

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

17

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Orientation of musical disciplines as a condition for the formation of competencies

Natalia Anufrieva

Russian State Social University, Russia
nata415485@mail.ru

Irina Avramkova

Institute of Music, Theatre and Choreography, Russia
avramkova@gmail.com

Irina Korsakova

Russian State Social University, Russia
Korsak.rgsu@mail.ru

Marina Pereverzeva

Russian State Social University, Russia
melissasea@mail.ru

Anna Shcherbakova

Russian State Social University, Russia
Shcherbakova@mail.ru

Abstract

The article reveals the essence and specificity of the concept professional training of a specialist in the musical sphere, highlights its fundamental aspects via analysis of philosophical, psychological, pedagogical and special literature on the studied problem. As a result, the concept of a specialty orientation of musical disciplines is considered as a condition for the formation of key competences of specialists in the area of culture and the art areas. In conclusion, the orientation of the entire educational complex to the ultimate goal of the student preparation process is a condition for the implementation of the modern education paradigm.

Keywords: Education, Professional Training, Specialty Orientation.

La orientación de las disciplinas musicales como condición para la formación de competencias

Resumen

El artículo revela la esencia y especificidad del concepto de formación profesional de un especialista en la esfera musical, destaca sus aspectos fundamentales a través del análisis de la literatura filosófica, psicológica, pedagógica y especial sobre el problema estudiado. Como resultado, el concepto de una especialidad de orientación de las disciplinas musicales se considera una condición para la formación de las competencias clave de los especialistas en el área de la cultura y las áreas de arte. En conclusión, la orientación de todo el complejo educativo hacia el objetivo final del proceso de preparación del estudiante es una condición para la implementación del paradigma de la educación moderna.

Palabras clave: Educación, Formación Profesional, Orientación de Especialidades.

1. INTRODUCTION

The profession of a teacher-musician implies possessing a wide range of both general professional and special competencies that enable a university graduate to carry out productive activities in the area of music education, including learning to play instruments, singing, aesthetic perception and understanding of the art of sounds. The generalized notion of teacher-musician implies a pianist, a violinist, a saxophonist, and a teacher of academic, pop or folk singing. In addition, the profession of a teacher-musician combines also a performer, educator and researcher who is able to engage in various

activities in the area of music education. All this requires the student to master a wide range of general professional and special skills. Key competencies play a major role in the development of a teacher-musician, therefore, the importance of specialized disciplines, as well as subjects with a specific focus.

In modern music pedagogical universities, the variable approach is used “in the process of developing educational modules and individual educational routes in the instrumental classroom” (Korina, 2014b: 166). However, other musical disciplines, as a rule, are not focused on the specialty of preparation, which determines the main direction of professional self-realization. As a result, “the teacher-musician in his professional activities faces the problem of teaching children, including, for example, pop vocal or folk singing, but he cannot use the techniques and training repertoire specially developed for each specific direction” (Pereverzeva & Smirnov, 2017: 160).

A successful career as a teacher-musician who teaches children to sing or play a particular instrument depends largely on the level of his musical and performing skills, which in turn is promoted by the specialty orientation of musical disciplines studied by all students of the musical- performing and musical-pedagogical universities and faculties. These include, in particular, the music-theoretical and historical disciplines, which, in the light of recent changes in the area of music-pedagogical education, clearly require revision in terms of their specialty orientation. Mastering any discipline is aimed at mastering competencies, so all its content should be closely related

(and ideally fully reflected) with the material with which the university graduate will deal. Based on the core orientation of the disciplines, “effective work is carried out on the design, modeling, methodological and technological development and organization of the educational process at the university” (Korina, 2014b: 166). And besides the professional and pedagogical orientation of the disciplines, a specialty orientation is also needed, which ensures the formation of the applied competencies of the performing musician (playing the instrument or singing).

So, the course of musical-theoretical or musical-historical disciplines, delivered to students of the educational program Folk Artistic Culture (specialty - Head of the ethnocultural center), should include mainly folk musical-artistic material, by the example of which the student acquires the necessary skills and abilities professional knowledge necessary for the performance of musical folklore and leadership of a group of folk singers and instrumentalists (Praslova, 2007). Students of the Socio-cultural activities area of study (specialty - Creative team director), who are implementing social and cultural projects, organize and conduct events today, should master the popular culture of modern times, popular genres and art forms of 21 century, not the melodies and rhythms of the past. Students who receive music and pedagogical education should be aware of the theoretical and historical disciplines to master the material that they will use in practice - in the process of teaching children music in the system of additional education (in children's music schools, children's art schools, kindergartens, development and education centers). In their

preparation, "a significant place should take a theoretical, methodical and practical familiarization with modern children's and school repertoire" (Korina, 2014b: 170). Meanwhile, except in the instrumental class, in other courses, future musician teachers cannot study the material that they will use in their own teaching activities: there is no section in, for example, the history of children's music or didactic principles of the educational repertoire for Music School or Art School.

The change in the sociocultural realities of modern society and the reform of the legislative base of Russian education determine the need for a systematic review of the methodological guidelines for the processes of training and education. So, in modern educational practice, not only innovative methods and technologies appear, but the format of considering many fundamental positions from the point of view of the educational methodology is changing. In general, a global methodological analysis of the theory and practice of teaching is not part of the task of this study, however, it is precisely the necessity of such an approach that determines our incomparably smaller task in this case: determining the role and place of theoretical principles, approaches to study and learning, practical principles, methods, techniques and technologies of training in the area of modern genres of musical art (Dunchenko, Kalinina & Ionov, 2009). Again, no matter how private and of minor importance in the context of the global socio-cultural problems have seemed to the problem, it exists, its value is immutable and demands, in this regard, the scientific review and discussion. Modern music is a significant spiritual and, importantly,

socially significant part of the life of modern society. In the light of the reform of national education, in particular, education in the area of art, the importance of studying the genres of modern music, as well as professional training of specialists in this area of contemporary art, seems to us very relevant. In the traditions of modern theory and methodology of education, attempts have been made by a number of scholars to put the question of training specialists in the area of musical art on the rails of serious scientific research. One of the most significant and effective in this context, we recognize the work of Professor V.G. Kuznetsov. And today the works of the researcher have not lost their socio-cultural and scientific significance for national education.

It should be noted that we regard the specialist in musical art in this context as a generalized concept, as a representative of a particular specialty. To this group, we include musician performers and musicians, teachers who have received an appropriate education in the area of musical art and the qualification of a specialist in a bachelor's degree or a master's degree. In this regard, from the point of view of the modern educational practice realities, we will consider some aspects of the professional training of specialists (mid-level specialists, bachelors, masters) of musical art. From the point of view of the content of the concept of professional education, it primarily means "a set of special knowledge, skills and abilities allowing to perform work in a certain area of activity" (Sakhnova, 2008: 17), and includes the entire process of transmitting and receiving systematic knowledge skills necessary for performing a certain type of activity. At the same

time, this process is directed, first of all, at the socialization of the individual in society, at the formation and development of the individual within the framework of the profession. In this case, the concept of professional training is unambiguous as a set of specialized knowledge and skills that allow you to perform work in a certain area of activity expands significantly and acquires a refined status. In other words, under professional training, it is necessary to understand such educational activity, which is aimed at the formation and development of an individual by specific means and methods and is under the influence of educational subjective and objective factors.

Solving the tasks of professional training of musical orientation specialists at the present stage (and, accordingly, musical culture and educational process, as social public institutions), involves the formation of a highly qualified, widely educated specialist in their area. Such a specialist must not only learn a certain professionally significant amount of knowledge and skills but, all above, be formed as a creative person, aware of the need for further professional development (Kuznetsova, 2008). That is, the process of professional education does not seem close to us, but by meeting modern requirements for a continuous process of vocational education and self-education, it opens up horizons for endless professional and personal development. At the same time, the concept of professional training of a future specialist in the musical area cannot be fully disclosed unless one designates its original genre and style versatility, and does not take into account that this concept is part of a holistic system of activities related to the assimilation of knowledge and skills functioning within a

certain structure of specialized agencies designed to perform these specific functions (Nemykina & Novikov, 2014). Therefore, considering the content of professional training of the future specialist, we, from the point of view of the organization of the process, will focus on the formation of the students in the first place, the general theoretical, general professional and special system of knowledge and skills. Strictly speaking, this also corresponds to modern legal norms - the requirements of the Federal State Educational Standard.

Also, let us not forget that the future specialist is, first of all, a specialist capable of independent creative activity, the result of which is the creation of an original creative product accessible and understandable to the broad masses of listeners and, at the same time, meeting the requirements of modern musical culture. Thus, it is possible to designate the main content of the concept of professional readiness, which also implies interaction and mutual enrichment of all components of the educational process. Consequently, the scope of tasks of professional education in the area of musical art should be considered “a set of general theoretical, pedagogical, special knowledge and practical skills” (Sakhnova, 2008: 13), which allow those who have been educated in this area of musical art to conduct further musical and creative performing activities and provide them with further personal and professional growth and development. The direction of the training process on the model of future activities substantively clarifies the concept of professional readiness. It is well known that this concept derives from the averaged notion of readiness and has several interpretations, the most common of which is the

notion of readiness as a property of something with a degree of completion.

So, from the point of view of a generalized analysis, the concept of professional readiness is usually regarded as an integral system of socio-economic, psychological, pedagogical, general professional and special knowledge and skills, formed by the purposeful integrated influence of the content, forms and methods of training on the future specialist's personality. The readiness of an individual to conduct professional activity, his competence and ability to interpret the knowledge and skills acquired in practice is largely determined by the effectiveness of the preceding educational process, formed in the process of teaching musical and aesthetic views of future music professionals, their ability to comprehend modern musical phenomena, their conceptual artistic value installations.

Multifunctional nature of the performing activities of specialists (possession of performing culture, musical and theoretical knowledge, skills of playing several musical instruments, vocal skills, competent figurative speech, methods of developing and improving abilities, methods of independent study, some knowledge in the area of music show business, and others), puts forward a whole range of requirements for the mandatory minimum content and the level of readiness of the graduate. And, although in general, within the framework of Federal educational standards in the area of musical art, educational institutions do not train specialists (mid-level specialists, bachelors, masters) of a wide specialty, but award a certain

qualification or degree in the case of successful completion of an educational program, the graduate must have a certain knowledge and skills, not only in their own way, but also in related specialties of secondary vocational or higher education, have a great outlook in the area of art as a whole and to be erudite enough to carry out both performing and teaching activities at the end of an educational institution.

Since it is during the period of professional development in an educational institution (college or university) the professional basis of the personality of the future musician or musician-teacher is laid (besides purely professional, methodical conditions, this is also due to psychological and pedagogical, age-related features of the student's development). Further, in the practice of professional creative self-improvement and self-education based on the baggage of knowledge and skills acquired during the study period, there is a continuous development of performing and musical creative abilities, the formation of the personality of the musician continues in the process of independent concert-performing, musical and creative or musical pedagogical activity. And improving the fundamentals of professional education will help to understand this spectrum of educational tasks, during which the principle of combining both the general properties and characteristics of a future musical specialist and special qualities reflecting the specifics of this professional activity will be taken into account.

As we noted earlier, the general properties and characteristics of the training are determined by the general professional and special professional (specialty) orientation, as well as the degree of their cognitive significance for future specialists. These properties of the educational process are typical for most music professionals and ensure the development of systematic knowledge and skills necessary for this type of activity. In the conditions of professional education in the area of musical art, the improvement of professional orientation provides for such an organization of training in the disciplines of specialized modules, in which the teaching methods correspond not only to the methods of pedagogical science in general but also reveal the specific features of musical art as a direction of modern musical art. It was then possible for students to develop a conscious attitude to the material under study, to foster independent creative activity, to form all the properties that determine the personality of the performing musician, and in general, effective training of musical specialists (middle-level specialists, bachelors, masters) meeting the demands of modern society.

At the same time, these specific features of professional education are closely related to the formation of cognitive aspirations and students' interest in the results of their own professional development. Since the cognitive focus on the qualitative acquisition of knowledge and skills in this aspect is a higher stage of acquiring the foundations of mastery, it serves as a unique indicator of the formation of stable professional convictions and characterizes the professional suitability of the future specialist in the music area. Thus, the cognitive

orientation is again determined by the presence of systemic skills and knowledge, a creative attitude towards solving a variety of professional and performing tasks. And here we once again state that this system seems to us to be determined precisely by the genre-style specificity of the direction of modern musical art, and in particular, musical art.

If we now look at the result of students' musical and educational activities, in general, at all educational levels, it will also include not only general and specialized knowledge, but also specific methods of activity (determined by the genre specificity of musical art), the ability to operate with this specific knowledge and actions. Thus, we once again confirm the postulate on the need to take into account the genre and stylistic features of this segment of professional education. And here we can also, relying on the principles of the system approach we use, which ensure the unity of goals, objectives, content, methods and organizational forms in the process of analysis, to assert that it is the genre-style specificity of musical art that provides in the process of professional training corresponding to the professional activity future specialist result. Thus, characterizing the content side of professional training of a specialist (middle-level specialist, bachelor, master) at the present stage, we can distinguish two fundamental aspects of the educational process:

- The first is the unity of the theoretical (assuming mastery of the fundamental principles grounds that constitute the theoretical essence of musical art in general and art in particular, knowledge of the basic historical stages of its development, recent discoveries and

methodological research in the area of musical performance and musical pedagogy) and practical performing training (including mastering the development methods of individual performing abilities and the possibilities for their further self-development and self-development improvements, as well as the possibility of their implementation in pedagogical and organizational work);

- The second is spiritual-creative and personal development within the framework of the profession; It includes: the ability to transmit musical-theoretical and musical-practical knowledge into practice - Creative use of the performing skills acquired in the educational process, the ability to transform the knowledge gained at the level of creative transfer, the prediction of the results of one's own creative performing activity (the process of forecasting possible options and situations of the learning process), - spiritual and creative search in the process of formation of the student's personality (Sakhnova, 2008; Kuznecov, 2005).

These aspects are connected by the genre-style specificity of music, systematically revealed at various stages of obtaining and mastering knowledge, the formation of skills and abilities of the future specialist. And in this context, it is competence as a system concept that acts as the generalizing line, which defines the individual professional uniqueness of the model of activity of a specialist in musical art. Moreover, the implementation of the above aspects in the educational activity is not always a smooth and systematically evolving process; therefore, it should be regarded as a dialectical

phenomenon, due to various objective conditions; accompanied by a sharp struggle of the new with the old, the overcoming of constantly arising problems and contradictions; persistent search for more optimal ways, forms, methods and means of qualitative improvement of professional education. In recent studies it has been noted that the forms, methods, and means of training musicians as a whole have not changed significantly over the last century. On the other hand, at the same time, productivity in other branches of material production has increased hundreds of times. These changes allow us to assert that the basis for building an integrated system of specialist training (middle-level specialist, bachelor, master) should be based on a model of future professional activity, that is, in this context, the organization of the educational process only accepts a competency-based approach that allows you to highlight important professional conditions readiness and to ensure the success of professional activities in the future.

2. LITERATURE REVIEW

In recent studies it has been noted that the forms, methods, and means of training musicians as a whole have not changed significantly over the last century. On the other hand, at the same time, productivity in other branches of material production has increased hundreds of times. These changes allow us to assert that the basis for building an integrated system of specialist training (middle-level specialist, bachelor, master) should be based on a model of future professional activity, that is, in this context, the organization of the educational

process only accepts a competency-based approach that allows you to highlight important professional conditions readiness and to ensure the success of professional activities in the future. Modern Russian society places new demands on the quality of higher education and on the professional training of graduates. In the context of the ideas of the Bologna process, the system of higher professional education is aimed at forming a personality capable of improving their professional and social activities, independently and creatively approach the solution of professional tasks. These problems are successfully solved within the framework of a two-tier education system, the purpose of which is to train qualified personnel of higher professional education, realizing their capabilities in the socio-cultural space.

The educational process based on the competence approach is in the interests of employers. The concept of professional competence in relation to the quality of training of future graduates is used recently and is a combination of their creative and professional abilities. We associate the formation of a graduate's professional competence with the aesthetic education of the individual, which, in combination with design skills and knowledge of the latest music trends, is aimed at transforming the subject-spatial environment. Competence is the basis of professionalism, and its level becomes an indicator of the quality of education of future specialists. Activities on the formation of professional competencies in the educational environment are analyzed in the works of Hutorskoi (2003), and others.

In modern pedagogy, one of the most important factors of quality education is educational technology, the purpose of which is to acquire competencies by a graduate to solve professional problems, build relationships in a team and be in demand in the labor market. The development of student learning technologies is an important element in the formation of professional competencies. Significant contribution to the study of the problem of using modern learning technologies made: V.P. Bepal'ko, N.V. Borisova, V.Ya. Vilenskiy, V.V. Guzeev, U.N. Dresher, G.I. Ibragimov, M.I. Mahmutov, V.M. Monahov, A.Ya. Savel'ev, G.K. Selevko, M.N. Skatkin, V.A. Slastenin, S.I. Smirnov, A.M. Smolkin, D.V. Chernilevskiy, M.A. Choshanov, F.T. Shageeva and others.

3. METHODOLOGY

The analysis of psychological and pedagogical literature has shown that a large number of works are devoted to the problem of the formation of professional competencies of future teachers-musicians, which indicates the interest of scientists to this problem. The urgency of the problem and the need to solve it in the theory and practice of higher professional education led to the choice of the research topic Specialty orientation of musical disciplines as a condition for the formation of key competencies of specialists in the culture and arts areas. The purpose of the study is to determine and substantiate the pedagogical conditions for the formation of professional competencies among future teachers and musicians of various specialized areas. The

theoretical and methodological basis of the research consists of the main philosophical, psychological and pedagogical principles:

- Theories of professional education;
- Competence-based approach to education;
- Technological approach to education;
- Project activity approach to education;
- Cultural approach to education;

Research methods. To solve the tasks, a set of methods was used:

- Theoretical (analysis of philosophical, psychological, pedagogical and special literature on the studied problem, documentation, curricula, programs, State educational standards, teaching and learning aids, studying the experience of universities)
- Empirical (pedagogical observation, testing, questioning, ranking, written surveys, expert assessment and analysis of the results of creative activity)
- Method of statistical processing of empirical research data.

Methods of research in this area are also the study and synthesis of theoretical research, methodological and organizational experience in the area of music education, as well as pedagogical experiment, which allows confirming the hypothesis of the study. The problem is that the content of many disciplines studied in different areas of training and in different specialized universities, in most cases coincides and inherits the traditions of the past, when subjects of musical-theoretical and historical plan were developed exclusively by art historians and not by experts in the area of cultural studies, folk art, culture, music education or socio-cultural activities or, conversely, cultural studies, ethnomusicologists or pop vocalists wrote programs of disciplines to which they are not directly related. These areas of training come into contact with each other and with the art of music in general, only partly and require specialized orientation of musical disciplines, the focus of course content on the object and the subject of future professional activity of graduates.

For example, such competence of the head of the ethnocultural center as the ability to work in a team, tolerantly perceiving social, ethnic, religious and cultural differences, is formed in the process of mastering the discipline History of Music, based mainly on medieval, baroque, classical, romantic and partly avant-garde art material, music of Europe. However, the very same social, ethnic, religious and cultural differences are found in the study and development of traditional music from different countries and continents, while academic music largely reflects not the national cultural features of a given people, but the artistic and aesthetic principles of a particular

style, direction, and era. There is a strange situation: a student of the Folk Artistic Culture course of study in theory or history of music, harmony, mastering the music of Mozart or Bartók, and will perform songs from the Ryazan Region or Bryansk songs. Diverse education is necessary, and any artist should know the basic principles of academic music. That is why the course of history and theory of musical art of the future leader of the ethnocultural center should include not only classics, but also samples of instrumental song folklore of various peoples and ethnic groups.

According to the above-mentioned data, the study can be divided into several stages:

The first stage is the analysis of philosophical, psychological and pedagogical, special literature and the determination of the elaboration of the problem of the formation of students' professional competences; definition of the essence of the concept professional competences of future music teachers as a target category of future specialists; determination of the content, structure, criteria and indicators for assessing the formation of professional competencies; identification and search for ways to enhance the necessary professional qualities of the individual and the specifics of creative thinking. The second stage is the development of a model for the formation of professional competencies; definition and justification of pedagogical conditions conducive to the formation of professional; development of project training techniques for the formation of professional competencies; development of diagnostic methods;

conducting an ascertaining experiment. The third stage is to conduct a formative experiment on the basis of the developed criteria for the formation of professional competencies, the implementation of diagnostics of the process of formation of professional competencies in the learning process; statistical processing of the research results.

4. RESULTS AND DISCUSSION

The results of theoretical research and pedagogical experiment allowed us to formulate the following provisions. To solve the problem, it is necessary to adjust the existing content of the disciplines that are common to different areas of training in the direction of a more specialized direction. Work curricula of disciplines of one area of training often duplicate the content of courses of lectures and seminars of another direction due to the proximity of the subject and object, as well as types of professional activity. In general, “the modules are focused on specific goals, objectives, problems of real work practice, the formation of professionally significant competences” (Mansurova, 2014: 18). However, practice shows that upon completion of his studies, a graduate of a university of culture and art faces the problem of insufficient theoretical and practical preparation for real activities that he would like to do and which will become the work of his life.

Students often independently acquire knowledge and form skills and abilities in the area of their interests, but this knowledge, skills and abilities do not reach the level of competence that is formed when

certain organizational and pedagogical conditions are observed, under the guidance of university teachers, and creating a solid foundation for the development of professional skill. In the context of the new education paradigm, special competencies play the role of the main component of the personality-oriented and practice-oriented concept of the modern higher education system (Hutorskoi, 2003). That is why the specialty direction of musical disciplines is so important, which is possible due to the variable approach in the professional training of teachers-musicians (Korina, 2014b). Variability allows you to develop content disciplines in accordance with the competencies that are formed through a particular subject. Variability meets the modern innovative education, which "represents the result of pedagogical innovation, providing a new educational effect" (Zeer & Symanuk, 2015). Such an effect can be achieved by refining existing programs and filling them with content aimed at developing key knowledge and skills for this area of training. In addition, new educational technologies are needed, for example, small-group training, developmental and problem-based training, etc. The generalization of the research theoretical, methodological and organizational experience in the area of musical pedagogy allows us to formulate the proposition that the specialty orientation of musical disciplines should solve the following tasks:

- Formation of special professional competencies of a graduate of a particular area of training;

- Development of the content of the discipline corresponding to the subject, object and types of professional activity of a specialist in the area of education, culture and art;

- Strengthening the personality-activity component in the development of knowledge and skills.

The principle of the specialty orientation of musical disciplines will be considered on the example of the music-theoretical courses developed at the Graduate School of Music named after A. Schnittke (Institute) of the Russian State Social University for different areas of training. The content of the discipline studied by music teachers is based on the theory of music, solfege and harmony courses developed for students of music schools, since graduates of the Pedagogical education training course (Music education specialty) will have to teach children and teenagers music, therefore they should be mastered history, theory and methodology of musical art and education. An excellent teaching tool for music teachers was and remains the theory of music course B. Alekseev and A. Myasoedov, which is also a pedagogical tool that graduates will use in their professional activities.

The content of the discipline studied by students of the Folk Artistic Culture course of study includes theoretical material and practical tasks related mainly to Russian musical folklore, with which the future head of the ethnocultural center will be associated in his professional activity. So, musical examples illustrating certain elements of music or the principles of its development represent song

folklore from different regions of Russia. Moreover, the modules Solfeggio and Harmony also contain folklore material: students write dictations and perform an auditory analysis using examples from the collection 100 Russian Folk Songs by Rimsky-Korsakov. According to the researchers, one of the goals of professional training of a cultural worker is “to introduce him to the national musical culture and traditions, to actively engage in the work of studying, preserving and popularizing musical folklore” (Kirichenko et al., 2016: 14).

Practice shows that traditional (classical) harmony not only remains outside the real professional activity of the head of the ethnocultural center, but also hinders the development of harmonic hearing or stylistic thinking of a folk singer or instrumentalist associated with song folklore. To resolve the contradiction, in which a student, effectively trained in classical theory and perfectly aware of the patterns of academic music, after graduating from a university, deals with song folklore, especially of any regional tradition, but does not possess deep knowledge of it and experience in its practical development, the program is musical and theoretical disciplines for populist students has been adjusted in relation to the topics of sections, and in terms of the studied material. Seminars were also designed for a detailed study of samples of folk music, and with the aim of forming multicultural competence as an important component of a modern art worker (Han', 2012), examples from different peoples' music were selected for analysis. A course in the theory of music, solfeggio and harmony (modules of musical-theoretical disciplines at the Graduate School of Music) was delivered to students who master the program

Socio-Cultural Activity (Creative team director), which included modern, including variety styles, music trends, studied in more detail the elements of a popular song that the future specialist of the socio-cultural sphere has to deal with.

The content of the modules was strikingly different from the content of the courses for student teachers or populists. Thus, more than half of the lectures and especially the seminars were devoted to different areas of pop music from blues to rap. The first was considered from the point of view of the modal organization, the last - rhythmic. Personal experience of using innovative educational technology confirmed the effectiveness of the chosen educational route: not only the result of mastering the material was positive, but the students' motivation strengthened, interest in the subject increased, the level of mastery of competencies increased, and students' creative attitude to the material under study increased. Solfeggio students of the training course Socio-cultural activities mastered the example of a collection of pop-jazz exercises by Karagicheva (2010), A collection of exercises on initial solfeggio for the improviser Y. Kozyrev and N. Serapionyants, A collection of exercises on melodic figuration of jazz Y. Markin, and harmony - on the basis of Harmony in jazz by Yu.N. Chugunova, The course of practical improvisation by I. Bril, The system course of jazz harmony A.G. Rogachev, etc.

A similar approach is used in the development of other disciplines: History and Theory of Musical Art, Music Performing Schools and Concepts, Music Performing Arts and others. For

example, the course History and Theory of Musical Art includes information not only about the symphonic or operatic music of various composers, but also about music for children, which will be included in the pedagogical repertoire of future teachers-musicians. The program for students of the Folk Artistic Culture course includes topics on the historical development of musical folklore from different countries, and future leaders of the creative team (Social and Cultural Activities) in the course History and Theory of Musical Art study theoretically and master almost modern academic and pop-jazz music.

The subject of discussion at this stage of the implementation of the idea of the specialty orientation of musical disciplines intended for different areas of training in universities of culture and art remains the development of a methodological basis for creating specialized theoretical and musical (and possibly musical and historical) disciplines studied by students of various programs. Also open is the question of creating appropriate teaching and learning aids, contents, and reading books, including material relevant to the specialty, and finally, new pedagogical technologies. In order to strengthen the specialty direction of Rogovaya, proposes the following solutions: “create conditions for individual-group differentiation of students' learning and cognitive activity; take into account the subjective experience of students; along with theoretical training and specific experience, apply active experimentation and reflexive learning” (Rogovaya, 2010: 20). Such innovations will contribute to the more efficient development of the musical-theoretical and practical-musical competence of future teachers-musicians.

5. CONCLUSION

The specialty orientation of musical disciplines corresponds to the competence paradigm of modern education and contributes to more effective, practice-oriented professional training of specialists in the area of culture and art. It really forms the competencies that will make a graduate in demand in the modern labor market and able to adapt to his changing conditions. The tendency to modernize the content and technology of education has yielded positive results, but has not perfected the training program for teachers and musicians. This is largely due to the fact that “the development of educational modules does not have a fundamental methodological basis, clear vectors of methodological design and implementation in real educational conditions” (Korina, 2014a: 19).

Along with competence approaches (representatives – Bezusova (2018) and practice-oriented approaches, as well as modular competence-based education Zelenkova (2010) It is also necessary to develop the content of disciplines and modules with a specific focus, serving as a condition for the formation of competences of specialists in the area of education, culture and the arts. As the researchers note, the development of professional competencies of students of musical faculties of pedagogical universities and universities of arts requires the expansion of material provided to students (Malkin, 2015). And thanks to the variable approach, “it is possible to effectively design individual educational routes for students and develop educational

modules taking into account competence, peculiarities of areas and training specialties” (Korina, 2014a: 11).

The specialty orientation of musical disciplines in higher education institutions of culture and art solves two major tasks of modern education: the implementation of a competency-based approach and the principle of individual-oriented education. Along with highly specialized disciplines that form key competencies, general professional ones contribute to their development, if they have the same focus on the object, subject and types of professional activity for which the student is preparing. Thus, the orientation of the entire educational complex to the ultimate goal of the student preparation process is a condition for the implementation of the modern education paradigm.

REFERENCES

- BEZUSOVA, T. 2018. **Ways of organizing a competence approach in higher professional education.** Physical and Mathematical Education, Vol. 1, N^o 15: 137-141. Russia.
- ZEER, E., & SYMANUK, E. 2015. **Implementation of the competence approach in the system of innovative education.** Innovative projects and programs in education, N^o 4. Pp. 6-11. Russia.
- ZELENKOVA, E. 2010. **Competence approach in higher music and vocational education.** Higher education in Russia, N^o 11. Pp. 149-154. Russia.
- KIRICHENKO, T., EFREMOVA, I., PIDJOYAN, L., KLIMOV, V., & DUBROVSKIY, V. 2016. **Folk artistic culture as a means of developing the professional competence of the future teacher-musician.** Discussion, pedagogical sciences, Vol. 11, N^o 74: 108-116. Russia.

- KORINA, V. 2014a. **The variability of training in universities of musical specialty.** Higher education in Russia, N° 8-9. Pp. 126-130. Russia.
- KORINA, V. 2014b. **Features of the implementation of the variable approach in the university in the preparation of music teachers.** Herald of the MGUKI, Vol. 6, N° 62: 166-171. Russia.
- KUZNETSOVA, E. 2008. **The problem of musical-pedagogical specialty orientation of students in the modern theory and practice of music education.** News of the Russian State Pedagogical University. A.I. Herzen, Vol. 12, N° 88: 293-297. Russia.
- MALKIN, S. 2015. **Modern musical language and the problem of its understanding.** Herald of the MGUKI, Vol. 6, N° 68: 238-242. Russia.
- MANSUROVA, A. 2014. **Modular approach to music education.** Higher education in Russia, N° 4. Pp. 56-62. Russia.
- NEMYKINA, I., & NOVIKOV, O. 2014. **Acoustic environment as a subject of pedagogical research in music education.** Pedagogy and psychology of education, N° 2. Pp. 72-79. Russia.
- PEREVERZEVA, M., & SMIRNOV, A. 2017. **Modern solfeggio.** Uchon notes of the RSSU, Vol. 16, N° 5: 159-167. Russia.
- PRASLOVA, G. 2007. **The interaction of tradition and innovation in the methodology of historical and pedagogical training of teachers and musicians.** Society, environment, development, N° 2. Pp. 50-62. Russia.
- ROGOVAYA, O. 2010. **Professional and pedagogical orientation of the disciplines of teacher training.** Universum: Herald of Herzen University, N° 1. Pp. 93-98. Russia.
- HAN', V. 2012. **Music of different nations in the preparation of the modern teacher-musician.** Science and school, N° 1. Pp. 34-36. Russia.
- HUTORSKOI, A. 2003. **Key competencies as a component of the student-centered education paradigm.** Narodnoe obrazovanie, N° 2. Pp. 58-64. Uzbekistan.
- KARAGICHEVA, I. 2010. **Pop-jazz solfeggio: basic course.** Moscow: Musika. Russia.

- KUZNECOV, V. 2005. **The history of formation and development of pop music and jazz education in Russia.** Moscow: Melograf. Russia.
- SAKHNOVA, I.V. (2008). Vocal training of future experts of a musical platform in high schools of culture and arts. Russia.
- DUNCHENKO, N., KALININA L., & IONOV, A. 2009. **Innovative approaches to the formation of the educational program.** Competence, N° 5, p. 66. Russia.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 17, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve