to:

1) personality integrity, including formation of life values, intercultural and communicative competence, creative and personal self-realization, inner freedom and responsibility;

2) art, which, as a special form of culture, determines not only the artistic laws and individual psychological features of the creative personality, but also their correspondence to the socio-cultural trends of the era as a guideline for the formation of contextual relations of the individual with society and artistic culture in general (Bezborodova & Bezborodova, 2017).

In addition, we'd like to emphasize that the content of technology is formed on the basis of the need to solve the following tasks:

- revealing the universal opportunities of art in terms of development, cognition and information provision; developing the ways to use these opportunities in the framework of the educational process; designing and implementing the programs of individual socio-cultural adaptation that contribute to full emotional and intellectual development of students;

- providing support to pedagogical staff in the formation of the principles of mutual assistance, tolerance, generosity, responsibility, and self-confidence, as well as in obtaining or developing their ability to actively interact without violating the rights and freedoms of another person;

- teaching to apply positive strategies for the adaptation of the individual in culture and society.

As any pedagogical technology, the technology of the emotional intelligence development in the process of future musical art teachers training is based on the following principles:

1) priority of life, health, human values;

2) attitude to education as an emotional and intellectual process aimed at dialogue and cooperation of its participants.

Effective use of technology is determined by the following functions:

1. The motivational function is exercised during the preparation for classes and in the course of these classes. At this stage, a high cognitive motivation to learning is formed, which allows to link the actual acquisition of knowledge to its emotional perception.

2. The mobilization function is carried out at the stage of expectation of future communication, when there is a release of tension and a positive emotional dominant is established.

3. The involvement function: attractive self-presentation determines the expressive manifestations of the peculiarities of the teacher and students, as well as their communicative spirituality.

4. The tolerance function: emotional empathy facilitates interaction between the teacher and students, promotes a tolerance for other people's culture, respect for other opinions and beliefs.

5. The stimulation function: formation of creative mood and stimulation of creative activity of the teacher and students in their unity.

6. The emotional-energetic function of language is revealed in the unity of behaviour and pronunciation. The expressive energetics of the language is determined by the emotional biofield, which provides the expressiveness of the above-mentioned arguments.

7. The synthetic function: the teacher, demonstrating all the richness of his/her personal manifestations, his/her originality and empathic attitude to students, ensures the effectiveness of emotional and creative communicative interaction and creates an atmosphere of joint creativity, emotional and logical mutual reflection (Bezborodova & Bezborodova, 2018, p. 55-56).

It should be noted that for the future musical art teacher communication of participants of the educational process is of great importance. Therefore, formation of the communicative component of emotional intelligence is important in the process of their preparation. The success of its formation, according to L. Bezborodova and M. Bezborodova, is ensured by a complex of communicative effects, namely: the effect of the visual image and the first phrases, transfer of information, imagination and discussion. Below we'll briefly describe each of these effects.

The effect of the visual image is caused by impressions of the speaker's appearance, in our case the teacher. Attractive looks, elegant communication and friendliness all contribute to a positive emotional impact.

The effect of the first phrases is aimed to reinforce or correct the first impression. The main criterion for the effectiveness of the first phrases is availability of interesting information.

The effect of information transfer is one of the effective methods of rhetoric aimed at keeping the attention of the audience. It is based on the rational distribution in speech of emotional thoughts and arguments.

The purpose of the discussion effect is to present the students with an interesting problem, involve them in the exchange of opinions and ensure a competent management of the discussion. This effect helps the teacher create two images: a collaboration image and an interview image.

The imagination effect is activation of students' intellectual activity through the emotional challenge to their imagination. Learners should present their hypotheses, assumptions, fantasies and dreams (Bezborodova & Bezborodova, 2018, p. 56).

We agree with M. Shaowei, who notes that a music teacher cannot purposefully develop the emotional and sensual sphere of a child without knowing its structure and mechanisms of functioning, and, accordingly, without recognizing, identifying and analysing one's own emotions and feelings, as well as the emotions and feelings of others. Accordingly, "the effect of artistic-pedagogical communication with works of art and with students in the process of pedagogical interaction will be significant and positive only if the teacher is able to realize and manage his or her own emotional states" (Shaowei, 2017).

Z. Stukalenko points out that at the initial stage of the study students are not yet able to regulate their own feelings and emotions, and therefore sometimes do not control their stage actions, and, being in a state of nervous tension, often find impatience, tactlessness and aggressive behaviour. From this point of view, an important task in training is to develop the ability to control one's emotions

(internal control related to technical difficulties during the performance; external control related to communication with peers and the audience) (Stukalenko, 2018).

To improve adaptation skills in stressful music-vocal and pedagogical situations, we propose the following methods:

- chanting before the performance;
- method of positive settings;
- suggesting a word in the form of advice, conversation before the speech;
- method of purposeful presentation of situations.

Chanting before the performance should include unusual exercises. The appearance of new forms of chanting causes stress, which will help the future student to avoid unnecessary excitement during the performance. Too long waiting for the performance causes a very strong long-lasting nervous excitement, which can lead to excessive fatigue of nerve cells and apathy. In such cases, the method of positive settings is very effective, "which enables the future musical art teacher to increase the level of self-confidence, to activate the mechanisms of formation of the emotional-volitional self-regulation. The method of positive settings also applies self-criticism. For example, "Everything will be ok, because I sing well", "I'm too worried about my performance" (Semernina, 2012).

M. Kuznietsov confidently states that "words can remove unnecessary excitement. Therefore, a skilfully used word suggestion in the form of advice, conversations before the performance can do a great service to the singer. The teacher must use the powerful effect of the word on the student before the speech: to calm the over-excited student, to encourage, to activate the apathetic one" (2008, p. 270). A. Romanova, in turn, emphasizes that it is expedient to use the method of purposeful presentation of situations in cases of stage fear, which arises even in the conditions of learning and performing the musical work in vocal training. "Imagination is a powerful tool that allows to change and adjust one's own condition. Each student has in his/her memory situations in which he/she felt peace, relaxation, inner silence. In some situations, it can be a beach, a pleasant feeling of relaxation in the warm sand after bathing, in others – mountains, clean fresh air, blue sky, snow peaks. There can be many such situations, but the student should choose one that is more suitable than others for creating the necessary psycho-emotional state: mobilization or relaxation" (Romanova, 2008, p. 126).

The use of all the principles and methods provided on a regular basis, gradually, from class to class, helps to consolidate the necessary attitudes, skills and qualities of the future musical art teacher, which contribute to the formation of their emotional-volitional self-regulation, and therefore emotional intelligence.

## **Results**

Thus, as a result of the conducted research, we can state that teachers with a developed emotional intelligence are actively focused on students, work, and life. In addition, they are characterized by resistance to negative stress and less prone to pessimism and strong negative emotions. In this regard, it is important to implement the theory of emotional intelligence into the future musical art teachers' training.

On the basis of the analysis of scientific literature on the issue and the practical experience of future musical art teachers training, the ways of implementation of the emotional intelligence theory in the future musical art teachers training have been determined, namely:



- activation of students' motivation for emotional interaction in the process of professional preparation. In our view, activation of students' motivation for emotional interaction will be effective due to understanding of emotions as a source of internal forces and energy of personal formation, self-realization, effective professional training;

- creation of an appropriate artistic-educational environment, which is a means of conscious regulation of the emotional field in the process of future musical art teachers training. We believe that within the artistic-educational environment, a specially organized communication enables students to master the ability to adequately express their own emotions;

- realization of a practically oriented, personalized, active creative process of the future musical art teachers' emotional intelligence development through introduction of training technologies;

- involving students in constructive activities through joint events, game teaching methods, dramatization, etc.;

- learning the skills of self-talk, internal dialogue and self-affirmation;

- improving the effectiveness of artistic-pedagogical communication and professional training of the future musical art teacher through the formation of the ability to distinguish emotions, analyse them and use the information received to manage thinking and actions;

- carrying out research activities.

It is proved that emotional intelligence is subject to self-control, it is capable to provide self-realization of the personality, increase the level of self-esteem, conscious choice of adequate strategies for overcoming stressful situations in the process of professional activity.

### **Conclusion**

Thus, studies of foreign and domestic scholars on the problems of emotional intelligence indicate a positive correlation between emotional intelligence and student achievement, in particular future musical art teachers. A detailed study of emotional intelligence has helped to clarify this scientific theory and characterize emotional intelligence as an integral dynamic phenomenon that provides optimistic awareness, understanding, and control of one's emotions and emotions of other people, and also influences the success of communicative interaction. It is proved that the developed technologies help to increase the efficiency of future musical art teachers' emotional intelligence formation by ensuring the integrity of emotional and rational-logical processes of cognition.

It is stated that the university programs, that have been offered recently and implemented in the educational practice mainly as elective courses, include development of future musical art teachers' emotional competence. Classes that combine problem-based and active socio-psychological teaching methods are the effective means of developing the psychological culture of students of the specialty "Music Education". These courses have a positive impact on the development of the intrapersonal and interpersonal aspects of emotional intelligence and can be used in teaching as an effective means of forming the emotional intelligence of students of pedagogical higher education institutions, namely future musical art teachers. The above mentioned confirms the need to develop the emotional intelligence of these students in the process of their professional preparation.

On the basis of the analysis of scientific literature on the studied problem and practical experience of training future musical art teachers, the ways of implementing the emotional intelligence theory in professional preparation of future musical art teachers have been determined, namely: activation of students' motivation for emotional interaction in the process of professional preparation; creation of appropriate artistic-educational environment; realization of a practically

oriented, personalized, active creative process of development of future musical art teachers' emotional intelligence through introduction of training technologies; involving students in constructive activities through joint events, game teaching methods, dramatization, etc.; learning self-talk skills, internal dialogue and self-affirmation; improving the effectiveness of artistic-pedagogical communication and professional training of the future musical art teachers; carrying out research activities.

Therefore, the use of the provisions of the multiple intelligences theory in HEI for the development of emotional intelligence provides opportunities to:

- students' self-cognition;
- better understanding of students' talents and abilities by teachers;
- stimulating creation of innovative teaching methods and forms;
- involving students in the creative learning process, taking into account the natural capabilities of all types of intelligence.

Thus, the theoretical and practical achievements of scientists on the problem of emotional intelligence in the process of future musical art teachers training constitute the scientific and theoretical basis for further study of the outlined phenomenon in the direction of developing the structural-functional model of the formation of both personal and professional qualities of the future musical art teacher.

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