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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА  
В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

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молодих учених та студентів  
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**ON THE PROBLEM OF PREPARING FUTURE TEACHERS OF  
MUSICAL ART FOR ARTISTIC AND INTERPRETIVE  
ACTIVITIES IN SCIENTIFIC DISCOURSE**

*The article discusses the preparation of future teachers of musical art for the creative interpretation of musical works.*

The actual task of modern pedagogy is to prepare teachers of musical art who are able not only to transmit knowledge, but also to captivate students with the world of music. Nowadays, when information is available in unlimited quantities, the teacher is expected not just to teach the facts, but to create a learning environment that would awaken students' deep interest in music, form their aesthetic taste and develop creative abilities. A music teacher should have not only musical knowledge and skills, but also pedagogical competencies that allow him to find an individual approach to each student, use various teaching methods and create an atmosphere of creativity in the classroom. Particular attention should be paid to the development of students' ability to analyze musical works, understanding their content and emotional coloring.

In our opinion, the key to the aesthetic, intellectual and moral development of young people lies in the hands of the teacher of musical art. It is from his ability to deeply understand and convey to students the artistic content of works depends on how successfully they can develop as individuals. According to modern scientists and teachers, a real teacher of musical art is not just a performer, but a music researcher who is able to reveal to students the «inner, hidden meaning» of works.

The analysis of scientific sources indicates the growing relevance of the problem of training future vocal teachers for artistic and interpretive activities. Researchers such as N. Mozgaleva, N. Kosinskaya and O. Rudnitskaya reasonably argue that the ability of the teacher-vocalist to artistic interpretation is an integral part of his professional culture. This implies not only technical possession of the voice, but also the ability to convey deep emotions through music, to cause resonance in the listener's soul and to attach it to the eternal values of beauty and goodness. The concept of «artistic interpretation» makes it possible to clearly outline the special role of the performer in

musical art. As defined by Gurenko (1985) and Korikhalova (1979), artistic interpretation is a creative process in which the performer not only reproduces notes, but gives the musical work a new life, making each performance unique.

Vocal interpretation, by definition of scientists, is the result of creative understanding by the performer of a musical work. This is a process that allows you to identify the individuality of the performer and create an original interpretation of the work.

A significant number of scientific works devoted to the problem of the formation in future teachers and teachers of art of the ability to artistic interpretation, testifies to the importance and relevance of this issue. However, a detailed analysis of existing studies reveals that some aspects of this problem remain poorly understood. This indicates the need for further scientific research in this direction.

Consequently, the importance of the problem of formation of artistic and interpretive readiness of future music teachers, as well as the lack of a sufficient amount of scientific research in this area, led to the choice of this topic for research.

The purpose of the article is to systematize and analyze scientific works that reveal the current state of research in the field of formation of artistic and interpretive readiness of future music teachers.

Presentation of the material. A high level of performing skills and creative abilities are essential attributes of a qualified vocal teacher. Scientific research in the field of pedagogy proves that the success of professional activity is closely related to the psychological and practical readiness of a specialist. Given this, the formation of future vocal teachers readiness for artistic and interpretive activities is of particular relevance.

We pay special attention to studies that study the direct relationship between the effectiveness of pedagogical activity and the level of teacher's readiness for artistic and pedagogical interpretation of musical works. In particular, the conclusions of O. Lyashenko are valuable, who claims that «...empathy (artistic and pedagogical), artistic and pedagogical erudition, experience of artistic and pedagogical communication, general pedagogical and performing skills» (Lyashenko, 2001, p.7). According to the researcher, the formation of the necessary quality of the teacher is provided by a system of special pedagogical methods, in particular, artistic-verbal and artistic-performing, aimed at deep comprehension and transfer to students of the content of the musical work, its context and artistic images. That is, this is a complex process, which «...is based on the joint artistic and creative work of the teacher and student on the musical work» (Lyashenko, 2001, p.7).

In the context of pedagogical activity, readiness for the interpretation of works of art is defined as the teacher's ability to deeply understand and effectively convey the

content of works of art to students. This ability is formed on the basis of such competencies as:

- orientation competence, as «...the ability to focus on the cognitive, personal and pedagogical value of interpretive activity»;
- information competence, as «...the ability to rely in this process on social, literary and aesthetic knowledge»;
- organizational competence, as «...the ability to interpret works of art in the process of educational, educational and cultural activities» (Butenko, 2007, p. 5).

The formation of the teacher's necessary competencies ensures his ability to a deep and comprehensive understanding of the musical work, which allows him to adequately convey its content and meaning to students.

The problem of preparing future teachers for artistic and interpretive activities is becoming increasingly important in modern scientific research. In particular, Chinese scientists, such as Pan Na, devote their dissertations to studying this issue using the example of preparing teacher-musicians to work with children, emphasizing the importance of developing musical and performing skills.

The quality of artistic and pedagogical interpretation of a vocal work is directly related to the level of knowledge of the future teacher of vocal techniques. In particular, an important role is played by: the development of the vocal range, the improvement of respiratory, voice-forming and articulation skills, as well as knowledge of the techniques of sound and diction. The scientist believes that this provides the possibility of updating the vocal composition in the sound solution of the performing interpretation. The researcher describes the readiness of future teachers and musicians to interpret vocal children's works as: an integrative quality of the personality, which is inherent in the desire for self-improvement, enrichment of personal pedagogical experience, analysis of new pedagogical concepts of teaching and education of students and the use of the information received in professional activities.

Wang Chen describes preparedness as a complex psychological education that involves not only external manifestations (such as performance skills), but also internal motivational and emotional components. According to Chen Bo's research, the teacher's readiness is characterized by his ability to «...expressive instrumental and performing embodiment of a musical work on the basis of the deepest penetration into the artistic and figurative content of a musical work» (Chen Bo, 2017, p. 6). The researcher notes that the development of this quality contributes «the performing realization of various aspects of the musical image in accordance with the logic of the deployment of its artistic content and the ability to bring personal and spiritual meaning to it in the process of interpretation» (Chen Bo, 2017, p. 6).

In the study of Lin Yan (2021), "readiness for artistic and interpretive activity" is defined as «...an integral, personal structure, the core of which is positive attitudes and motives, professional knowledge and skills that provide the ability to bright, unique and convincing performance of vocal works» (Lin Yan. 2021, p. 69). The researcher conducts a multidimensional analysis of readiness for artistic and interpretive activities, highlighting such components as:

- as a goal of vocal training of the future teacher;
- as a basis for the effective implementation of the student's vocal and performing capabilities;
- as a result of educational activities of applicants for education.

In the context of practical activity, this quality is manifested «...in self-regulation and optimal choice of vocal principles and techniques in the process of vocal training and concert activity» (Lin Yan. 2021, p. 69).

In the scientific work of Tian Lin (2021), the interpretive activity of a teacher-musician is presented as a multi-level process, involving the possession of a wide range of specialized competencies by a specialist. These competencies, according to the researcher, are decisive for the effective performance of professional duties:

- - information and art history;
- - analytical and theoretical;
- - project-conceptual;
- - rehearsal and training;
- - executive-productive;
- - reflexive-evaluative.

It is thanks to well-defined stages that students-musicians gradually develop the ability to interpret musical works (Lin Yan. 2021, p. 69).

Based on the analysis of literature, the following definition can be formulated: «Readiness for the artistic and interpretive activities of future vocal teachers» is the ability of the future teacher to independently interpret vocal works, which is based on deep musical knowledge, a high level of performing skills and the ability to convey his emotions and understanding of the musical text to listeners. Such readiness implies the ability to find individual solutions to performing tasks and create your own artistic image.

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### **THE CONCEPT OF «INTEGRATION» IN THE INTERDISCIPLINARY SPACE**

*The article is devoted to the definition of the concept of "integration" in various scientific fields. The essence and role of the integrative approach in education is considered. It is clear that integrated forms of education create new conditions for the activities of teachers and students, are an effective tool for activating intellectual activity and developing learning methods.*

**Key words:** *integration, science, integrated learning, higher education.*

### **ПОНЯТТЯ «ІНТЕГРАЦІЯ» В МІЖДИСЦИПЛІНАРНОМУ ПРОСТОРИ**

*Стаття присвячена визначенню поняття «інтеграція» у різних наукових галузях. Розглянуто сутність та роль інтегративного підходу у навчанні. З'ясовано інтегровані форми навчання створюють нові умови діяльності викладачів та студентів, є ефективним інструментом активізації інтелектуальної діяльності та розвиваючих прийомів навчання.*

**Ключові слова:** *інтеграція, наука, інтегроване навчання, вища освіта.*

**Лю ЧЖИГО**

*МЕТОДОЛОГІЧНІ ЗАСАДИ ПІДГОТОВКИ МАЙБУТНІХ ВИКЛАДАЧІВ  
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