

**MUSICAL AND CREATIVE ENVIRONMENT AS A CONDITION FOR
THE PROFESSIONAL ACTIVITY OF A TEACHER**

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Abstract

In the study, an attempt was made to study the features of the musical and creative environment in the professional activities of a teacher. Goals and objectives of this work: consider the historical and theoretical aspects and prerequisites of the musical and creative environment (periods of formation of musical education); identify the key methodological systems of musical education and upbringing (components) as prior experience in music pedagogy; identify the features of the project method in the musical and creative environment, as a productive training for the future professional activity of a teacher.

Keywords: musical and creative environment, project method, design, self-designing, professional activity, personality quality, reflection, emotional responsiveness, creativity, productivity.

In ideas about the content of the musical and creative environment, its significance and influence on the formation of personality, it is first of all necessary to single out the historical aspect of the development of music education in the world.

Prominent scientists, teachers from different eras and countries defined musical education and musical art as a whole as significant elements of upbringing and education. Ancient thinkers such as Pythagoras, Plato, and Aristotle considered music to be the aesthetic foundation of public education. During the Middle Ages, there are changes in the direction of religious and moral (Christian) priorities of education and training. But already in the Renaissance, the personality and its own successes become priorities. Various teachers, scientists, thinkers of that period, such as D. Dewey, J. J. Rousseau, M. Montessori, including the creator of scientific pedagogy Ya. A. Komensky, dealt with the development of human creative qualities based on humanity and morality. In the development of Russian education, based on world experience in the field of musical education, considerable attention is paid to the study of folk art (musical folklore) and singing in the Byzantine Orthodox traditions.

In the 19th century, the main vector of development of musical culture in Russia was still spiritual, but with the appearance in the middle of the century in 1856 in St. Petersburg, and four years later in Moscow, the Imperial Russian Musical Society begins a new stage of musical culture. The organizers and participants of this society were D.V. Stasov, M.Yu. Villegorsky, the Rubinstein brothers, M.A. Balakirev, G.Ya. Lomakin and others. It is also important to note a significant event for the development of Russian musical culture - the opening in St. Petersburg in 1862 and in Moscow in 1866. conservatories, which were not only the forges of musical and performing personnel, but also the basis of the professional knowledge of future music teachers.

At the end of the 19th and the beginning of the 20th centuries, educational institutions of musical trends and a number of prominent teachers, methodologists (S.V. Smolensky, G. Rukavishnikov, A.A. Shenshin, V.N. Shatskaya and others) continued to appear. It is especially important to note (on the issue of the significance and influence of the musical creative environment on the formation of personality traits) the position of S.V. Smolensky, who devoted his activities to music pedagogy and teaching methods, including the promotion of the idea of comprehensive development, the acquisition of professional skills, interest in the profession, the connection between learning and practical implementation.

During the periods of formation of musical and pedagogical science in the world, various systems and methods of musical education and upbringing were determined, elements of which are still used in the professional activities of a teacher. As the most fundamental (in historical significance), methodological systems can be distinguished: Emile Jacques-Dalcroze, Carl Orff, Zoltan Kodaly, Maria Montessori and Dmitry Kabalevsky.

Consider the methodological system of Emile Jacques-Dalcroze, the content of which is based on the principle of trinity (music, words, movements) as a means of personality development. This system is implemented on the basis of the eurythmy method in the relationship of movement with music as a way of learning to move in accordance with the content of music, according to its metrorhythmic and dynamic features. Also, already at a more complex next level of training, great importance in the system is given to improvisation and solfeggio. "... The main goal of the method of E. Jacques Dalcroze is the development of musicality in a person. Since music is inseparable from his physiological system, it contributes to a certain distribution of time, forms the ability to quickly and directly build musical movements, to form impulses to the body structure to distribute space with the help of movement" [2, p.132]. In general, the system of E. Jacques-Dalcroze influenced not only the development of world musical culture, but also the formation of the positions of famous followers, including such as Carl Orff.

The methodological system of Carl Orff is based on the principle of elementary practical music-making as the main methodological tool implemented in music lessons. The main ideas of Karl Orff are presented in his methodological manual "Schulwerk" (Schulwerk; from schulen - to teach and from werken - to work / craft / act), the content of which consisted of singing exercises in a choir based on folklore, rhythmic exercises and theatrical scenes for recitation taking into account the accessibility and ease of assimilation of music lessons in a playful way. K. Orff also developed his own instrumentation for playing music - the "Orff Orchestra", the basis of which, first of all, are percussion instruments (xylophones, metallophones, cymbals, timpani) and various folk flutes (recorder flutes). It is also important to note the features and advantages of K. Orff's methodological system in the formation of a person's personal and qualitative abilities. "Aesthetic and pedagogical focus on the development of the creative initiative of students is the most important component of the system..." [2, p.132]. K. Orff considered the main task in musical education to be "... the development of creativity in all children, which should lead to a creative approach in any kind of activity" [3, p.103]. Stimulating and motivating the ability to take initiative and the ability to improvise is the most important task in the formation of personality traits that positively affect the performance in

the creative manifestations of future professional activity - both musical and creative, and any other activity in general.

A significant contribution to the development of musical education and upbringing was made by the teacher-musician and composer from Hungary Zoltan Kodály. His methodological system is based on vocal and choral music-making as the main, according to Kodaly, type of activity in musical education and upbringing. The "Kodai Method" provides (with the help of a variety of exercises) the development of modal thinking, a sense of order and pitch perception. Z. Kodai determined that music is one of the most important subjects, and attached great importance to the study of musical notation. Choral singing in general and song folklore in particular, Kodai considered as the most effective means of developing an ear for music and creative imagination, and defined the human voice as the most accessible instrument in the process of making music. In his opinion, the development of the above knowledge and skills is necessary for both professional musicians and representatives of any other types of activity, regardless of their profession. In his works, Z. Kodai developed the concept of the reform of musical education throughout the country, based on the musical materials of his culture, and assumed, through immersion in the world of music, to gradually move on to great musical masterpieces of world culture.

One of the most common in additional education is the methodological system of Maria Montessori, which involves mass preschool musical education. "The center of the upbringing of children according to its system is the upbringing and development of the intellect" [4, p.49]. First of all, it is necessary to note the intellectual goal, namely the ability of consciousness to "build itself", and as a result, the achievement by the child of the maximum level of development of the potential inherent in him by nature. Montessori claims that "each child is unique, as it carries within itself an individual, special, unique program" [4, p.49]. Musical training and education according to the Montessori system provides for three stages: 1) development of attention to the sounds surrounding the child; 2) revealing the metro-rhythmic perception of music; 3) the formation of harmonic and melodic hearing of the child.

In the scientific literature, one can also find systems and methods based on the project method of teaching, including in the conditions of a musical and creative environment. In the context of the study and in accordance with the objectives of this work, the application of the project method in the musical and creative environment can be characterized as a key condition for productive training in the professional activity of the future teacher. "The relevance of using the project method in music pedagogy lies in the fact that the ideological center of the project being created is music, which is associated with sensory cognition, with a person's interest in the perception and creation of a musical image..." [5, p.1]. One of the first in the early twentieth century who participated in the development of the problem and the introduction of the method of projects in musical and pedagogical education was Valentina Nikolaevna Shatskaya, a musician-teacher, a prominent researcher in the field of musical and aesthetic education. D.B.Kabalevsky also paid great attention to the design method. "... His pedagogical concept from the modern point of view can be considered as a system of pedagogical projects united by the main goal: to introduce students to the world of great musical art..."

The methodological system of D.B. Kabalevsky was developed in the 70s of the twentieth century and was embodied in the curriculum for secondary schools called "Music". The main method of the program, which was based on moral and aesthetic principles that encourage a sense of beauty, is thinking about musical phenomena, and listening to music was determined as the main activity. It should also be noted that Kabalevsky's program is distinguished by its sociocultural approach, its relationship with various types of arts and history [2, p.133]. In terms of the formation of professionally important qualities in teachers, the Kabalevsky system today continues to be one of the most significant and relevant systems, the accumulated research experience of which is a significant contribution to modern science. "D.B.Kabalevsky for the first time in the history of music education combined the musical, aesthetic categories of art with the conscious formation of the personal qualities of students. So, the intonational nature of music was considered in unity with the moral values of the national culture..."

From the analysis of scientific literature, it can be determined that, as a didactic category, the project method can cover all areas of musical education. According to its specifics, the "Music project" is carried out according to a specific plan, the structure of which depends on the specific type of project, including "... performing, music research, performing research ..." [5, p. 1] projects.

The special value of the method of projects in the learning process, first of all, is the achievement of the goal in the embodiment of a real result. In the scientific literature there are positions, the authors of which believe that "... the basis of the project method as a pedagogical technology is the development of skills to independently construct their knowledge and navigate the information space, the development of critical thinking, adaptation to the social environment, the development of students' cognitive interests ..." [5, p.1]. We can agree with this position, it is important to add that without the manifestation of the necessary qualities of the teacher's personality, the effectiveness of the project result may be insignificant. A great influence on the success in the professional activities of a teacher, as well as on his self-design in general, is exerted by: reflection as the ability to realize one's goals and objectives in the manifestation, including emotional responsiveness; productivity as a necessary element in the implementation of their projects; creativity as a professionally important quality of a teacher's personality in designing his activities, and such factors as flexibility, originality, etc., which are the most important elements of a teacher's manifestation in a musical and creative environment, etc.

In conclusion, it is important to note that in the process of theoretical analysis of the features of the musical and creative environment, in particular, historical and theoretical aspects and the definition of key methodological systems of music education, we can draw the following conclusions: 1) in the process of development and formation of music pedagogy (for the implementation of educational tasks in professional activities teacher) accumulated significant theoretical and practical experience; 2) one of the most important conditions for music education to the full extent is the application of the project method; 3) the effectiveness and productivity of the implementation of the project method may depend on the stimulation and motivation of teachers to develop and display professional qualities.

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