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Abstract. The methodological meaning of “pedagogical conditions” has been analyzed and disclosed in the article. The pedagogical conditions for forming intellectual and creative skills of the future musical art teachers have been defined.

Keywords: *conditions, pedagogical conditions, intellectual and creative skills.*

Modern Ukrainian theory and practice of art education are aimed at forming multifunctional specialists who are able to combine organizational, pedagogical, educational, performing activities and get modern music information technologies. The ability of children to express their own attitude to the art and development of the child's needs in dealing with the art depend upon the musical art teacher in a great measure. The new approaches to formation of the professional qualities of the specialists are necessary at the stage of forming intellectual and informative civilization. A share of intellectual activity which has been growing from year to year sets the development of intellectual and creative skills as one of the important tasks.

In psychology the theoretical foundations of the problem of forming of intellectual and creative skills and abilities were investigated by H. Eysenck, D. Wechsler (the problem of psychometric researches of intelligence); D. Bogoiavlenska (the relationship between creative thinking and abilities of the personality, the principles of learning the personality's creative activity); V. Moliako (an algorithm of solving creative tasks by the schoolchildren); J. Piaget (the level of formedness of cogitativity); S. Rubinshtein, O. Leontiev (the psychological theory of intellectual activity); B. Teplov (the psychology of creativity); M. Kholodna (the researches on psychology of intelligence).

The problem of intellectual skills is described in researches made by L. Vygotsky, P. Galperin, Ye. Kabanov-Meller, N. Menchynska, V. Palamarchuk, T. Shamova, I. Yakimanska and others.

The problem of intellectual skills got wide coverage in the works made by Yu. Aliev, V. Borev, D. Gilford,

L. Grekov, N. Kuzmin, V. Orlov, Ya. Ponomariov, G. Rosen, L. Spirin, A. Stasov, K. Stasovska, M. Stepinsky, N. Fedorenko, M. Frumkin and others.

The research of the problems of the teacher-musician's professional growth was made by A. Bolgarsky, I. Grinchuk, G. Didych, V. Driapika, G. Padalka, O. Rudnitska, O. Shcholokova.

A lot of researches made by the scientists were devoted to pedagogical, organizational, methodological and other conditions of training future music teachers. However, the conditions for forming the intellectual and creative skills of music teachers have not been learned enough, so consideration of these conditions is the purpose of this article.

The concept of “condition” in philosophical meaning: condition is a collection of objects (things, processes, relationships), which are necessary for appearing, existing or modifying this object [4, p. 286]. There is no the only interpretation of the meaning “pedagogical condition” in the teaching literature. V. Stasiuk defines the pedagogical conditions as the circumstances on which the integral teaching process of professional training of the specialists depends and exists and which are mediated by activity of the personality, a group of people. [8, p. 98]. In the education and pedagogy dictionary the word “condition” is described as a combination of variable, natural, social, internal and external influences which affect the physical, mental and moral development of a person, his behavior, education and training, personality formation. [7, 36].

The researchers have paid much attention to learning pedagogical conditions and they attached considerable importance of their influence towards the training process. For example, Yu. Babansky noted that “The effectiveness

of the pedagogical process expectedly depends on the conditions in which it exists" [1, p. 78]. Based on the theoretical material and practical experience we have found the following pedagogical conditions of forming the intellectual and creative skills of the future music teachers, namely: obtaining experience of professional environment, creating a situation of success, independent selection of repertoire by the students under the guidance of their teacher.

Let us consider these conditions in more details. The learning of experience of professional environment involves a complex of various conditions which directly influence on personality of a person when acting in his own professional capacity. We place a high priority on learning pedagogical opinion of the famous musicians, composers. One of the main purpose of training is cognitive interest - special selective orientation of the personality towards the learning process; its selective nature expressed in a particular subject knowledge area, as the researchers used to say. The person intends to enter this area in order to learn and obtain its values. For this purpose we suggest making research and development projects in groups in which several students learn the character of the famous pedagogues musicians from different perspectives.

The important condition which can change attitude of the students towards their study, stimulate their learning interest, captivate by a subject is creation of the situation of success. It is based on generally psychological condition according to which success is a motivation to further activity, it provides an atmosphere of friendship and mutual assistance, certainty and feeling of safety. Creation of the situation of success is extremely important for effectiveness of musical and teaching process. Using the situation of success affects favorably working tonus, encourages efficiency of learning, as well as promotes a student to feel himself as personality and, thus, to ensure success in study. A. Belkin considers success as a complicated phenomenon which is considered to be optimum ratio between expectations of people, personalities and results of their activity from social-psychological point of view; and from the psychological point of view - a feeling of joy and satisfaction from the fact that the result which the personality worked toward either meets his expectations or exceeds them. Based on this condition, the stable feeling of satisfaction which promotes to increase self-esteem level and self-respect can be formed. From the pedagogical point of view success is a task-oriented and organized combination of the conditions under which the possibility to reach significant results can be created both for the specific personality and for the team at large. [3]. Such situations of success can be created in two forms: when solving ordinary tasks in the class of main musical instrument or in the accompanist class and during performances. L. Barenboim notes: "Affirmation of confidence, belief in importance to overcome difficulties, self-belief are of the great importance for the quality of mechanical work made by a student." [2]. When preparing for the performance the artificial creating of state close to the scenic one can be a great help. In case of poor certainty or failure it can be possible to apply a method of role-playing training. The meaning of this method is that a student who feels worried too much before the performance and, de-

spite his state of being, starts playing a role of a different person putting aside his personal qualities and getting into character of a well-known musician who is confident in himself and fears nothing. At first it is reasonable to learn experience of professional environment. The teacher's psychological condition also plays a major role. The teacher is obliged to encourage, be a kind of psychotherapist. He can proceed with a strategy of closing his eyes to small mistakes and make a student believe in success of his actions. The teacher's authoritarianism does not encourage creation of this situation. In case of not very successful performance the teacher should draw the student's attention to other performances when he made a success rather than dwelling upon unpleasant memories of his failure. Only pleasant emotions will displace his fears because at that moment his attention will be drawn to more important matters. In order to check the influence of stage fright on performance quality, as well as to discover weak sides which can be seen in case of increase in anxiety, the method of imagining that the student performs in front of the very demanding board or audience can be applied. The music can be recorded on the tape recorder. When performing it is necessary to get ready for any surprises and, if any, to go on playing without making a stop as if being at the performance. A. Goldenwiser used to say to his students: "Let this situation be rare but the most important in the course of work." [5, c.110]. The repeated play with application of this method decreases anxiety impact on performance. While using the role playing method, the student gradually comes closer to the situation of his public performance starting from the individual lessons and finishing with his playing among his friends. It is necessary to play a piece of music or a program repeatedly because in case of frequent and regular performances the organism can adjust to difficult situations, and the person can learn how to get through the stage fright. The special problem for the student can be overcoming his stage fright or creating "optimized concert state". Every musician describes his best concert state in a different way. Having analyzed and remembered the feelings coming before the successful performance, it is essential to create the same state knowingly before the next performance. In the opinion of teachers - musicians, the successful performance "onstage" which means even performance among friends, influences study positively, it is an efficient way of the student's creative development, it creates favorable conditions for forming interest and it is an important method to promote learning.

Another condition is independent selection of repertoire by the students under the guidance of their teacher, it involves independent estimation by a student his personal possibilities and preferences, work with musical and methodical material, listening to music. The selection of repertoire should be oriented to the level of difficulty and the "zone of proximal development". One of the major conditions of efficiency of this method is orientation of repertoire towards the individual peculiarities of the student. When deciding upon this or that piece of music, the teacher should be governed by the following: how this music will stimulate the development of the student's personality. Here it is important both substantive and technical aspect, with highest priority of the first one. The repertoire acts as developing only in the case it will be

within the “zone of proximal development” of the student, in any other circumstances the student will “mark the time” or get the “inferiority complex” due to the very overstated requirements. In our opinion, the selection of repertoire should be based upon meeting the following obligatory requirements:

1. The selection of repertoire is preceded by analysis of the student’s possibilities together with the teacher. It is necessary to determine individual technical possibilities of the student: if the student has got the natural technical skills; how easy he can be taught any technique; what technical skills he has got, and what kinds of his technique are less developed (or not developed at all).

2. The music pieces should be of different kinds and belong to various styles and genres.

3. The student should be pleased with the music pieces, they should arouse emotional feedback, it is necessary to support the student’s intention to play this or that music piece even if it does not quite correspond to the level of his musical development and technical skills, but it can match his psychological and emotional state.

4. When selecting the repertoire it is essential to take into consideration that content should take precedence over mechanical virtuosity, but the student should analyze his technical skills himself.

5. The repertoire should be oriented towards the “zone of proximal development” of the student (not exceeding limits of possibility, but high level of difficulty).

6. Alongside with the variety of the repertoire it is necessary to have immersion into the works of the greatest authors (a combination of different forms is possible here – draft learning of the piece of music, *prima vista*, listening to music with notes, reading the corresponding literature about artistic legacy of this author, and so on.)

The program should be imaginative and diversified in styles. Variety of piano literature allows to choose any kind of program which is diversified in styles, emotional content wise, with due consideration of pre-university tutorial. Performance of music of various genres, forms and styles including jazz, variety show with specific features of modern musical language will promote constant communication with the musical works of the composers of Ukrainian, Russian and foreign classical music, folk

art, music culture of the East, early music. But the classical (“golden”) pieces of music in the repertoire requiring the real creative attitude to work should be the stable foundation; it grows the true humanism, a proactive approach to life, uncompromising attitude to soullessness and aesthetic hypocrisy. But only classical repertoire is not enough for general musical growth, even in spite of all his value. It should be constantly renewed with the best pieces of the modern works. The familiarization with the works of the classical music composers and modern authors should be balanced. Studying the works of the classical heritage always requires attention to certain traditions with all the variety of alternatives for performing. During performing the modern repertoire it is possible to make own independent interpretation with full responsibility. The modern music differs by its diversity: jazz, rock-and-roll, blues, bit and other kinds of these genres. The serious problem can arise only when the melodies and rhythm become unhesitating and overwhelming demand closing the way to the true aesthetic values. Thus, every piece of music proposed to the performers discloses its most specific features before them, enriching the inner world and expanding the musical horizon. Thus, folk art fascinates by its intonation purity and rhythmical field, simple beauty of poetical images, genre drafts; classical music – depth of content, variety and strictness of forms; modern works – search of new means of musical expression which are assonant with unquiet rhythm of our reality [6,c.13-15].

This condition gives possibility to compensate insufficient level of pre-university tutorial and ensures actual performance of the training program due to working over a great number of methodical literature and listening to the pieces of music.

So, the complexity of the formation of intellectual and creative skills of the future music teachers, its dependence on a number of factors requires a set of pedagogical conditions, in other words, such a combination in which every condition is a basis for the next one. The effectiveness of pedagogical conditions of forming intellectual and creative skills of the future music teachers is determined by their ability to creatively apply their knowledge in unusual situations; to acquire, to use, to rethink creatively.

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Корчагина А.С. Педагогические условия формирования интеллектуально-творческих умений будущих учителей музыкального искусства

Анотация. В статье проанализирована и раскрыта сущность понятия "педагогические условия". Определены педагогические условия формирования интеллектуально-творческих умений будущих учителей музыкального искусства.

Ключевые слова: условия, педагогические условия, интеллектуально-творческие умения.