

*establishing a dialogic, subject-creative style of communication; hermeneutic circle; activation of creative and methodical initiative, independence of thinking and activity.*

*Pedagogical conditions are presented; their provision contributes to the solution of research tasks: stimulation of future music teachers' responsible attitude to the formation of school students' need for musical impressions; encouragement to master a dialogic and facilitative, artistic and emotional style of communication; application of problem-based and creative tasks aiming at activating future teachers' experience in using innovative music and educational technologies and improving their ability for self-education and professional self-improvement throughout life.*

**Key words:** *musical education, future teachers of musical art, methodological approaches, didactic principles, pedagogical conditions.*

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## **INTERPERSONAL INTERACTION OF FUTURE MUSIC TEACHERS IN THE PROCESS OF ENSEMBLE MUSIC MAKING AND ITS COMPONENT STRUCTURE**

*The article examines the peculiarities of interpersonal interaction of future music teachers in the process of ensemble music making. The problem of interaction in musical-instrumental training classes of future specialists, which contain valuable theoretical and methodical material, is analyzed. It was determined that the studied phenomenon consists of the following skills: the skill of emotional openness; the skill of focusing on interpersonal interaction as a value; competent ensemble performance - the ability to adapt to the playing style, tempo and rhythm of the partner in order to create a single musical composition; the ability to quickly react to changes in a piece of music and the appearance of a partner; the skill of establishing artistic and communicative contact; the skill of planning, coordinating and controlling the performance of tasks in an ensemble; the skill of diagnosing the quality of ensemble music making; the skill of understanding the results of personal self-realization. The component structure of interpersonal interaction skills of future music teachers consists of emotional-volitional, musical-performance, artistic-communicative and result-organizational components.*

**Key words:** *ensemble performance, skill, interaction, artistic communication, music teacher.*

**Formulation of the problem.** Education, based on the principles of interpersonal interaction, is implemented not only in the cultural transfer of accumulated experience, but also in the inner-reflective consciousness, which ensures the emergence of a new state in the individual. Such education is considered as an interaction of cultural meanings that can change not only us, but also the world.

Therefore, there is an urgent need for qualified specialists who can fully interact with the world, with other people and with the real problems of the world. It is important to develop interpersonal skills in educational institutions and in practical activities. It is in this way that we can become truly effective and successful in a world that is rapidly developing and changing.

The modern practice of artistic-creative interaction in the educational process between future music teachers, in particular, in ensemble music-making classes, is complicated by a certain formalism in determining the criteria for conducting such classes. Also, an important factor that complicates the process of interaction between the participants of the artistic and educational process is the lack of group cooperation and interaction among future professionals, which is an integral part of the process of music education.

Nevertheless, there is a real need for the formation of interpersonal interaction skills in future music teachers during performance training. This is important so that future professionals can successfully work with their students in the future and develop their creative abilities. With the help of interaction between the participants of the artistic and creative process during ensemble music-making, it is possible to educate future teachers to have a sensual orientation, to develop the ability to listen and respond to thoughts, the ability to cooperate with people.

**The purpose of the article.** Therefore, the purpose of this article is to identify the skills of interpersonal interaction of future music teachers in the process of ensemble music making and to substantiate their component structure.

**Analysis of current research.** Formation of skills of interpersonal interaction between participants of artistic and creative interaction is very important for the successful professional activity of future music teachers. It is important to pay attention to the process of formation of relevant skills and abilities during targeted training of future specialists. The study of philosophical scientific research showed that the categories "interaction" and "interpersonal interaction" were studied by the following researchers: R. Barth, H. Bloomer, M. Buber, R. Descartes, P. Drucker, K. Levin, J. G. Mead, J. Mayner, Yu. Yukhovich. The problem of interaction is very important in psychology. Studies have shown that it is interaction that ensures the integration of individual actions of people into a common system of actions.

One of the leading psychologists in this area is E. Bern, who considered interaction as the most important factor in the process of communication and interpersonal relations. Theories of social interaction were developed by such psychologists as F. Bartlett, M. Bowman, C. Ogden and others. They studied how communication between people is formed, what factors affect communication and how understanding between people occurs.

The idea of the influence of people on individual human activity is considered in the studies of foreign psychologists K. Levin and B. Skinner. P. Foppe and S. Milgram studied the interrelationship of individual human capabilities in the conditions of interaction in groups. In addition, foreign psychologists discovered that interaction can express both subject-object and subject-subject relations. For example, M. Huston studied the influence of stereotypes and prejudices in interaction between people, which is an example of subject-subject relations of interaction.

Many Western educators have studied interaction and communication theory. In particular, J. Dewey emphasized that education should be aimed at the development of cooperation, communication and interaction with the surrounding world. J. Brandt and P. Raifstwerk theoretically developed the ideas of cooperation pedagogy, which was based on the mutual exchange of knowledge, thoughts and experience between the student and the teacher.

Regarding the issue of the quality of interaction depending on the professionally significant qualities of the teacher's personality, this issue was considered by M. Vidomsky and R. Griffiths. They argued that effective interaction between a teacher and students depends on factors such as sociability, empathy, the ability to cooperate, a high level of self-awareness, and the ability to reflect.

From a theoretical point of view, some aspects of the problem of interpersonal communication in the process of art education are discussed in the works of N. Ashikhmina, Lai Xiaoqian, O. Polatayko, E. Provorova, O. Rebrova, and others. The researches of these scientists emphasize the importance of solving artistic and communicative problems and encourage a more comprehensive understanding of the importance and ways of implementing interpersonal interaction during artistic and educational communication.

**Presenting main material.** The concept of interaction is an important issue in philosophy, as it concerns the coexistence of things and

their interaction with each other. The study of philosophical works demonstrates that interaction is a basic, universal philosophical category.

In practical application, the concept of interaction is important for the development of individual and group skills of cooperation and communication. Establishing interaction between people opens up opportunities for joint problem solving and achieving common goals.

Thus, the concept of interaction is key to understanding the coexistence of things and communication between them, as well as to the development of personal and social skills.

We believe that the process of interpersonal interaction is a structural unity of motivational, emotional, cognitive and behavioral components. It is characterized by the reflection of subjects in each other's consciousness and is correlated with the structural formations of the personality: motives, attitudes, values, beliefs and ideals. Knowing about these factors allows you to interact more effectively with other people and achieve common goals.

We see the way to substantiating the concept of "interpersonal interaction skills in the process of ensemble music making" in the consistent definition of its structure and essence, in the identification of qualitative characteristics, in the study and determination of the specifics of the formation of these skills in future music teachers in the context of modern art pedagogy. The definition of the content of the researched phenomenon and its structural components was carried out on the basis of the revealed theoretical and methodological principles of interpersonal interaction, the analysis of the problem of skills and the specifics of ensemble music making of future music teachers.

A skill is a certain action that a person can perform with a high degree of mastery and automation. It is formed in the process of multiple repetitions and training. Skills are characterized by stability, flexibility and mobility. They can be de-automated and transferred to other actions, which allows them to be used in different situations.

Many studies have been devoted to the problems of interaction in music-instrumental training classes for future specialists, which contain valuable theoretical and methodical material, but most often we are talking about the collective side of performing activities. However, developing interpersonal skills can be a challenge for many performing musicians who focus primarily on their individual playing.

To support interaction between group members, future music teachers should develop professional and communicative qualities, such as stage camaraderie – supporting a partner during the performance of musical works and creating a productive creative atmosphere; ensemble adaptability - adaptation to the partner's style, which causes the emergence of a certain executive solidarity; operational empathy – the ability to put oneself in the place of a partner in order to better understand his needs and problems; mutual synchronicity; artistic anticipation – prediction of the partner's executive actions.

In the modern musical educational environment, ensemble music-making plays an important role in the formation of professional musicians. It promotes the development of a number of valuable skills and competencies, in particular interpersonal interaction. The joint performance of music in an ensemble, especially in a duet format, requires active communication, listening, mutual assistance and mutual understanding between the musicians. Therefore, it is important to involve future specialists in the field of music pedagogy in ensemble music making.

Involvement of future professionals in duet music-making contributes to the improvement of their communication skills, which is a key aspect of the professional activity of a music teacher. They learn to communicate effectively with a partner, express their ideas and thoughts, and adapt to the specific needs and styles of other musicians.

Performing music in an ensemble requires joint organization, coordination, and mutual decision-making. Future professionals involved in duet music-making develop leadership skills, learn to take responsibility for their role in a duet, manage the performance process and solve creative tasks together. This builds their ability to be effective leaders and contributes to their professional development as music teachers.

In addition, involvement in ensemble music-making contributes to the development of creative impulses and innovative thinking. Musicians, working in a duo, have the opportunity to experiment with sounds, arrangement and improvisation. This stimulates their creative potential and helps open new paths in musical art. In general, the involvement of future professionals in ensemble music making in institutions of higher musical and pedagogical education is an important element of their professional training. It promotes the development of interpersonal interaction, communication and leadership skills, creative self-expression and professional growth.

In the field of research of musicians and teachers who studied the problem of interpersonal interaction in the process of collective or ensemble music making, there are several recognized researchers from different countries. Here are some examples:

The organizational sphere of the ensemble music-making process of future music teachers is related to the planning of interpretative cooperation. It is about involving the applicants in the independent organization of rehearsals (planning the time and place of rehearsals), out-of-auditory discussion of the results of ensemble music making, planning and prioritizing interpretation tasks in order to effectively use the time to prepare for practical classes with the teacher, as well as to fulfill credit and examination requirements.

**Conclusions.** Taking into account the above, we can draw conclusions: the skills of interpersonal interaction of the future music teacher in the process of ensemble music making are automated actions related to the organization and implementation of musical and performing communication with ensemble members.

The studied phenomenon consists of the following skills:

- 1) the skill of emotional openness;
- 2) the skill of focusing on interpersonal interaction as a value;
- 3) competent ensemble performance - the ability to adapt to the playing style, tempo and rhythm of the partner in order to create a single musical composition. the ability to quickly react to changes in a piece of music and the appearance of a partner;
- 4) the skill of establishing artistic and communicative contact;
- 5) the skill of planning, coordinating and controlling the performance of tasks in an ensemble;
- 6) the skill of diagnosing the quality of ensemble music making;
- 7) the skill of understanding the results of personal self-realization.

The component structure of interpersonal interaction skills of future music teachers consists of emotional-volitional, musical-performance, artistic-communicative and result-organizational components.

The emotional-volitional component of interpersonal interaction skills involves the desire for self-control of the process of ensemble music-making by future music teachers, their adequate assessment of their actions and emotional state as a whole. This component reflects the level of readiness to accept criticism and the ability to timely correct one's actions in practice.

The musical performance component of the skills of interpersonal interaction of future music teachers in the process of ensemble music-making covers the skills necessary for successful joint performance of music. Primarily, the music-performance component involves understanding and performing musical material with precision, according to style and interpretation. This means that future specialists must have a deep understanding of musical notation, rhythm, melody, harmonic plan, etc., as well as be able to correctly "build" phrasing and dynamics according to the musical intention. The second aspect of the music-performance component is the joint coordination and synchronization of the performers in time during the performance of ensemble music. This requires developing a sense for overall tempo, the interplay of rhythmic figures and musical phrases, as well as the ability to listen to each other and respond to changes in a partner's performance intentions. An important part of this component is the ability to adapt to changes and performance dynamics, ensuring harmonious communication between musicians.

The artistic-communicative component characterizes the level of musical performance and artistic communication between the members of the ensemble, which involves purposeful cooperation with a partner, the ability to "hear" his artistic and performance ideas, to maintain consistency in musical decisions and interpretation. Applicants must be open to a collaborative creative process, show empathy and mutual understanding, and be able to communicate effectively through the means of musical expression. This component reflects the level of reaction to spontaneous musical ideas, which is accompanied by the creation of unique moments of ensemble music performance.

The performance-organizational component includes the planning and organization of rehearsals, the ability to self-analyze and create favorable conditions for cooperation in an ensemble. This component reflects the understanding and forecasting of the needs of every future music teacher.

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## АНОТАЦІЯ

**Вей Іцян.** Міжособистісна взаємодія майбутніх учителів музичного мистецтва в процесі ансамблевого музикування та її компонентна структура.

У статті розглядається особливості міжособистісної взаємодії майбутніх учителів музичного мистецтва в процесі ансамблевого музикування. Проаналізовано проблема взаємодії на заняттях з музично-інструментальної підготовки майбутніх фахівців. Визначено, що ансамблеве музикування виконує важливу роль у формуванні музикантів-учителів: воно сприяє розвитку низки цінних навичок та компетенцій, зокрема міжособистісної взаємодії. В статті зазначено, що спільне виконання музики в ансамблі, особливо в дуетному форматі, вимагає активної комунікації, слухання, взаємодопомоги та взаєморозуміння між музикантами. В роботі зроблено припущення, що основу успішного перебігу процесу ансамблевого музикування майбутніх учителів музичного мистецтва складають:

- художня комунікація – учасники ансамблю повинні вміти ефективно спілкуватися один з одним, слухати та реагувати на музику та інтерпретацію партнера по ансамблю;

- синхронізація – учасники повинні знаходити спільне, солідарне інтерпретаційне рішення під час виконання музики та долучатися до створення єдиного музичного образу;

- взаємодопомога – учасники повинні підтримувати один одного та створювати атмосферу співпраці та допомоги в процесі виконання.

Визначено, що досліджуваний феномен складається з таких навичок:

- навичка емоційної відкритості;

- навичка орієнтації на міжособистісну взаємодію як на цінність;

- грамотного ансамблевого виконавства – здатність пристосовуватися до стилю гри, темпу та ритму партнера, щоб створити єдину музичну композицію. здатність швидко реагувати на зміни в музичному творі та на вигляд партнера;

- навичка налагодження художньо-комунікативного контакту;

- навичка планування, координації та контролю виконання завдань в ансамблі;

- навичка діагностики якості ансамблевого музикування;

- навичка осмислення результатів особистісної самореалізації.

У статті виявлено компонентну структуру навичок міжособистісної взаємодії майбутніх учителів музичного мистецтва, які складаються з емоційно-вольового, музично-виконавського, художньо-комунікативного та результативно-організаційного компонентів.

**Ключові слова:** ансамблеве виконавство, навичка, взаємодія, художня комунікація, вчительмузичного мистецтва.