#### How to Cite:

Labunets, V. M., Topchieva, I. O., Bondarenko, A., Bondarenko, D., & Wei, L. (2021). An innovative approach to training students of art pedagogical universities. *Linguistics and Culture Review*, 5(S2), 619-632. https://doi.org/10.37028/lingcure.v5nS2.1410

# An Innovative Approach to Training Students of Art Pedagogical Universities

## Viktor M. Labunets

Kamianets-Podilskyi Ivan Ohiienko National University, Kamianets-Podilskyi, Ukraine

## Irina O. Topchieva

National Pedagogical Dragomanov University, Kyiv, Ukraine

### Anzhelika Bondarenko

Kryvyi Rih State Pedagogical University, Kryvyi Rih, Ukraine

## **Dmytro Bondarenko**

Kryvyi Rih State Pedagogical University, Kryvyi Rih, Ukraine

## Liming Wei

National Pedagogical Dragomanov University, Kyiv, Ukraine

Abstract---The distinctive feature of modern musical art is the constant search for new expressive means. Innovations infiltrated all aspects of composition, including the writing understanding of the genre, style, form, and instrumental interpretation. These efforts are aimed at a true diverse and multifaceted embodiment of reality, which is constantly changing due to grand social upheavals. "Creative experiment, inquisitive search, and desire for renewal are inevitable and necessary in modern music. Without these experiments, artistic creativity becomes shallow, declines, and is subjected to sclerotic necrosis". The growing need for a highly spiritual society requires a rapprochement to teaching and educating the younger generation to develop its spiritual and cultural values, personal and artistic orientations. These trends are primarily related to maintaining and increasing the intellectual and creative potential of a person who can express oneself through professional activities. In this case, the modern socio-cultural stage of development of musical-pedagogical education brings attention to new quality requirements to training of the experts that supposes the necessity and urgency of updating a problem of methodological training of music teachers.

**Keywords**—creative and performing stage, innovative methods, musical and creative task, musical art, musical pedagogy.

#### Introduction

On the current stage of the development of music pedagogy future teachers need multifaceted training not only in the field of their qualifications but also in those that are closely related to scientific knowledge and culture in general. The changes in modern society are determined by the state historical development, Ukraine's entrance into the global educational and information space. The information age enhances the role of education, which is the basis of social and spiritual development, especially, at the stage of entering the European educational space (Efremenko et al., 2020; Ovsyannikova et al., 2020). Recently, the education system (including music) has experienced significant changes on the large scale. Thus, its reform requires teachers to reorganise under changeable circumstances, to apply the knowledge gained during university studies in their work with the new generation of information era. Informatisation of education requires future teachers' professional training to match the current level of informatisation of society. One of the global goals of informatisation of education is the training teachers to have a high level of information competence, which makes them ready to implement it for the informatisation of education (Anisimova et al., 2020; Vardanyan & Khomiakova, 2020; Kadyirova, 2019). Information competence involves technological thinking and the analytical, design, foreseen skills to absorb and apply information. Therefore, the preparation of students of art faculties of pedagogical universities for creative work is relevant at the moment.

The activities of future teachers of art faculties should be focused on the development of student's cognitive and adaptive skills through innovative pedagogical information technologies and the involvement of other participants in the educational process, which acts as a series of interrelated actions determined by the main functions of training of art students. The latter is a phenomenon that depends on the conditions of the educational process, which changes according to their content and is defined as a form of presenting teachers' competence in the organisation of educational activities (Chen, 2018). The relevance of the subject matter and its choice are determined by analysis of modern philosophical, psychological and pedagogical, musicological sources on the training of future music teachers, including sources on mastering artistic and informational competence, social and pedagogical significance of the problem, and lack of its theoretical and methodological development (Mozgalova et al., 2021; Vereshchahina-Biliavska et al., 2021).

Musical art reflects the values of the past and present in the human consciousness, synthesises the experience of humankind in general, which enhances the spiritual world of the individual. A person develops self-awareness through deep understanding of the essence of music and recognising its influence through the relationship of musical thinking with the emotions of the individual (Gleizer, 2020; Salido López, 2020; Cortés, 2018). Therefore, the inclusion of aesthetic consciousness of the achievements of national musical art and

stimulating it by means of interest, emotional perception and understanding of the past of his people contributes to the development of national identity. Therewith, the analysis of scientific-theoretical studies shows that the problem of complex research of theory and practice of methodical training of future music teachers, study of essence and structure of their methodical training and process of development of methodical preparedness of specialists for music-pedagogical activity were not the subject of integral scientific research. The analysis of practical experience of the organisation of educational process at various levels of methodical training and the degree of development of methodical training of future teachers of music has allowed identifying a number of particular contradictions between:

- The need to integrate Ukrainian system of art education in the global educational space and the mismatch between the quality of methodical training of future music teachers and challenges of the third millennium;
- Objective need of the Ukrainian society in specialists with creative and innovative approach to work and insufficient substantiation of conceptual bases of methodical training of future teachers of music to musical and pedagogical activity;
- Raising requirements for the quality of music and pedagogical activities of music teachers in secondary schools and the real state of methodical training of students in higher education institutions;
- Requirements of educational practice to the organisation of methodical training of future music teachers and insufficient development of technological bases for the design and implementation of quality methodical training, which is dedicated to development of the methodical preparedness of future professionals in higher pedagogical education;
- Society's need for teachers of the new generation, who can creatively utilise their professional activities, and the weak orientation of the existing methodical training to create a future music teacher's pedagogical style based on the praxeological approach.

The choice of the subject "Contemporary musical art: traditions and innovation. (Training of students of the Faculty of Arts of pedagogical universities for creative work with students)" was determined by social and cultural significance, relevance and expediency of theoretical substantiation of the outlined problem, needs of modern practice, necessity to find solutions to the revealed contradictions.

#### **Materials and Methods**

The methodological basis for the development of artistic and informational competence of the future music teacher is a systemic-holistic, communicative, acmeological, projective and creative approaches that enable a holistic and multifaceted study of this phenomenon. The systemic-holistic approach covers the systematic psychological and pedagogical study of the teacher's professional, summation of personality traits in their most common combination. The expediency of using a systematic approach to the study of the pedagogical process is based on the definition of a system of goals that complement each other in the process of setting objectives that compete with each other and influence each

other (Babansky, 1982). The system is not limited to the summation of elements. The properties of elements are determined by their place in the structure which refers to the correlation with other elements. Thus, the systematic study of artistic information involves the holistic functioning of individualised artistic images that have an emotional impact on others. The systemic-holistic approach allows identifying the components of this phenomenon, their hierarchy, content, and relationships within the system itself and in relation to external factors.

approach provides the organisation of pedagogical The communicative interactions in the educational process. It is useful not only for giving students knowledge about musical art, equipping them with artistic and pedagogical skills for practical usage in any educational situation, bringing future music teachers closer to real conditions of communication through clear dialogue in the system of communication (Vass, 2019; Pieper et al., 2020). Communication as a key concept of the communicative approach is synonymous with "conversation", from Latin "communicatio" means "message", "conversation", because "transmission", "connection". It is a universal concept used by all sciences. Communication should be defined as "conversation, exchange of ideas and information" (Kryvets, 2008; Moiseiuk, 2001). Thus, communication is a process of conversation, connection, mutual understanding between people at different levels, in different forms and scales, which serves as an important mechanism of physical, social, and spiritual functioning and improvement of society and every individual. The core of this approach is that the main result of education should be not only individual knowledge, skills and abilities but also the ability and willingness to work effectively and productively in different situations. Significance of the competency approach is the focus of the future specialist on the assessment, reflection of the participants of the educational process, their capabilities.

The acmeological approach is a comprehensive study of the integrity of the mature subject, when its individual, personal and subject-activity features are studied in unity and in all relations to promote the achievement of higher levels of development. In this context, the acmeological approach contributes to the theoretical justification of the psychological and pedagogical characteristics of the student as a professional subject who has an idea of better means of self-organisation; helps to determine the "trajectory" of growth of their music teacher's path to achieve a high level of professional competence, which is closely related to the study of the individual as a subject of creative learning and organisational activities. This approach becomes especially relevant in the study of artistic and information competence of the future music teacher as a vector of personal growth in professional activities. Acmeological approach (from Greek "akme" – top, prosperity) in the process of teaching and educating young students is a unique system in which the achievement of high results is supported by the use of advanced pedagogical experience, innovative technologies etc.

The projective approach supposes predicting the future productive activities of a music teacher using innovations in the theory and practice of art education. When determining the factors of the projective approach, the competence educational paradigm derives from the cognitive one (conventional or cognitive-informational). However, unlike cognitive paradigm it admits the impossibility of

endless expansion of information and concentrates on the most valuable, useful, constructive aspects passed on to the next generation. Projective and constructive activity of a music teacher is performed through development of a system of requirements and incentives for boosting students' mental activity; use of various creative tasks to update the knowledge, skills and abilities acquired by students through choral performance; designing further development of the artistic ensemble. First of all, it is necessary to determine the extrapolation of the constructivism on the process of pedagogical interaction by sharing the conclusions obtained in one part of the system to another part of the same system to obtain a more accurate prediction of future activities.

The creative approach requires the music teacher to make special efforts towards meticulous selection and organisation of individual and collective students' music activities. In its turn, it allows the future music teacher to anticipate the development of skills of purposeful planning, organisation, regulation, control, analysis and evaluation of the effectiveness of creative activities. The complex and multifaceted training of future music teachers requires the usage of creative approach in development of artistic and informational competence of students. The creative approach encourages the future music teacher to focus on the purpose, content, forms and methods of teaching on effective practical development because the creative growth of the specialist is dependent on the constant development of productive skills through effective systematic training. Thus, the listed approaches (systemic-holistic, communicative, acmeological, projective, creative) are the methodological basis for the development of artistic and informational competence of future music teachers for their work with students.

#### **Results and Discussion**

Renewal of the national traditional system of music and pedagogical education involves the development of innovative ways to prepare future music teachers for productive work with students in accordance with modern educational requirements. This idea is confirmed by recent educational documents, which state that today's rapid scientific and technological progress and large-scale information require a radical modernisation of education at all levels. Particularly, the "National Doctrine of Education Development of Ukraine in the 21st Century" states that "education and science are the most important aspects for Ukraine's establishment in the global high technology market" and the education system should ensure "development of a holistic scientific picture of the world and modern worldview, abilities and skills for independent scientific knowledge " (National doctrine..., 2002). Changes of social and educational priorities of the state and its focus on joining the European space led to a rethinking of conceptual approaches to preparing future music teachers for productive work with students. From this perspective, the creative and performing stage of preparation of students of art faculties for practicing with students is important. This stage includes the development of interest of future music teachers in the students' signing; their acquisition of musical education and awareness of the national musical culture achievements; encouraging students to practice vocal and performing activities with students; development of artistic and aesthetic education; development of a tendency to creative improvisational inventions

(Vérez & Mansoa, 2019; Seitenov et al. 2020; Inwood & Kennedy 2020). Modern psychology and pedagogy interpret interest as one of the important motives for activity, meanwhile interest is viewed in a single structure of those relationships and needs that are inherent to a whole personality. The professional interest of future music teachers is based on a developed musical interest. The task of teachers of higher educational institutions is to develop a mental attitude to the development of students' creativity. The strong desire to create something new is a great stimulus to the development of creative activity among future teachers of music. A. Storozhenko views activity as a creative development of the student's personality, which unfolds in the reception and reproduction of musical pieces.

The main components of the creative and performing stage should include interest in music as an art form and means of musical education of the individual; understanding the importance of pedagogical innovations in the development of value orientations among students by means of musical art; interest in modern phenomena of musical art, original interpretation of works of art, critical attitude to existing stereotypes about interpretation of recognised artistic masterpieces; the desire for interaction between teacher and student, the development of individual uniqueness of personal passions for music; the strive for innovative design of children's musical activities to develop their creative activity; development of one's position as a teacher and a musician. For accomplishment of the creative-performing stage it is important to include orientation-cognitive direction, which is the theoretical basis for the creative activities of the future teacher (Yavgildina et al., 2019). Theoretical knowledge necessary for the student performs multifaceted functions such as ontological (ideas about the aesthetic values of music), oriented (music and aesthetic, evaluation, methodological awareness, knowledge in the field of musicalpedagogical research and innovation), evaluation (evaluation of effectiveness of innovative technologies). The content of this stage calls for separation between the general pedagogical training of the future music teacher and specific indicators related to the problems of musical education of the individual. Its main components include aesthetic awareness in the field of musical art, modern musical culture, a variety of styles and trends among youth; awareness of the national musical culture achievements as a component of global artistic values; awareness in the field of new pedagogical technologies, innovative methods and forms of music education in particular; awareness of scientific problems relevant to music pedagogical theory and practice; awareness in the field of music and pedagogical innovation and best practices; mastering the knowledge of psychological and pedagogical patterns of students' personal musical and creative development. The integrative results of this study contribute to the optimisation of the educational process, which can be performed under the conditions of Ukrainian higher music and pedagogical educational institutions. Hence, the integrative results mean the multifaceted and multilevel innovative resource of special knowledge, skills, and abilities accumulated during the years of study at the university that can be utilised by the future music teacher in various fields of music-pedagogical activity: from synthesised art knowledge to music lessons, integrating subjects, theories, concepts, methods and techniques that can also be extrapolated or successfully adapted to new learning conditions.

Musical education is an important criterion for students' preparedness for vocal and choral activities with students. It is reflected in the strive of students for deep knowledge in music, the ability to analyse musical pieces independently, in the skilful transfer of emotional and value experience to students, in the competent management of development of students' vocal and choral skills, artistic perception, aesthetic feelings, musical taste, etc. (Haerani, 2020). The future teacher of music must have high aesthetic selectivity, improvisational culture, and professionalism, which perform through the ability to identify and successfully solve a pedagogical problem. Thus, for a music teacher the main task is to educate students on musical culture which implies the awakening of students' interest in music, systematic development of music perception through emotional and cognitive activities, transferring fundamental knowledge about music, involving students in musical performance. Artistic and aesthetic education is the highest form of a person's aesthetic attitude towards art and reality. It is an organic unity of the developed natural basis of aesthetic vision and artistic and aesthetic education, which is revealed in the aesthetic and artistic attitude to oneself and one's behaviour, to people and social relationships, to nature and work. First of all, aesthetic education supposes the presence of students' artistic taste, aesthetic ideal, deep interest in art, full-fledged artistic and aesthetic perception, artistic and figurative thinking, ability for independent aesthetic creativity. Certain knowledge can be used in a music teacher's practice of designing tasks for innovative singing training. This knowledge is related to the skills that are a part of the creative and performing stage of students' preparedness for music and pedagogical activities (Gruzelier, 2014; Hardy III et al., 2017). The design of this activity is a process of mastering actions based on an oriented basis of forces.

In defining skills as an effective tool of the creative and performing stage of a music teacher's training for professional activity, the authors relied on the statements of O. Abdullina and L. Spirin about pedagogical skills. Abdullina (1990), believes that "every pedagogical skill can be viewed as a certain summation of intellectual, practical, purposeful, and interconnected actions performed in a certain order". In addition, according to L. Spirin, the concept of the studied phenomenon defines the specifics of pedagogical activities and corresponds to the main vector of this study more clearly. A. Khutorskaya emphasises the heuristic nature of pedagogical actions and their social conditionality. This study is based on his definition that pedagogical skill "is a summation of correctly performed operational and heuristic mental and practical actions of socio-pedagogical management, which ensures the achievement of results in teaching and education" (Khutorskoy, 2007). For this study, it is mainly a comprehensive development of musical perception of future music teachers to prepare them to develop musical perception among their students. The conducted study allowed determining that the developed reception vocal and choral pieces by students of art institutes considerably influences their preparedness for practical work with students. The creative and performing stage of readiness for musicpedagogical activity can be considered to be a result of integral psychologicalpedagogical and special musical training of students, which is aimed at pedagogical creativity in the field of music education for students. The basis for a set of selected special skills, which are a part of the teacher's preparedness for music-pedagogical work, was a theoretical study of the specifics of this field. The

thesis about the need for the primary development of musical perception among future music teachers as a basic component of artistic activity is the basis for determining a set of special skills that contribute for the establishment of the foundations of personal musical culture of the future specialist, namely:

- Ability to perform musical-cognitive activity (perceptual distinction of musical sounds as symbols of certain national and historical cultures, analysis and understanding of objective musical text, their comparison with various phenomena of art, culture, and personal experience, ability for aesthetic assessment);
- Musical and performing skills: singing, playing musical instruments, musical, stage and choreographic skills;
- Musical and creative activity: performing and verbal interpretation; purely
  musical, dance, and musical-stage improvisation, music composition skills.
  If this set of skills provides a sufficient level of personal musical culture of
  students, then the next set of skills is aimed at developing proficient
  creative translation of their culture for the students' culture through the
  use of innovative technologies (Kozyr, 2008).

This group of innovative skills includes the ability to articulate the purpose of music education clearly, which meets modern social needs and specific requirements; to design all components of the educational process and innovative technologies in accordance with the set goal; to introduce individual innovative means to the educational process, musical and pedagogical improvisations in particular; to predict the results of musical activity and personal acmeological development based on diagnostic approach; to adjust actions based on pedagogical reflection; to plan the programme of improvement of personal professional musical and pedagogical preparation based on self-analysis and comparison between plans and results of pedagogical innovations. The interconnected integrated summation of the listed structural elements unites all fields of conventional academic knowledge on training of the future music teacher for productive singing activity in secondary school.

It is also important to emphasise the impact of artistic and innovative activities on the training of future music teachers for working with students creatively. The criteria and indicators of preparedness in this field have been developed. The ascertaining diagnosis of the triune complex of structural components (with criteria and indicators) and levels of preparedness of the future music teacher for artistic innovation allows determining that the motivational component is based on the criterion (measurement of motivation for such innovative activity) and such indicators as students' interest in innovative pedagogical technologies in music as a way of professional self-improvement; motivational purposefulness of future music teachers for the introduction of effective artistic innovative technologies in music-pedagogical practice; the ability of students to design musical activities innovatively to stimulate creative activity of students. The motivational component of the structural complex of training of future music teachers for artistic innovation includes the concept of motive (from Latin "motus" movement), which determines the motivating cause of human actions and behaviour, the argument in favour of some actions, i.e., the reasons that force a person to act in a certain way. Thus, the future music teacher, who puts a lot of

effort into mastering modern innovative methods, strives for strong performance to achieve professional goals, provide professional skills, and has a high level of motivation for music education.

Therefore, the concept of "motivation" is defined as a set of incentives (motives, needs, situational actions, etc.) which, including the activity of the individual, motivate to perform specific activities or behaviours. The inherent human cognitive motive (stable personal education, which can be seen under different circumstances and differ in intensity or passivity) in psychology is a cognitive interest in the content and process of a particular subject (for the sake of this study, it is the interest of future music teachers in artistic innovation), the strive for professional self-fulfilment in relation to modern educational requirements of higher education in the field of music pedagogy (Rudnytska, 2002). The subject of education (especially a music teacher, who must also be a subject teacher, a performing musician, a leader of a children's vocal choir, a choirmaster, etc.) is motivated to learn not just by one motive but by several interconnected and interacting motives of different nature, which determine that activity of learning in a certain speciality, a music teacher in particular, provides for "polymotivated nature" (Moiseiuk, 2001). The term "motivational" embodies the stimulating factors that give impetus to the intensification of certain activities (for the sake of this study, it is the stimulation of artistic innovation), develop encouragement, interest, enthusiasm, and can be the main goal of human life.

The orientation-cognitive component of the structural complex of training of future music teachers for artistic innovation is based on the criterion (degree of personal need of the future music teacher to master artistic innovative methods and forms of music education) measured by such indicators as level of future music teachers' awareness in the art technologies; students' awareness of topical scientific music and pedagogical problems; ability to use artistic and innovative experience in various music and pedagogical activities. When including orientation-cognitive component in the structure of training of the future music teacher for artistic innovative activity, it was necessary to determine the level of accumulated knowledge of music-pedagogical innovation and best practices among students of music-pedagogical programmes, their awareness of innovative forms and methods of music education, awareness and orientation among scientific problems in this field, mastering the knowledge of psychological and pedagogical patterns of students' personal musical development, mastering the theory and practice of innovative pedagogical activities. The term "orientation" implies the development of skills of music students to use the knowledge, proficiencies, and abilities obtained in the process of innovative art education; being capable of differentiating and systematising various types of information messages; to choose and use in practice the most significant and necessary methods for music pedagogical activity.

Reception of the content of artistic innovative technologies is aimed at conscious and long-term acquiring of knowledge in this field and different ways of performing musical and pedagogical activity. The higher the level of comprehension and reception of this knowledge, the higher the level of preparedness of the future music teacher for artistic innovation. Isolation of the procedural-performance component of the integrated complex of artistic

innovation suggests determining the level of performative skills and abilities and differentiating the experience of artistic and pedagogical innovations in accordance with the capabilities of the certain class to form students' artistic orientations through musical art. It was based on a criterion (a measurement of a student's ability to creatively modify artistic innovations), which was measured by the following indicators:

- Students' critical approach to the practical implementation of artistic and pedagogical innovations;
- Manifestation of their artistic and pedagogical innovations in accordance with the level of students;
- Propensity for creative and improvisational inventions (creative tasks, roleplaying games, educational activities);
- Introduction of original innovative means for music lessons.

The first part of this component, "procedural", includes the term "process" (from Latin "procesus" - moving forward), which involves certain educational activities directed at artistic innovation to achieve a quality performance and a high level of professionalism. The second important part of the component "performing" involves the practical application of various innovative and personal original tools for music lessons and demonstrates the level of performing skills in this programme of training of music students. The procedural-executive component is viewed as mutually agreed and interconnected educational and innovative actions aimed at solving educational issues and achieving the ultimate professional goal, which is honing the skills of a future music teacher. First of all, in pedagogy "action" is "an arbitrary conscious act aimed at achieving a goal; structural component of activity" (Anisimova et al., 2020). This component suggested determining the procedural and executive level of skills to differentiate the experience of artistic and pedagogical innovations in accordance with the capabilities of the level of a certain class to develop valuable artistic orientations by means of musical art among students.

The procedural-performance component also included the ability of musical-cognitive activity (perceptual distinction of musical sounds as symbols of certain national and historical cultures; analysis and understanding of objective musical text, their comparison with various phenomena of art, culture, and personal experience of the student; ability to evaluate musical pieces and their artistic and aesthetic value; being capable of using the acquired knowledge in practice; the ability to implement innovative tools in their pedagogical activities; the tendency to communicate with students of different ages at a new level and develop their communication and artistic skills; originality of creative and improvisational artistic activities; original ways to organise of various activities in music lessons such as singing, playing children's noise and musical instruments, musical and stage improvisation, didactic games, inventions of new educational and musical-creative tasks, etc.) (Rudnytska, 2002).

Considering the complex of listed structural elements, the development of original-innovative and creative-improvisational abilities is based and the training of teachers of art disciplines of the new formation is developed. The synthesising connection of the complex of structural elements of the vector of training is the

stimulation of the development of creative abilities of future music teachers, the implementation of their innovative ideas in music pedagogy (Vass, 2019; Pieper et al., 2020). Thus, the presence and degree of development of the given motives, knowledge and skills define the preparedness of the future music teacher for successful singing innovative activity. The organic combination of general scientific-theoretical, psychological-pedagogical, scientific-methodical and special musical-pedagogical elements provides unity of motivational preparedness, knowledge about the subject, and ways of activity, professional skills and abilities, personal student's orientation towards pedagogical innovations in music education (Przysinda et al., 2017; Doyle & Furnham, 2012).

Based on the theoretical study, which helped to determine the leading motives, knowledge and skills necessary for artistic innovation and determination of the basic elements of students' preparedness for this activity, it is important to note that the creative and performing stage of preparation of future music teachers for vocal and choral work with students cover the development of their position as the future teacher and musician; interest in modern phenomena of musical art and original interpretations of works of art; critical approach towards existing stereotypes, outdated conventional approaches; interest in using something new in vocal and choral activities; positive attitude to the innovative way of solving musical and pedagogical problems; provides for students' awareness of relevant scientific problems in pedagogics, the theory and practice of art education; aesthetic awareness; awareness in the field of new pedagogical technologies, advanced methods of aesthetic education and art education; mastering the theory and practice of innovative pedagogical activity; the ability to use the acquired knowledge in practice; ability to introduce innovative tools into one's pedagogical activity; tendency to communicate with students in a new way; originality of creative and improvisational artistic activity; ability for innovative research in the preparation of didactic tasks, the invention of new educational activities and musical and creative tasks (Gibson et al., 2009; Petsche, 1996).

## Conclusion

Thus, the creative and performing stage of preparation of future music teachers for creative work with students is defined by the students' cognitive interest in innovative pedagogical technologies in musical art as a means of professional self-improvement; motivational purposefulness of future music teachers for the introduction of effective artistic innovative technologies in musical-pedagogical practice; the ability of students to design activities innovatively to stimulate students' creative activity; students' awareness of topical scientific musical and pedagogical problems; the ability to use the artistic and innovative experience in various forms of musical and pedagogical activities; students' critical approach to the practical use of artistic and pedagogical innovations; manifestation of artistic and pedagogical innovation in accordance with the level of the students; tendency to creative improvisational inventions (tasks, games, educational activities) and the introduction of their innovative tools to creative work with students.

To summarise, the creative and performing stage of preparation of future music teachers for vocal and choral work with students was complemented by the integral qualities of respondents, namely: communication, empathy, creativity,

divergence, reflection, etc. Thus, the creative and performing stage of preparation of future teachers of music art for vocal and choral work with students is one of the most important stages of training of the future specialist. Honing a music teacher's professional skills in accordance with the European requirements of higher education involves expanding the range of professional activities that one must master while studying at university. The structure of this pedagogical complex includes interconnected and interdependent professions, which should be consolidated by a music teacher: educator, methodologist, psychologist, performing musician, educator-mentor, etc. Therefore, the introduction of an integrated structural complex of innovative activities of music teachers also involves equipping them with modern effective artistic innovative technologies, considering national pedagogical traditions and the best examples of children's folklore.

#### References

- Abdullina, O. A. (1990). General pedagogical training of teachers in the system of higher pedagogical education. Moscow: Enlightenment.
- Anisimova, T., Sabirova, F., & Shatunova, O. (2020). Formation of design and research competencies in future teachers in the framework of STEAM education. *International Journal of Emerging Technologies in Learning (iJET)*, 15(2), 204-217.
- Babansky, Yu. K. (1982). The problem of increasing the effectiveness of pedagogical research. Moscow: Pedagogika.
- Chen, Y. (2018). Discussion from a competence-oriented perspective on the status quo and practice of the secondary school teacher training "arts teaching material and methods" curriculum. *Journal of Research in Education Sciences*, 63(4), 89-117.
- Cortés, LC (2018). Performativity in the pedagogical action of teachers in training in visual arts. *Athena (Concepción)*, (518), 57-73.
- Doyle, M., & Furnham, A. (2012). The distracting effects of music on the cognitive test performance of creative and non-creative individuals. *Thinking Skills and Creativity*, 7(1), 1-7. https://doi.org/10.1016/j.tsc.2011.09.002
- Efremenko, A. P., Berezhnoy, D. A., Tsilinko, A. P., Lomakina, T. A. & Solovey, A. I. (2020). Case method in vocational training for future specialists of culture and art. *Universal Journal of Educational Research*, 8(9), 3793-3798.
- Gazor, M., & Shoghi, A. (2021). Bifurcation control and sound intensities in musical art. *Journal of Differential Equations*, 293, 86-110. https://doi.org/10.1016/j.jde.2021.05.022
- Gibson, C., Folley, B. S., & Park, S. (2009). Enhanced divergent thinking and creativity in musicians: A behavioral and near-infrared spectroscopy study. *Brain and cognition*, 69(1), 162-169. https://doi.org/10.1016/j.bandc.2008.07.009
- Gleizer, S. S. (2020). An integrative view of the arts in the teaching of artistic and musical heritage (teacher training). *Artseduca*, (25), 149-156.
- Gruzelier, J. H. (2014). EEG-neurofeedback for optimising performance. II: creativity, the performing arts and ecological validity. *Neuroscience & Biobehavioral Reviews*, 44, 142-158. https://doi.org/10.1016/j.neubiorev.2013.11.004

- Haerani, R., Masunah, J., Narawati, T., Rochyadi, E., & Mujiarto. (2020). Models of arts teacher's professional development. *International Journal of Higher Education*, 9(6), 77-86.
- Hardy III, J. H., Ness, A. M., & Mecca, J. (2017). Outside the box: Epistemic curiosity as a predictor of creative problem solving and creative performance. *Personality and Individual Differences*, 104, 230-237. https://doi.org/10.1016/j.paid.2016.08.004
- Inwood, H., & Kennedy, A. (2020). Conceptualising art education as environmental activism in preservice teacher education. *International Journal of Art and Design Education*, 39(3), 585-599.
- Kadyjrova, L. H., Akhmetshina, E. G., Zaripova, L. R., & Peremislov, I. A. (2019). Professional development of bachelor designers by means of information and communication technologies. *International Journal of Innovative Technology and Exploring Engineering*, 9(1), 5119-5122.
- Khutorskoy, A. V. (2007). Modern didactics. Moscow: Vysshaya shkola.
- Kozyr, A. V. (2008). *Professional skills of music teachers: theory and practice of formation in the system of multilevel education.* Kyiv: M. Drahomanov NPU.
- Kryvets, S. (2008). Theoretical substantiation of criteria and signs of development of information retrieval competence of future teachers. *Native School*, 1-2, 60-63.
- Mas-Herrero, E., Karhulahti, M., Marco-Pallares, J., Zatorre, R. J., & Rodriguez-Fornells, A. (2018). The impact of visual art and emotional sounds in specific musical anhedonia. *Progress in brain research*, 237, 399-413. https://doi.org/10.1016/bs.pbr.2018.03.017
- Moiseiuk, N. E. (2001). Pedagogy. Kyiv: OJSC "KDNK".
- Mozgalova, N. G., Baranovska, I. G., Hlazunova, I. K., Mikhalishen, A. V., & Kazmirchuk, N. S. (2021). Methodological foundations of soft skills of musical art teachers in pedagogical institutions of higher education. *Linguistics and Culture*Review, 5(S2), 317-327. https://doi.org/10.37028/lingcure.v5nS2.1355
- Ovsyannikova, V. A., Shcherbakova, A. I., Korsakova, I. A., Anufrieva, N. I., & Alyabyeva, A. G. (2020). The process and technology of mastering music: Problem-based teaching methods. *Journal of Critical Reviews*, 7(9), 1043-1046.
- Petsche, H. (1996). Approaches to verbal, visual and musical creativity by EEG coherence analysis. *International journal of psychophysiology*, 24(1-2), 145-159. https://doi.org/10.1016/S0167-8760(96)00050-5
- Pieper, L. H., Körner, M., Wiedemann, M., Ludwig, A., Werner, F., Meuret, S., & Fuchs, M. (2020). Analyzing Longitudinal Data on Singing Voice Parameters of Boys and Girls Aged 8 to 12.5 and Possible Effects of a Music Pedagogical Intervention. *Journal of Voice*. https://doi.org/10.1016/j.jvoice.2020.07.012
- Przysinda, E., Zeng, T., Maves, K., Arkin, C., & Loui, P. (2017). Jazz musicians reveal role of expectancy in human creativity. *Brain and cognition*, 119, 45-53. https://doi.org/10.1016/j.bandc.2017.09.008
- Rudnytska, O. P. (2002). General and artistic pedagogy. Kyiv: Interprof LLC.
- Salido López, P. V. (2020). Active methodologies in initial teachers' training: Project-based learning (PBL) and arts education. *Profesorado*, 24(2), 120-143.
- Seitenov, A. S., Aubakirova, R. Z., Fominykh, N. I., & Belenko, O. G. (2020). Technological dimension of pre-school teacher training at tertiary school: Fine arts concept-based case study. *Journal of Social Studies Education Research*, 11(2), 186-203.

- Vardanyan, V. A., & Khomiakova, I. V. (2020). Formation of readiness of the future teacher-artist to the organisation of project activity on art creativity. *Perspektivy Nauki i Obrazovania*, 43(1), 86-96.
- Vass, E. (2019). Musical co-creativity and learning in the Kokas pedagogy: Polyphony of movement and imagination. *Thinking skills and creativity*, 31, 179-197. https://doi.org/10.1016/j.tsc.2018.12.004
- Vereshchahina-Biliavska, O. Y., Cherkashyna, O. V., Moskvichova, Y. O., Yakymchuk, O. M., & Lys, O. V. (2021). Anthropological view on the history of musical art. *Linguistics and Culture Review*, 5(S2), 108-120. https://doi.org/10.37028/lingcure.v5nS2.1334
- Vérez, MVM, & Mansoa, JA (2019). Tinta de mar: Action Art in the Teacher Professional Training / Ink of Sea: Action Art in the Teacher Professional Training. *Utopia y Praxis Latinoamericana*, 24 (87), 137-151.
- Yavgildina, Z. M., Batyrshina, G. I., Kamalova, I. F., Salakhova, R. I., & Salakhov, R. F. (2019). Pedagogical conditions for the creative self-actualisation of future art teachers. *International Journal of Civil Engineering and Technology*, 10(2), 1677-1685.