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**INDIVIDUALIZATION OF THE TRAINING
OF A MUSIC TEACHER AS A CONDITION
FOR THE COMPETITIVENESS OF A SPECIALIST**

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Summary: the issues of individualization of the training of a pedagogue-musician in relation to his future competitiveness are considered; the philosophical aspect of individualization of a person in a historical context is noted; some positions of individualization of musical and pedagogical teaching are analyzed.

Keywords: individualization of training, competitiveness of a specialist, training of a teacher-musician.

**ИНДИВИДУАЛИЗАЦИЯ ПОДГОТОВКИ
ПЕДАГОГА-МУЗЫКАНТА КАК УСЛОВИЕ
КОНКУРЕНТОСПОСОБНОСТИ СПЕЦИАЛИСТА**

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Аннотация: рассматриваются вопросы индивидуализации подготовки педагога-музыканта в соотношении с его будущей конкурентоспособностью; отмечается философский аспект индивидуализации человека в историческом контексте; анализируются некоторые позиции индивидуализации музыкально-педагогического обучения.

Ключевые слова: индивидуализация обучения, конкурентоспособность специалиста, подготовка педагога-музыканта.

The issues of the competitiveness of a specialist have been actualized in recent decades in connection with the arrival of market relations in the territory of the post-Soviet space. Today in pedagogy such concepts as «professionalism», «education», «professional competence» are being

actively revised. Researchers come to the need to introduce a new category of professional pedagogy-transprofessionalism, which allows each other to solve production problems far removed from each other by a specialist [1].

Transprofessionalism, without denying the basic skills and abilities enshrined in the diploma, allows the specialist to successfully compete in the labor market, demonstrating the ability to solve non-standard tasks, \r scientific subjects, but scientific subjects with human nature.

Music education, due to its specificity, is immanent to the individuality of the student, starting from the traditionally established individual form of teaching and ending with a high level of unique performing interpretation of a musical work. Musical and pedagogical training of a specialist is closely related to the individualization of training at a number of levels [2].

The problem of realizing the individual potential of a person in the history of musical pedagogy has a long tradition. A retrospective analysis of the problem shows that for a long time it was solved within the framework of the individual preparation of a musician-performer for professional activity. At the same time, the tendency to create a system of mass musical education contributed to a broader disclosure of many theoretical and methodological issues. Even in the era of the formation of Western European clavier art, the foundations of musical pedagogy were laid, within the framework of which many methodological issues were solved, including the need for an individual approach to students, awakening their independence and interest in music lessons.

Michel Saint-Lambert expressed one of the earliest and most interesting ideas about the need to create individual methods depending on the mentality of the student as early as the 17th century. In his treatise *Harpsichord Principles* he pointed out the need not only to study the abilities, inclinations and capabilities of each student, but also to learn using the system most suitable for each of them, rightly noting that a good teacher has as many different methods as there are gifts he has to educate. Later, Daniel Gottlob Turk, in his «Clavier School», emphasizing the idea that a teacher cannot in reasoning of different abilities, act according to the same plan with everyone, proposed a number of measures to draw it up, depending on the individual characteristics of students.

In the pedagogical views of famous musicians of the subsequent period, the idea of the need to take into account the individual characteristics of a student in the process of his professional education receives its further development. So, in the works devoted to the performing and pedagogical ac-

tivities of F. Chopin, it was noted his sensitive attention in communication with young musicians to their individuality, his ability to find, depending on the individual properties of each student, the desired form of influence. While fostering creative initiative and originality of thinking, Chopin especially encouraged in the play of his students an individual attitude to the interpretation of works.

The pedagogical views of F. Liszt deserve due attention, in which a worthy place is given to the development of the student's creative individuality. In this regard, the monograph by Ya.I. Milstein «F. Liszt», which presents some aspects of Liszt's pedagogical activity. Putting forward as one of the basic principles the most complete disclosure of the individual characteristics of the student and embodying it in his pedagogical activity, Liszt emphasized the importance of not only preserving his own individuality – while changing, one must be able to remain oneself, but also its identification in the process of comprehending performing skills. In an effort to give each student what is necessary for his individuality, Liszt rightly noted that the 'brightly gifted' person need the teacher's sensitive attention no less than students with average musical abilities.

The close attention of Russian musical pedagogy of the mid-19th century to many issues of musical education, and in particular to the problem of an individual approach to the student's personality, was a manifestation of progressive democratic tendencies of Russian culture and education. Events taking place in the entire musical life of Russia of this period – the creation in St. Petersburg on the initiative of A. G. Rubinstein of the Russian Musical Society, concert activity of the Free Music School under the direction of M. A. Balakireva, the organization (in 1862 and 1866) of the St. Petersburg and Moscow Conservatories, undoubtedly had a significant influence on the solution of many problems of musical education.

At the present time, the problem of individualization in musical pedagogy is covered in a number of studies at the level of both higher and primary music education. At the same time, a historical look at the problem of individualization in the field of music education allows us to note the most important aspects of this direction:

- the need to study and take into account in the pedagogical process the abilities, inclinations and capabilities of each student;
- creation of individual methods and work plans, depending on the individual characteristics of the student;

- fostering creative initiative and independence in the interpretation of the performed work;
- the special role of the teacher's initiative, his skills and mastery in the realization of the individual potential of the personality of each student.

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