

Peculiarities of Forming Students' Motivation to Music-Teaching Activity in Higher Education Institutions (HEI)

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Abstract: *Motivation is one of the most important factors (along with abilities, knowledge, skills and abilities) that ensures the success of music teaching. Becoming a successful teacher of art disciplines is closely related to the internal needs of his self-realization in professional activities, self-awareness in this state. The pedagogical profession requires from the teacher the formed need for artistic and educational activity, awareness of its importance for the spiritual development of society; high level of ideological, humanitarian and aesthetic culture; developed professional and pedagogical abilities, deep professional knowledge and skills, experience of artistic and creative pedagogical activity. The artistic needs of students arise and develop in the process of music-educational activities, which should be based on their positive emotional attitude to it. It is proved that in the process of educational activity a system of mental actions of reproductive and productive nature is formed, which is self-regulated and self-organized by the individual. Any activity, and in this case educational, is affected by certain incentives that become the driving force of student activity. Such incentives are needs, interests, beliefs, values, ideals, forming the motivation to learn. Along with the abilities, knowledge, and skills that ensure the success of teaching, motivation also includes emotional and value attitudes, sustained interest and inclination of the future teacher to pedagogical work; the need for active influence on the moral and emotional, intellectual and volitional spheres of the student's personality.*

Keywords: *category "activity", spiritual culture of personality, age features of students, factor of choice of profession, professional and personal self-improvement, human psyche.*

How to cite: Khomenko, L., Rastruba, T., Parkhomenko, O., Shumska, L., Kostenko, L., & Pavlenko, O. (2021). Peculiarities of Forming Students' Motivation to Music-Teaching Activity in Higher Education Institutions (HEI). *BRAIN. Broad Research in Artificial Intelligence and Neuroscience*, 12(3), 319-342. <https://doi.org/10.18662/brain/12.3/234>

Introduction

In the process of becoming a personality of a future music teacher, the level of motivation formation determines his readiness to work as a teacher and musician. It combines psychological, pedagogical and social training, individual style of work and creative pedagogical interaction. The conscious desire to realize these individual components is ensured by taking into account that these processes for the future music teacher are, first of all, his development as a person who has a unique, dynamic relationship of values, aesthetic and emotional experiences.

Through the content orientation of aspirations, levels of assimilation and forms of implementation of activities, students should strive for learning, the result of which is high perseverance, purposefulness, initiative, intellectual flexibility, learning without "pressure" from teachers, as well as enjoying the learning outcomes. Therefore, among the most important tasks of the teacher is to create conditions for the formation of positive motivation of the student and the maximum disclosure of his creative potential through meaningful, responsible, productive and creative work in the field of education. It is necessary to form in him pride for the chosen profession, confidence in its significance, to make it clear that the goal is not only to obtain the necessary professional knowledge and skills, but also to understand the way to acquire them, master the principles and methods of learning the theory and practice of teaching (Gerasymova et al., 2019; Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020; Onishchuk et al., 2020; Sheremet et al., 2019). Only under such conditions it is possible to educate a teacher who is able to think creatively, independently navigate in a variety of problematic situations of pedagogical reality, critically evaluate them and quickly find ways to overcome the contradictions that arise.

Literary review

Positive motivation for music-teaching activity as a formed component of personality does not arise spontaneously. In the scientific literature, these provisions have received thorough coverage in the works of such scientists as: E. Abdullin (1990), V. Yakonyuk (1993) et al. In the works of these scientists, this problem is highlighted from the standpoint of the unity of requirements for the content of training and professional activities of music teachers, the essence of music teaching, its distinctive features and personal qualities of performers in the context of practical training.

Thus, a pleiad of scientists A. Kozyr (2008), O. Morozova (2011) say that the competent training of comprehensively developed musicians in

the process of teaching and education is the responsibility of every teacher of higher education, and especially music teachers. They note that the profession of music teacher needs to reveal the peculiarities inherent only in it. This is due to the special characteristics of the art of music. In their opinion, these features are:

- the creative nature of the music teacher;
- poly-functionality of the musician's profession (accompanist, teacher, performer, musicologist, etc.);
- differences in approaches to the study of music, due to individual musical data, psychological characteristics, level of training, creative abilities, etc., Morozova O. (2011).

In particular, L. Archazhnikova (1984) proposes such a variant of unification of professional characteristics of a successful music teacher:

- 1) formed worldview;
- 2) developed general pedagogical skills, as well as such personality traits as pedagogical vigilance and observation, pedagogical tact, demanding, balance, endurance, etc. ;
- 3) a high professional level, which includes knowledge and skills in the theory and history of music, a certain level of development of musical hearing and thinking, as well as performing skills;
- 4) developed speech culture, ability to professionally evaluate and discuss musical works, their performance;
- 5) the culture of pedagogical communication, the ability to find the right approach to students with different levels of training and age (Archazhnikova, 1984).

The professional traits identified by B. Asafiev (1973) and D. Kabalevsky (1984) are extremely valuable. B. Asafiev (1973) believed that a music teacher should be "a theorist and regent, as well as a music historian and music ethnographer, a performer who owns an instrument, in order to be ready to direct attention in one direction or another" (p .65).

D. Kabalevsky (1984) held a similar opinion, noting: "In addition to general pedagogical training, a qualified music teacher must be able to play the piano, have a clear and expressive conducting and choral technique, be able to sing, he must have training in the field of history and theory of music, be able to transpose from notes and by ear, choose a simple accompaniment to the melody. Thus, a music teacher must be a musically educated teacher, otherwise he will be like a mathematics teacher who is not able to solve the problems he sets for his students. He must love music as a living art, he must treat music with excitement, never forget that it is impossible to arouse in children love for what you do not love yourself, to

capture them with what he is not fond of ", Kabalevsky D. (1984, pp. 30-31). The scientist says that a real music teacher should never be limited to a certain type of musical activity, such as learning to play an instrument, but also to educate students as active musicians, and all this is possible only if he himself felt on itself the miraculous influence of musical art in all its possible manifestations.

In this regard, one of the most important criteria for the professional qualities of the future music teacher should be the ability to properly navigate and clearly determine the value of musical information, to explain their attitude to it. Thus, scientists emphasize that students can never be brought up in a monophonic way. They should be developed in various ways, this will open more opportunities both for themselves and for their students in learning the multifaceted art of music. In our opinion, the process of forming a highly cultured, highly qualified teacher is greatly facilitated by taking into account the individual characteristics of each student, which in the future will be formed in him as an individual teacher. In this regard, famous musicians-teachers give not the last place, the individuality of the teacher in the educational process. This fact occupies a very important place, and in our opinion during the formation of motivation one of the key positions. Thus, according to S. Savshinsky (1950, p.93), "the individuality of the teacher can greatly affect the individuality of the student". He believed that teaching music was a two-way process in which the responsibility fell on the teacher; according to his definition, "individuality is not originality, but naturalness, truth of life, simplicity, kindness, which is radiated in the heavenly harmonies of the amazing and unique beauty of her Majesty's music" (Savshinsky, 1950).

Modern researchers G. Padalka (2008), O. Rostovsky (2007) distinguish the following basic qualities of a music teacher: pedagogical tact, objectivity, self-criticism, endurance, integrity, patience, justice, erudition, sincerity, a high level of general culture, humanism, sensitivity and sincerity, adequacy of self-esteem and level of demands, purposefulness, persistence, diligence, observation, contact. Special emphasis is placed on the need for such quality as wit, as well as oratory, artistry. Especially important are the qualities of the teacher such as readiness to understand the mental states of students empathy, as well as the need for social interaction. Great importance is attached to researchers and pedagogical tact, in the manifestation of which the general culture of the teacher and high professionalism of his pedagogical activity is expressed..

Music-teaching activity as a pedagogical process

Returning to the process of forming motivation, we note that studying in higher education for people who have to engage in music teaching, provides unique opportunities. From the first year students get into the middle of the pedagogical process, acting as an object and subject of pedagogical practice. The task of teachers is to make them want to learn on the basis of their own potential, and this leads to the formation of students' value motivation, encourages them to master the chosen profession" (Gritsanov, 1996, p. 95). In turn, this creates a need for musical activity, which is the beginning of the process of motivating future music teachers.

In this case, we pay attention to the category of "activity", which has been considered and continues to be studied by scientists from ancient times to the present. Thus, the German philosopher and educator F. Herbart (1940) put forward the theory of formal education, which was based on the idea of "learning to act." According to him, a person gradually develops skills to apply the acquired knowledge in practice.

In the School of Action, W. Lai (1914) introduced the "pedagogy of action", which was based on the same sequence of all life processes, which had three main stages: perception, processing, expression (reproduction) or action. The successor of this theory was the American philosopher, psychologist and educator, the founder of the activity approach, D. Dewey (2002). The basis of this theory of learning "was the idea of managing" through action "practical experience without training programs. It provided for a wide range of student and teaching activities, Mykhailychenko O. (2004, pp. 147-150). Assimilation of practical actions precedes the process of understanding the purpose, objectives, future results of the proposed actions, the conditions of their implementation, the principles of choosing methods of action. It follows that the ability of the future teacher to perform professional duties is formed during educational activities.

However, according to A. Kozyr and V. Fedoryshyn, the professional activity of a musician-teacher can be interpreted as a personal category, as a process of creating new and the result of creative activity (2012, p. 72). Clarifying the specifics of the training of teachers of art specialties, V. Orlov (2003) defines professional art and pedagogical activity as a process of objectifying ideas aimed at providing the professional experience of teachers of art disciplines with their own contribution. Dynamic system of interaction of the subject of educational process, teacher

(teacher) of art disciplines with other subjects (students, their parents, colleagues), aimed at meeting the needs of students, harmonious development of their culture, involvement in the knowledge of artistic and aesthetic experience of mankind, mastering the methods of communication with art, accumulation of individual experience of such communication (Orlov, 2003, p. 245). Such training involves the inclusion in aesthetic activities as a specific type of practical-spiritual (creation of works of art, folklore, design, etc.) and spiritual (aesthetic contemplation, aesthetic perception, aesthetic judgment, etc.) activities carried out in one form or another "creativity by law beauty" and gives a person the highest spiritual pleasure.

The opinion of E. Abdullin (1990), who says that a high level of teaching can only be achieved by a teacher who has a sufficiently developed dialectical style of thinking, capable of objectively and comprehensively comprehending musical and pedagogical reality, to its independent, critical evaluation and creative transformation in activities. This idea carries out an important scientific and methodological guideline, which aims to understand training as a phenomenon that exists only in an effective state and depends on practical development. That is, the more a student will be able to act in the educational process, the faster and deeper he will be able to immerse himself in his future professional activity.

According to some researchers, pedagogical activity is a projective, predictable action based on understanding the purpose, means of implementation and principles of their choice (Abdullina & Kuzmin, 1984, pp. 19-20). In particular, according to (Kuzmina & Kukharev, 1976, p. 12), the structure of pedagogical activity includes constructive, organizational, gnostic, communicative, design components. In addition to them, scientists propose to include a creative component in the structure of activity, as it involves the formation of the need to analyze their own pedagogical experience and implement the pedagogical experience of others, taking into account their creative individuality. A person who has felt the joy of creativity, deepens his life experience and becomes different in psychological composition, Telcharova R. (1991).

The next derivative of pedagogical activity is musical activity, which is manifested in creativity, performance, perception of art. The concept of "musical activity" in musicological and music-pedagogical literature has received various justifications. It is considered a kind of aesthetic activity, which is aimed at artistic and aesthetic perception of musical values and is characterized by the discovery in the musical phenomenon of a new meaning of its experience. Musicologists emphasize that the basis of musical

activity is musical perception. Thus, Nazaikinsky E. (1972) interprets it as a complex, multifaceted process of "comprehension and understanding of the meanings of music as art. This is a special form of reflection of reality, an aesthetic artistic phenomenon ", " the process of complicity and co-creation, which includes, on the one hand, the programmed structure and direction of the work of art, and on the other involves the creative activity of the listener" (Rostovsky, 2007).

In particular, the famous musicologist A. Sokhor (1988, p. 112), considering the general structure of the musical culture of society, identifies the following types of musical activities: creativity, performance, distribution and perception of music. These types of activity correspond to three stages of existence of a musical work: creation, reproduction, listening (Rostovsky, 2007). Among the types of musical activity in the lessons of musical art O. Rudnytska (2002) and others name listening (music perception), performing, creative improvisation, critical judgments (musical educational activity). Researchers identify the concept of "musical and educational activities". According to them, this is knowledge of music and knowledge related to various activities. In the system of music teacher training, they rightly determine the leading role of musical activity. R. Telcharova (1991) holds a similar opinion, noting that musical activity is a prerequisite, condition, form, indicator of the manifestation of human musical culture. It includes the following elements in the structure of musical activity:

- the subject of musical activity, characterized by the ability to musical activity, needs, artistic orientation, willingness to interact with the art of music, developed motivational sphere, musical-auditory and general aesthetic abilities;
- subject of musical activity (various manifestations of musical reality and the world of sounding music);
- means of musical activity of material or spiritual-practical nature;
- product of musical activity, Fitsula M. (2009, p.30).

That is, mastering the methods of implementation of this activity includes a method of storing and analyzing the acquired knowledge, so that at any time they can be used again. If a person is not psychologically ready or does not possess at least general ways of solving a certain situation (let's call these situations atypical, non-standard), then its development, and ultimately the development of musical culture and social experience will simply stop.

However, in the system of training a music teacher, the most important is the leading role, we consider the role of music teaching activity, since it is the final product of the professional training of a music teacher, it is clear that without a scientifically substantiated characteristic of music

teaching activity, its ideal model as a model, reference point and standard, it becomes it is impossible to fulfill the leading tasks facing the educational process in the issue of training high-level specialists.

We emphasize that the readiness for different types of musical activity by researchers is determined, first of all, by the degree of development of a particular person's complex of abilities, which together determine its musicality. However, music teaching is broader and specific process.

The complexity of this activity is that the volume of professional tasks combines at least three components - general pedagogical, music-pedagogical with its own specifics and performance as a mandatory part of music-teaching activity.

Musical teaching activity includes the pedagogical process, and has a number of functions for the training of a young specialist. The first function that necessarily arises at the initial stage of the pedagogical process is goal-setting. It directs the process of work of the teacher and his students to the final result. In the course of the management the actions of the teacher and students are coordinated along the line of coincidence of the purpose with the result. The diagnostic function is aimed at studying the typological and individual features of the development of students' psyche, their potential. The forecasting function requires the teacher to anticipate the achievement of the results of their activities.

From the above it follows that the *specifics of music teaching* is defined by us as: *the desire of the individual to practical action, taking into account its semantic characteristics, procedural course and prediction of the expected result.* That is, this concept defines a multifaceted structure, which contains a broad system of influences on the student's personality. This includes choirmaster, musicologist, music performer, research work based on the ability to independently summarize and synthesize the acquired knowledge and skills, and pass this knowledge to their students.

Formation of spiritual culture of personality in the context of motivation of music-teaching activity

Exploring the process of teaching art, which is education in pedagogical colleges with the direction of training "art", L. Masol (2006) draws attention to the fact that the process of musical perception, artistic and creative and performing activities presupposes emotional, spiritual and energetic saturation (Masol et al., 2006, p. 39). The need for creative activity is a necessary condition for the formation of a harmoniously developed personality. It involves all the mechanisms of the human psyche: it

contributes to the formation of personal qualities, independence of thought, their own positions, attitudes to art and life.

At the same time, the current situation in our country requires a high level of spirituality in every citizen of our state. This is especially true for teachers, as they are responsible for the spirituality of students who will carry it throughout their lives. Therefore, an important place in the motivation of music-teaching activity is occupied by the formation of the spiritual culture of the individual, which, according to I. Ogienko, "creates from man the most perfect unit" (1918, p. 38; Shevnyuk, 2003 p. 59).

In this regard, I. Bekh (2012) states: "rational culture, which dominates in determining the direction of modern civilizational processes, causes the dehumanization of the world. This trend is most relevant to education. That is why innovative theoretical and technological efforts are aimed at forming in young people a stable spiritual worldview, in which they will have the appropriate beliefs. The bearer of a spiritual worldview not only deeply understands his inner reality, since he is convinced of its practical effectiveness (to benefit another - and to oneself), but is also confident in its undeniable value, sets the ideological vector of his life. This humanistic aim can be achieved with proper pedagogical management and self-government, which will determine the full worldview and spiritual development. This process should be implemented within a small group" (Bekh, 2012, p. 22). That is, we can conclude that this influence in the school pedagogical process is most appropriate to exercise within the classroom, and given the possibilities of art, that is, the strength of its influence on the student, we can safely say that this type of influence on the child's worldview will be most effective in music lessons.

In this regard, O. Rudnytska (2002) notes that the worldview is a specific prism of spirituality, through which the surrounding life is perceived, evaluated and comprehended. It is a special form of emotional and value attitude to life, which focuses on the meaning and life attitudes and guidelines of man, expressed in works of art. The worldview content of art is manifested through two concepts: the artistic picture of the world and the artistic concept of man. The ability of art, in particular music, to express reality, its diversity, according to O. Rudnytska (2002, p.138), is extremely important for the development of personality in all spheres of life. The scientist argues that spirituality is a specific need to know the world, oneself, the meaning and purpose of one's life, which is manifested in the richness of the inner world of the individual, his erudition, developed intellectual and emotional needs, morality, involvement in cultural values (Rudnytska, 2002, p. 56).

As Padalka G. (2008, p. 32) notes, "spiritual culture should be considered as a system of life meanings of man, associated with his inner mental life and aimed at realizing the humanistic values of activity". According to her, the need to develop the spiritual culture of future music teachers is due to a number of reasons. This is, *firstly*, the versatility of the problem, which arises at the intersection of different branches of scientific knowledge - cultural, pedagogical, aesthetic, artistic, and requires the placement of new accents in accordance with modern discoveries in each of the sciences. *Secondly*, the sharpness of the sound of the problem of forming the spiritual culture of the individual in our time is due to social conditions.

Market relations, the scientist notes, make us witness how spiritual values are devalued, mercantilism in many people prevails over spirituality, how consumer sentiments obscure the desire to know, act, create. Therefore, in a significant part of student youth, there is an impoverishment of life and artistic priorities, a preference for commercialism, practicality, narrow views on the meaning of education, (Padalka, 2008, p. 30).

Age characteristics of students: specific patterns that are important for their development

Speaking about the motivation for music and teaching activities of students of pedagogical colleges, we want to pay more attention to the age characteristics of this group of students. In this period there is a manifestation of specific patterns important for their development. There is a formation of the expert, formation of his world outlook, ideals, beliefs. Student years for a young person should be considered not only as preparation for future professional activity, but also as the first step to maturity. K. Ushinsky (1988, pp. 462–480) considered the period of human life from 16 to 22-23 years the most decisive. He noted: "This is where the period of formation of individual ideas ends, and if not all of them, then a large part is grouped into one network, wide enough to give a decisive advantage to a particular idea in the direction of human thoughts and character".

One of the first characteristics of a student as a representative of a certain age belongs to S. Rubinstein (1914). As early as 1914, he noted that "a student is already an adult, he is not a student of the junior classes of the gymnasium; before us a person who has already passed a large strip of life, to some extent determined and armed with his own independent will" (Rubinstein, 1914, p. 42). O. Marusenko (2006, p.253), point out that this is a period of direct preparation of the individual for life as an adult, to choose a profession and master it, the performance of social functions. I. Zimnyaya

(1999) characterizes students as the central period of formation of the person, the person as a whole, display of the most various interests. She singles out students as a special youth group that reflects the transition stage from adolescence to adulthood, (Zimnyaya, 1999, p. 174).

In this regard, one may assume that the student as a person at this age can be considered in three guises:

- social, which is due to the student's belonging to a certain social (academic) group and is manifested through the performance of his functions as a future specialist;
- psychological, which is the unity of mental processes, states and such personality traits as character, temperament, orientation, abilities; on them, in fact, depends the course of mental processes and the emergence of mental states;
- biological, which includes a certain type of nervous activity, the structure of the analyzers, unconditional reflexes, somatics, psychomotor skills, physical condition, etc.

An important factor that strongly affects students is the process of socialization. The socialization of boys and girls is influenced by the conditions and the course of mental and personal development. Depending on their individual psychological characteristics, the following types of socialization are distinguished:

- socialization, which is accompanied by serious behavioral problems, conflict situations, difficulties in mastering social roles, etc;
- smooth, measured socialization. During this course, the young person joins adult life relatively easily, without bothering parents and teachers;
- socialization, which is characterized by rapid abrupt changes that are effectively controlled by the individual.

These points must be taken into account when working with students and be sensitive to situations that may arise in the process of working with them. Otherwise, you can permanently lose the student's confidence in himself as a teacher and thereby irrevocably destroy all motivational processes in relation to future professional activities.

The central point in the social formation of young men and women is self-awareness as a subject of self-knowledge and self-improvement, which, according to L. Bozhovich (1976), is expressed through the need to be recognized by other people. A certain position in the system of social relations at different ages is understood in different ways. Asserting themselves in their worldview, self-seeing and self-determining, striving for individual uniqueness, young men and women show significantly higher

levels of educational activity, communicativeness than in adolescence, begin to coordinate in their vision of the future, near and distant prospects, while often experiencing an identity crisis.

Yu. Samarin (1962) singled out a number of characteristic features and contradictions of a socio-psychological nature as developing in this period. In his opinion, this is due to the fact that a young person chooses a profession, masters it and begins to test themselves in other areas of life, independently plans their activities and behavior, actively defends the independence of judgments and actions.

Educational activity in student age is leading, in comparison with adolescence. There is a growing interest in learning, the results of which students see as a basis for future professional activity. They are also interested in information, those disciplines that will be "useful" in the pedagogical activities of the future teacher. In his opinion, this should be taken into account by teachers, as the failure to implement the principle of connection between learning and life can lead to loss of motivation.

Students also have a need for justice, which, as N. Rogova (1977) points out, many of them have already been formed in the period of primary school age. Therefore, unfair treatment of them by the teacher also causes some damage to motivational processes. The student argues this: "why should I do this if others do not?". In his opinion, this or that fact may not be correct and useless, so it is not necessary to react to it. At the same time, the student actively defends his and others' rights in terms of justice.

This position is explained by the fact that during the early adolescence of 15-18 years, the individual reaches the verge of relative maturity, during this period there is a rapid growth and development of her body, as well as primary socialization. Therefore, the period of study at the college becomes a turning point in development, as there is a restructuring of its motivational and semantic sphere, which accumulates internal contradictions.

In turn, it is important to attract "the transformation of motivation, the entire system of value orientations, on the one hand, and the intensive formation of special abilities in connection with professionalization, and on the other, highlight this age as a central period of character formation and intelligence".

Expressing his position on this situation, L. Golovey (1996) argues that young people aged of 14-15 show a tendency to greater formation of professional interests, their integration, inclusion in the overall structure of individual and personal characteristics. At the age of 16-17 years the integration of professional interests intensifies, there is a combination of

cognitive and professional interests, the links of the latter with individual psychological properties are strengthened.

At this stage, the possibilities of cognitive activity are characterized by increased productivity and critical judgments. Students form an individual style of mental activity, moral consciousness, values, choice of civic position. An important role belongs to personal reflection - deepening into the world of their own actions, feelings, experiences, correlating them with the surrounding reality. Reflection allows young people to analyze life, look at it from the side, which is an important point in their mental development. Knowing life and its place in it requires a deep understanding of their connections, relationships with other people, rules, moral foundations of these relationships, awareness of the need for the spiritual. This age is also characterized by the manifestation of youthful maximalism in the critical evaluation of social processes and phenomena (Shchotka, 2018, pp. 197-199). If earlier the social situation of development and leading activity determined, basically, character of development of the person and character of personal new growths, now it is emphasized that the person on the basis of the formed new growths is capable more freely and independently to define, choose, build the social position and leading activity (Tkacheva, 1983, p. 62). That is, this age period is characterized by self-determination of the individual which is realized through meaning-making, motivation, self-realization and self-expression.

Physiological changes in the body of students during training at a teacher training college, which we have already mentioned above, have a significant impact on the personality in this period. These include the students' awareness of the actual attractiveness of their bodies, and later - spiritual, moral-psychological, intellectual, volitional qualities. Students undergo qualitative changes in the development of cognitive processes, "... the thought is finally combined with the word, as a result of which inner speech is formed as the main means of organizing thinking and regulating other cognitive processes. Intellect becomes verbal, and speech becomes intellectualized", which indicates the emergence of theoretical thinking (Skripchenko et al., 2007, p. 215). Thanks to the development of theoretical thinking, a person is able to analyze abstract ideas, look for contradictions in judgments.

The factor of students' choice of the profession of music teacher

Having identified the most significant features of student age, we next highlight the factor of students' choice of the profession of music

teacher. In the pedagogical college at the initial stage of learning and formation of professional interests, students make a conclusion as to whether they have made the right choice in the direction of their future professional activity. We have statistical data according to which only 30-45% of those who entered pedagogical educational institutions have a positive attitude to the teaching profession. About 40% enter the pedagogical college because of interest in a particular subject, not having an interest in teaching; from 13-22% of students do not have a positive attitude to the activities of the teacher or the profile subject, and the motives for entering the pedagogical college in this case is the desire to avoid any external factors or the prestige of higher education. Often the motive for joining a particular institution is its proximity to the place of residence. Unfortunately, this trend has persisted for many decades (Ilyin, 2000, p. 269).

Another important factor in the existence of this problem is the low awareness of the profession during college. Thus, O. Stolbnikova (2006, p. 59) claims that according to numerous studies, up to 80% of entrants from different universities have weak or no adequate ideas about their future profession. Therefore, the norm not only for students of pedagogical colleges, but also teachers has become such an external motivation as "learning for grades (scholarships, diplomas)".

This tendency is categorically not the norm, because we are dealing with people's lives. With the wrong intervention on the part of adults, it can irreparably change and thereby cross out all dreams and hopes in achieving success for a student in a particular profession, in this case, in realizing himself as a teacher. Questions of the formation of motivation for musical teaching activity requires an analysis of the situation that has developed in recent years in the quantitative composition of students of pedagogical colleges.

We took the accreditation conclusions of certain educational institutions and highlighted some indicators. This, in our opinion, will allow for a more thorough understanding of the situation that developed during this period in colleges throughout Ukraine, and not in a particular region or educational institution. We have developed *table 1.2.1.*, Which indicates the educational institutions, years of study, and the total number of students of music and pedagogical training. In it we have indicators from which we can conclude that the situation with students in educational institutions of the I-II level of accreditation is not very optimistic. The dynamics associated with the change in the number of students is negative. The constant decrease in the number of students indicates the problem of low desire to enter art

specialties, and those entrants who have decided to enter the pedagogical college have a fairly low level of preparation and, accordingly, insufficient motivation for educational and, ultimately, music and teaching activities.

Given the above, we came to the conclusion that to improve the training of future teachers of music disciplines and the formation of their motivation for music teaching, it is advisable to overcome certain contradictions, namely:

- between the need for music teaching and the lack of knowledge of students about the peculiarities of the pedagogical work of a music teacher;

- between awareness of the prospects of their future activities and the inability to design (setting new goals, defining new content, criteria for its effectiveness) and the implementation of appropriate changes in their personality and behavior;

- between awareness of the need for dynamic professional development and self-doubt given the lack of the necessary psychological, pedagogical and professional training.

Table 1. *Dynamics of changes in the contingent of students in educational institutions in the direction of training "Musical Art"*

Source: Authors' own conception

№	Name of educational institution	Index	Years		
			2012-2013	2013-2014	2014-2015
1	"Severodonetsk Regional Music School named after S.S. Prokofiev »	Admitted to study	190	191	163
2	"College of Culture and Arts"		28	34	25
3	"Uman Humanitarian and Pedagogical College named after T.G. Shevchenko »		27	30	21

That is, the effectiveness of the formation of the motivation of the future music teacher for musical teaching activity is determined not only by external conditions - the professional competence of teachers of art disciplines, the activation of various types of musical teaching activities of students, the creation of a favorable situation of pedagogical communication in the classroom, teaching methods, etc. but also by internal conditions, which are determined by the personality of the students themselves. These

include, first of all, the acquired life, artistic-associative and executive experience, tastes, assessments, the need for self-expression, a psychological attitude to fulfillment, the development of such psychological and professional qualities of a person as musical and pedagogical thinking, memory, associative imagination, auditory attention, emotional sensitivity, etc.

Development of students' need for professional and personal self-improvement

The ultimate goal of the process of forming motivation for music teaching is to develop the need for students of professional and personal self-improvement. In this regard, historical facts show that only those teachers who constantly and purposefully engaged in the development of their personality became prominent. We believe that achieving a high level of pedagogical skill is possible only through hard work.

Examining the professional self-improvement of students, we proceed from the fact that it is one of the types of their social activity. In our opinion, professional self-improvement, as well as all types of social activity, has substantive and socio-psychological aspects. The subject reflects the situation in the subsystem "man-profession", and the socio-psychological - in the subsystems "man-man", "man-team". These interdependent characteristics are two components of a single, holistic process of professional self-improvement, which simultaneously complement and intensify one another.

In this case, practically self-improvement acts as a strong foundation for professional growth, the formation of social-value, personal and professional qualities among future music teachers, the ability, as a result of all activities, to fulfill all professional duties, constantly improving their knowledge and skills. A. Gritsanov (1996) argues that this process includes self-esteem and self-development. "Personal self-realization is, first of all, a manifestation of a person's creative and formative attitude towards himself. It is a way of creative interaction of a person with himself, cultivating himself through active participation in the main spheres of social life" (Gritsanov, 1996, p. 51).

The complexity and dual nature of the teacher's self-improvement process necessitates the elucidation of the mechanisms of its origin. At the same time it is necessary to take into account that the process takes place step by step. *At the first stage*, self-awareness is formed, adjusted to self-improvement, on the basis of which the decision is made on the need to engage in engagement. *The second stage* involves the planning and

implementation of self-improvement programs. *The third* stage is a practical activity, in the process of which the adopted plans and tasks are realized. And, finally, *the fourth stage* - self-control and self-adjustment of activity (Kurland et al., 2007, p. 412).

The process of students' awareness of the need for self-fulfillment includes elements of moral regulation of desires that arise. Motivation for future activities, preliminary preparation, all this is aimed at improving the ways to achieve goals depending on the specific conditions of music and teaching. Acceptance and comprehension by students of important professional qualities that become personally important for them, determine the content and morality of professional self-improvement.

In the music-teaching activity, based on the self-improvement of the teacher's personality, the semantic emphasis shifts from the educational to the educational side, as a result of which knowledge is known. Self-fulfillment directs the future music teacher to search for "hidden surnames" in himself to express his own individuality in relation to the phenomena of the surrounding world.

V. Sukhomlynsky (1997) paid great attention to the interrelation of upbringing, self-education, self-control and self-education. An outstanding pedagogue-humanist asserted that self-education is not something helpful in education, but its strong foundation. No one can educate a person if she does not educate herself. "Pidlitok ctaye cppvzhnoyu lyudynoyu only todi, koly he umiye pylno vdyvlyatyc not only in navkolyshniy cvit, a in camoho himself in, koly he ppahne piznaty not only pechi i yavyscha navkolo himself in, a and cviy vnutpishniy cvit, koly cyly yoho soul cppyamovani nA that , in order to make oneself better, more perfect" (Sukhomlynsky, 1997, p. 229).

According to E. Ilyin (2000), in the implementation of the program of self-improvement of students, two groups of motivational techniques are used: *self-stimulation* and *self-coercion*. Techniques of self-stimulation include self-belief, self-suggestion and self-encouragement.

The need for self-belief arises due to the fact that on the way to the goal the student faces difficulties, doubts about the correctness and success of the chosen path. As a result, he may believe in the futility of the plan. In this case, for self-belief, he must use additional arguments that would convince him that the loss of faith in success is unfounded. This is facilitated by a technique called the comparison of evidence: a consistent comparison of evidence from the most significant to the least significant; assessment of the weight of each piece of evidence allows us to reach the desired conclusion, which becomes a motivation for self-improvement.

Self-suggestion is used to strengthen a person's faith in their abilities and is associated with focusing on verbal formulas by which it convinces itself of the need for the desired: "should - want - can - be" (for example, I must be restrained - I want to be restrained - I can be restrained - I am restrained).

Self-encouragement is used to optimize your mental state to create a major mood, giving self-confidence. To this end, it is useful to mention other people who have overcome themselves in a similar situation.

Techniques of self-coercion include self-condemnation, self-prohibition, and self-command. *Self-condemnation* is a sincere dissatisfaction with one's actions and deeds. The form of self-condemnation can be different. This is both self-criticism, which is carried out in the form of internal dialogue, it is both a rebuke of one's own conscience, and an angry monologue addressed to oneself through manifestations of cowardice, unprincipledness, etc. *Self-prohibition* is the voluntary renunciation of one's own intentions with a strong desire to carry them out. The limiting function of this technique is to focus on the specific points of self-commitment. Applying self-prohibition, a person seems to veto the temptations that lead him away from the intended path of self-improvement. Self-prohibition makes it possible to resolve internal contradictions in the "struggle of motives." This technique helps to realize first of all those motivations which promote individual development.

Self-order is a decisive, categorical form of prohibiting oneself from doing so. The role of a stimulator of self-improvement is also played by the periodic use of self-report. Self-report is a self-report of the lived time period associated with a self-improvement program. The purpose of self-reporting is to increase your responsibility for the exact and complete fulfillment of the undertaken obligation. Self-reports can be intermediate and final. The task of intermediate self-reports is to timely eliminate defects in the program and on this basis to change the method of working on yourself. The task of the final self-reports is to summarize the results of the work done on oneself in order to compile a new program of self-improvement (Ilyin, 2000, p. 223).

It follows that the self-improvement of future music teachers presupposes the acquisition by them of the skills of independent and creative work; striving for continuous improvement and expansion of knowledge; mastering a high cultural level, forming the ability to self-planning, organization, control of one's own activities, goal-setting skills, self-esteem and self-control.

Professional self-fulfillment is a common and personally necessary condition for the formation of future music teachers. It is a set of interconnected and interdependent processes: professional self-promotion, as a purposeful active activity, focused on the formation and improvement of positive qualities and the elimination of negative qualities in oneself; professional self-promotion, as a purposeful active activity, focused on the formation and improvement of positive qualities and the elimination of negative qualities in oneself.

Therefore, to form motivation for music-teaching activity in future music teachers – means to put educational activity in such conditions of increase of their level of musical-theoretical and pedagogical readiness for which desirable motives will be developed.

Conclusions

In the field of art education, the issue of motivation is actively considered in the studies of L. Archazhnikova (1984), A. Kozyr (2008), V. Orlov (2003), G. Padalka (2008), O. Rostovsky (2007), and O. Rudnytska (2002). It is established that motivation is one of the most important factors (along with abilities, knowledge, skills and abilities) that ensures the success of music teaching. It includes the emotional and value attitude of the teacher to his work, the need for active influence on the moral, emotional, intellectual and volitional spheres of the student's personality, the implementation of the educational process on the basis of humanism and cooperation that will effectively solve pedagogical problems; the teacher's desire for constant, purposeful pedagogical self-improvement. The structure of motivation of music-pedagogical activity includes such leading motives as musical needs and interests, aesthetic ideals and inclinations, artistic tastes, pedagogical beliefs and humanistic-pedagogical worldview.

Thus, the formation of a successful teacher of art disciplines is closely linked with the internal needs of his self-realization in professional activities, self-awareness in this position. Thus, the pedagogical profession requires from the teacher a formed need for artistic and educational activities, awareness of its importance for the spiritual development of society; high level of ideological, humanitarian and aesthetic culture; developed professional and pedagogical abilities, deep professional knowledge and skills, experience of artistic and creative pedagogical activity. Students' artistic needs arise and develop in the process of music-educational activity, which should be based on their positive emotional attitude to it.

Based on the analysis of scientific works, the essence of the concept of "music-teaching activity" is actualized, which combines a set of special, psychological-pedagogical, general scientific, methodological knowledge, skills and abilities. This activity involves choir, musicology, music performance, research training, based on the ability to independently summarize and synthesize the acquired knowledge and pass it on to their students.

It is proved that in the process of educational activity a system of mental actions of reproductive and productive nature is formed, which is self-regulated and self-organized by the individual. Any activity, and in this case educational, is affected by certain incentives that become the driving force of student activity. Such incentives are needs, interests, beliefs, values, ideals, forming the motivation to learn. Along with the abilities, knowledge, and skills that ensure the success of teaching, motivation also includes emotional and value attitudes, sustained interest and inclination of the future teacher to pedagogical work; the need for active influence on the moral and emotional, intellectual and volitional spheres of the student's personality.

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