

## METHODOLOGICAL PRINCIPLES OF PREPARATION OF FUTURE TEACHERS-MUSICIANS TO LEAD FOLKLORE GROUPS

*The purpose of the article is to reveal the methodological principles of training future teachers of musical art to lead folk music groups.*

**Methodology.** *The main theoretical provisions of this article are based on the leading principles of the cultural approach. Such research methods as the method of artistic analysis of folklore sources, art history and pedagogical literature, the method of theoretical generalizations and conclusions are used in the investigation.*

**Scientific novelty.** *The article highlights the problem of continuity of national traditions, transmission of aesthetic ideals and self-awareness of the people in modern Ukrainian society.*

*The author developed the issue of folklore as a means of personality formation, considered folk songs as a model of aesthetic taste, high moral qualities and artistic experience of Ukrainians, as the embodiment of the national identity of the people. Attention is drawn to the originality, uniqueness and versatility of Ukrainian folk music.*

*The article explains the methodical principles of training future teachers of musical art to lead folklore groups, which consist in: cultivating Ukrainian national identity in working with students, creative productivity of performing activities and artistic integration in the design and implementation of an artistic idea. Special attention is paid to the methods of interaction between the manager and the members of the artistic team as the basis of effective creative work.*

**Conclusions.** *National folklore reveals the dynamism and multi-layered existence of Ukrainians, attests to the ways of understanding the artistic and aesthetic values of the past through the prism of the perception of modern cultural realities. The training of future teachers-musicians is interpreted by us, first of all, as a process of gaining experience of communication with folk art in the postmodern era based on the current methodical principles of interaction of student youth with samples of Ukrainian folk art.*

**Keywords:** *educational programs, folklore groups, musical art, students, teacher.*

**The relevance of research.** The appeal of the pedagogical process to a person as a person involves the introduction of personality-oriented technologies for teaching and educating young people, the purpose of which is not to accumulate knowledge and skills, but to enrich students with creative experience, the formation of the spiritual world, horizons, the development of independent thinking, deeply individual humanistic perception of the surrounding reality. These trends in education reinforce the importance of teaching art disciplines, in particular music, as a powerful factor in the education of a creative person. The need to reorient the pedagogical process towards the development of the student's individuality implies a corresponding rethinking of the position of the music teacher as the leader of the educational process in musical groups.

The leadership of a folklore group is an important component of the professional activity of a music teacher, because in practice group forms of music classes predominate. Therefore, there is a need to create the most favorable conditions in the team for the development of the creative abilities of each participant, his self-realization in a creative atmosphere of cooperation, mutual understanding, and trust. The scientific pedagogical literature covered various aspects of the preparation of a music teacher.

**The scientific novelty** of the study lies in the development of an organizational and methodological system for preparing students for the leadership of folklore musical groups.

**The purpose of the study** is in revealing the features of preparing a future music teacher for the leadership of folklore musical groups. Based on the goal, the following tasks are defined: to reveal the essence of the pedagogical management of musical groups, to consider the organizational and methodological system phased preparation of future teachers for the leadership of musical groups.

**The practical significance** of the study is related to the possibility of applying the considered organizational and methodological system of preparing a future teacher to lead musical teams in schools and other educational institutions.

**Results of the research.** Preparing a future music teacher to lead musical groups is an important component of the professional development of a young specialist. The activities of a musician teacher include conducting music lessons, extracurricular activities with children, organizing and holding concerts, lectures, holidays. A music teacher in his pedagogical activity acts as a leader of creative teams of students: a choir or an orchestra, all kinds of ensembles, consisting of children of different age, psychological characteristics, with different levels of musical preparation. To rally the members of a musical group, to captivate with music, to skillfully combine freedom of creativity with the discipline necessary for the team is an important task of the teacher-leader.

To solve the problem of preparing students for concert-educational activities, it is necessary to turn to identification and justification principled approaches to the specified training, which should play a role design guidelines for the development of optimal content, structural components and construction stages of the specified preparation. Modern pedagogical science has data according to which information about the main, principles of pedagogical phenomena form their foundation goal-directed development, search for regularities of management pedagogical processes. In particular, M. Bershadsky notes that «... without knowledge of the general principles of designing the educational process, aimed at achieving the diagnostic goals, we will be completely helpless when trying to justify optimality any of the proposed options» [3, 7].

The management of a folklore group is the management of the process of its development, the use of the possibilities of the group for the development of each as a person. Analysis of the works [1; 6; 7; 8] allows us to formulate the following rules for the pedagogical management of the process of education in a team:

- dependence of the style of pedagogical leadership on the degree of development of the folklore team;
- attention to the personal needs of team members;
- the merging of interpersonal relationships with partnership and motivational relationships into friendship unity of team members;
- avoidance of formalism;
- the formation of common views, interests, experiences [3]

In this study, the leadership of a folklore musical group is considered from the position providing pedagogical conditions for stimulating the creative self-expression of students and their self-realization in the process of joint music-making. These conditions are:

- high authority of the leader as an inspirer and coordinator of the joint actions of the participants team in unity with ensuring equal collegial, partner participation of members in solving creative problems;
- taking into account the existing experience of communication of participants with art in unity with the creation of situations of novelty contributes to the expansion of aesthetic feelings, students' awareness of the influence of music;
- stimulating the emotional openness of students, providing freedom for expression own judgments, the embodiment of personal feelings, an independent search for the interpretation of musical works, self-expression through mastered performing skills;
- systematic encouragement of members of a musical group to empathic alienation the inner world of another person through the interpretation of musical works, a reflective analysis of one's own actions and their coordination with collective performance.

The main tasks of organizational and methodological work to prepare future teachers for the leadership of musical groups can be determined by the formation of special skills: organize the activities of the student team, motivate and regulate its activities; build relationships with participants on a humane basis, taking into account age and individual characteristics the team, their inclinations and musical preferences; rationally combine the individual and collective musical activities of students; to captivate children with musical creativity, to preserve emotional constancy, endurance in unexpected and difficult situations; skillfully use the experience of the best heads of musical and creative groups, modern pedagogical concepts and methods musical education, theory and practice of management

Successful implementation of these tasks is possible under the condition of a wide-profile training of students, which includes the psychological and pedagogical aspect (knowledge of pedagogy, psychology, theory of development of the student team), musical (musical and theoretical knowledge, possession of a musical instrument, singing voice, ensemble performance skills, conducting technique, methods of musical training and education) and managerial (knowledge of the basics of management theory; understanding and appropriate use of leadership techniques and methods; the ability to influence the team, stimulate its activities to fulfill educational and educational tasks; possession of leadership technology children's musical and creative group).

The procedural analysis of the leadership of any folk music group involves the allocation of the following stages of work: planning, organization and management, control and evaluation. So, according to each stage, taking into account the type of team, the leader needs to specify the content of pedagogical work.

Therefore, in the process of working with any team (in the classroom or after school hours) time) the leader needs to organize an interesting, exciting meeting of children with music in a creative atmosphere of classes, where mutual understanding and mutual respect reign, where each of the participants can self-actualize, express themselves. The pedagogical guidance of a musical group is a systematizing, guiding and stimulating

factor in the musical and educational activities of children, their musical development and providing conditions for the creative self-realization of students in the process of joint music-making.

The organizational and methodological system of preparing students to lead musical groups of students was based on the following pedagogical principles: humanism, integrity, collective musical activity; active communication; research position; use in pedagogical practice of varieties of musical art; implementation in the educational and pedagogical process of the cognitive, educational, developmental, hedonistic, therapeutic function of musical art; unity of activity and personal approaches.

Leading approaches to the construction of educational process, which is aimed at training future music teachers to concert and educational activities [4; 5; 6; 7; 8]:

1. Ensuring the subject-object role of students in the process teaching. Preparation for concert and educational activities has focus on the fact that, on the one hand, the student systematically acquires knowledge, expanded his worldview, improved in the field art and methods of its teaching, on the other hand, it is necessary to take care of providing such learning conditions where future music teachers would have be able to practically apply the acquired, not only «consume», but also «to give».

Thesis on ensuring the subject-object role of students in their process preparation for the leadership of folklore groups means that orientation future teachers to acquire relevant knowledge and skills, to be creative self-development in musical and methodical aspects at the same time involves and directing learning in such a way that students are involved in implementation acquired, so that when accepting information they are aware of its leverage conversion and broadcasting, had the opportunity to apply it practically. The need to comply with the above provision is motivated needs to achieve the optimal level of lecturer-executive activity, the specificity of which is determined by the need to convey to young people listeners will know and experience in art, and in a form accessible to them, in in a form that corresponds to the possibilities of musical perception of students of a certain age. So, the orientation of the educational process on acquisition and return necessary knowledge, for the development and implementation of concert-educational skills students act as necessary interrelated and interdependent features preparation in this direction of achieving its effectiveness.

2. In the general set of dominant positions regarding training students to the management of folklore groups is gaining leading importance as well as the requirement of systematic application of artistic and methodical problematization as a means of encouraging future music teachers to independent artistic and methodical thinking. Its essence lies in providing students with opportunities and involving them in making their own choices art objects suitable for educational work, analysis and assessment of their artistic and educational potential.

Along with the selection and analysis of musical material in the activity evaluation approaches are always present in the manager. to choose to analyze and evaluate the musical repertoire from the point of view of its pedagogical expediency, expressiveness, artistry - necessary actions of a specialist in the field of concert education. Evaluation, as well as selection, as well as analysis of musical material is also accompanied by tasks of a problematic nature. The formation of students' ability to make a reasoned choice of the concert and educational repertoire, its classification, and the definition of artistic and pedagogical guidelines for interpretation requires the introduction of such teaching tools that would correspond to problematic approaches. Therefore, the application of artistic and methodical problematization is recognized as an important, fundamentally significant approach that determines the positive dynamics of student preparation for concert and educational activities.

3. The effective means of preparing students for concert-educational activities of students should be the wide application of variable approaches, which acts as the main way of expressing a creative approach to the processing of educational material, to the creation of performing, pedagogical and stage-concert interpretation of musical works. Variability as a means of learning involves the creation of conditions for students to realize the possibility of interpreting musical material differently, but within the limits of good taste, as well as the development of the ability of future music teachers for variant interpretation and elevation of musical material in the process of performing a concert-educational program.

Thus, the individualization of student preparation for concert and educational activities is a principled, dominant position that determines the choice of optimal methods of working with future teachers music

4. Effectiveness of formation of stage and artistic skills of students can be significantly increased by purposeful application of training of a communicative nature in educational and laboratory and real conditions practical activity.

The specifics of the public activity, under the conditions of which it should take place concert and educational work objectively requires developed automated skills from the performer. Meeting with the listening audience, the performer of the concert program takes care, first of all, of conveying its content, of expressing the main idea, of ensuring the artistic expressiveness of educational actions. At the same time, the features of the stage behavior - the manner of moving, gesticulation, facial expressions, etc. - seem to go to another level. The performer is not able to pay attention to individual details of an external nature, focusing on the main, priority tasks. Meanwhile, the success or failure of a concert-educational program often depends on individual details of stage behavior, since young listeners are very sensitive to «trifles»: the host's clothes, hairstyle, peculiarities of speech, the way the instrument is handled, etc.

In order to avoid embarrassing mistakes in public performance, which requires the mobilization of forces on the main, it is necessary to prepare students specially and in advance not only for a meaningful, but also for an outwardly attractive presentation of artistic material. We consider that stage-artistic activities of an external nature should be automated. During a public performance, the performer does not have the opportunity to think about how he moves, how he looks in front of the audience, his external behavior on the stage should be largely automated, unconscious. To achieve this, one must use systematic and targeted training, which, in our opinion, will contribute to the acquisition of automated actions by students.

**Conclusions.** The presented features of the preparation of the future music teacher for the leadership of folklore musical groups constitute an integral organizational and methodological system. It includes three stages (pre-communicative, communicative, communicative-creative), which are aimed at the formation of skills to stimulate the creative self-expression of students in the process of joint music-making.

The essence of the first stage was to stimulate the motivational orientation of students for future activities with the student musical group; systematization, integration and enrichment knowledge on leadership, orientation of future teachers to reveal the individuality of students and promote their creative self-realization in joint music-making. The second stage was aimed at developing the necessary managerial skills in practical work. The third stage was devoted to stimulating the reflective thinking of future teachers, self-control and introspection in the process of creating and managing a musical and creative team of schoolchildren.

Such a system helps to improve the preparation of students for further teaching activities at school and can be used in the educational process of the music and pedagogical faculties of universities.

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### МЕТОДИЧНІ ЗАСАДИ ПІДГОТОВКИ МАЙБУТНІХ ПЕДАГОГІВ-МУЗИКАНТІВ ДО КЕРІВНИЦТВА ФОЛЬКЛОРНИМИ КОЛЕКТИВАМИ

**Мета статті** полягає у розкритті методичних засад підготовки майбутніх учителів музичного мистецтва до керівництва фольклорними музичними колективами.

**Методологія.** Основні теоретичні положення даної статті базуються на провідних засадах культурологічного підходу. У розвідці застосовано такі методи дослідження як метод художнього аналізу фольклорних джерел, мистецтвознавчої та педагогічної літератури, метод теоретичних узагальнень та висновків.

**Наукова новизна.** У статті знайшла висвітлення проблема спадкоємності національних традицій, трансляції естетичних ідеалів та самосвідомості народу в сучасному українському суспільстві.

Автором розроблено питання фольклору як засобу становлення особистості, розглянуто народні пісні у якості зразку естетичного смаку, високих моральних якостей та художнього досвіду українців, як утілення національної ідентичності народу. Звернено увагу на самобутність, унікальність та багатогранність української музичної народної творчості.

У статті розтлумачено методичні засади підготовки майбутніх учителів музичного мистецтва до керівництва фольклорними колективами, що полягають у: культивуванні української національної ідентичності в роботі зі студентами, творчій продуктивності виконавської діяльності та мистецькій інтеграції в проектуванні та реалізації художнього задуму. Особливої уваги приділено методам взаємодії керівника та учасників мистецького колективу як основи ефективної творчої роботи.

**Висновки.** Національний фольклор розкриває динамічність і багатозаровість буття українців, засвідчує шляхи розуміння художньо-естетичних цінностей минулого крізь призму сприйняття сучасних культурних реалій. Підготовка майбутніх педагогів-музикантів тлумачиться нами, в першу чергу, як процес набуття досвіду спілкування з народним мистецтвом в епоху постмодерну на основі актуальних методичних принципів взаємодії студентської молоді із зразками української народної творчості.

**Ключові слова:** навчальні програми, фольклорні колективи, музичне мистецтво, студенти, викладач.

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