

УДК 378.096

**Theoretical aspects of training individualization  
music teacher at university**

**Goncharova E. P., assistant professor,  
Li Yingqi, master's student**  
*Belarusian national technical university  
Minsk, Republic of Belarus*

Annotation:

The problem of individualization of students' training within the framework of musical and pedagogical education is considered; the social prerequisites for innovative processes in musical and pedagogical education are revealed; the psychological and pedagogical features of the impact of music on a person are concretized; the basic principles of musical and pedagogical education are summarized.

Individualization of learning as a pedagogical problem is actualized in the 80s. of the last century in connection with the emergence of market relations in the territory of the post-Soviet space. Until that time, unified curricula and programs prevailed in educational systems, and the individual needs and abilities of the student were not taken into account.

Meanwhile, with the advent of a market economy in musical and pedagogical education, competition between educational institutions has intensified; between specialists; between students who show promise in the professional and creative field. In the Republic of Belarus at that time, performing competitions appeared within the framework of musical and pedagogical educational institutions, while in previous years the performing vector of musical education was implemented exclusively in educational institutions of the Ministry of Culture, i. e. in music schools and the Academy of Music.

In this regard, the relevance of effective training of a teacher-musician, who is able not only to transmit ready-made theoretical knowledge, but also to «ignite» a creative «spark» in pupils, is increasing. Music as a means of influencing a person occupied the minds of leading scientists of all times and peoples. Known are the works of Pythagoras on the relationship and patterns of music and heavenly bodies; Johannes Kepler, being an astronomer, wrote a number of works on the mathemat-

ical laws of music. In our time, A. S. Klyuev defines three directions of the influence of music on a person: bodily, mental and spiritual. Musical art accompanies a person throughout life from the cradle to the funeral march, as the Soviet musicologist, academician B. V. Asafiev.

Of course, the experience of communicating with the art of music is individual for each person. It depends on musical preferences, relevant education, national traditions, etc. However, the musical education of a person is subject to the general laws of the psyche and consciousness, which should be taken into account in matters of increasing the effectiveness of musical and pedagogical training.

Researchers emphasize that a manifestation of a person's individuality is the creative indicators of his activity. At the same time, as researchers (L. N. Sobchik, A. V. Torkhova and others) notice, the creative aspect is a way of existence of individuality. Of course, the degree of creative manifestation in each person is different, and this depends on a number of reasons, namely: upbringing, environment, habits, character traits, temperament, etc. [1].

Creative-pedagogical civilization (the term of I. A. Kolesnikova), which came into force in our century, is based on the centering of humanistic ideas in teaching and education; to carefully preserve the individual indicators of pupils; to the development of the unique abilities inherent in each person. From the point of view of the system-synergetic research approach, each person is a system that is constantly changing, being in a state of dynamic disequilibrium. But these changes can be directed both positively and negatively. In other words, if a person does not constantly improve, he begins to «move towards the negative», i.e. to atrophy of creativity.

The theory of K. Marx about the primacy of being and the secondary nature of consciousness led the educational systems of the Soviet period to ignore the significance of the conscious creative activity of students in order to fulfill the social order [2]. In musical and pedagogical education, this problem was in some way initiated by D. B. Kabalevsky, who put «thinking about music» at the forefront. However, this point of view is disputed by many musicians and musicologists, who consider direct «immersion» in the musical material through listening, performing and composing music as a priority (B. V. Asafiev, D. D. Shostakovich, V. L. Yakonyuk, etc.) [3].

In the late 80s. the basic principles of musical and pedagogical education are being revised [4]. Their appearance is associated with social changes, with new demands of students and parents, as well as with innovation in the field of pedagogical science in general. The ideas of student-centered learning, formulated in these years by leading experts in the field of psychological and pedagogical sciences (E. V. Bondarevskaya, S. V. Kulnevich, I. S. Yakimanskaya, etc.), could not but attract the attention of researchers music pedagogy.

V. G. Razhnikov singled out three main theoretical principles of musical and pedagogical education [5].

1. The individuality of the student should be considered the center of the musical and pedagogical process. The teacher's focus on other components of the musical and pedagogical process, namely: a piece of music, the subject being studied, achieving competitive success at any cost, pedagogical ambitions, etc., cannot correspond to the axiological principles of modern musical and pedagogical education.

2. The individuality of the student is able to develop only if there is a creative individuality of the teacher. The individual form of lessons, which, according to a long tradition, dominates in music education, obliges the teacher to constantly improve as a mentor, performer and interpreter of musical material, tutor, tutor. Building an individual lesson on the basis of non-authoritarian, but creative cooperation can liberate the student, show his inclinations, formulate his point of view and prove it, etc. As a result, there is a process of development of the creative individuality of the pupil.

3. The content of musical and pedagogical education focuses not on memorizing a certain number of musical works, but on expanding the worldview boundaries of the student, enriching his horizons, and cultivating high values. The individual culture of the student is able to make his professional life competitive and, consequently, successful.

### **List of sources used**

1. Torkhova, A. V. Theory and methodology for the formation of an individual style of professional activity of a future teacher: author. dis. ... Dr. ped. Sciences: 13.00.08 / A. V. Torkhova; Belarus. state ped. un-t. – Minsk, 2005. – 45 p.

2. Zinchenko, V. P. Psychological foundations of pedagogy: psychol.-ped. the basics of building a system of developmental education / D. B. Elkonina – V. V. Davydova / V. P. Zinchenko, S. F. Gorbov, N. D. Gordeeva. – M. : Gardariki, 2002. – 431 p.

3. Yakonyuk, V. L. Musician. Need. Activities / V. L. Yakonyuk. – Minsk : Belarus. acad. music, 1993. – 147 p.

4. Polyakova, E. S. Psychological foundations of musical and pedagogical activity / E. S. Polyakova. – 2nd ed. correct – Minsk : Belarus. state ped. un-t, 2005. – 195 p.

5. Razhnikov, V. G. Three principles of new pedagogy in music education / V. G. Razhnikov // Vopr. psychology. – 1988. – No. 1. – P. 33–41.

УДК 377.112.4

**Some pedagogical teaching conditions  
discipline «History of Art»**

**Goncharova E. P., assistant professor,  
Tan Hui, master's student**

*Belarusian national technical university  
Minsk, Republic of Belarus*

**Annotation:**

Issues related to the specifics of teaching the discipline «History of Art» are considered; various interpretations of the concept of «pedagogical conditions» are summarized; the psychological aspect of pedagogical conditions is considered; the emergence of a new direction in pedagogy – pedagogy of individuality is indicated; the didactic features of teaching the discipline «History of Art» are revealed.

The concept of pedagogical conditions has a wide field of publication activity of researchers. The relevance of this concept is increasing due to a number of factors that modernize the educational process. The digitalization of education provides qualitatively new means and opportunities for organizing the educational process. This is especially effective in teaching disciplines related to rich illustrative material. These disciplines include the «History of Arts».