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ESSENCE AND STRUCTURE OF CREATIVITY OF FUTURE BACHELORS OF MUSIC EDUCATION

Abstract

The article is devoted to the study of creativity of future bachelors of music education, which is considered as a professionally important quality that provides the ability of these candidates to function effectively in the future professional activity, activating innovative thinking and creative approaches to solving professional problems. The methodological apparatus of the research, which was based on a holistic approach, was determined. The application of a number of theoretical methods, (phenomenological and retrospective analysis of scientific research, scientific synthesis, theoretical modeling, etc.) allowed to define the essential and structural characteristic of creativity of future bachelors of musical education. This construct in the study is considered as a professionally significant quality that ensures the ability of the mentioned applicants to effectively perform the tasks of future professional activity, in particular, to solve urgent tasks of the educational process, related to musical, aesthetic and creative development of students, by activating creative abilities, personal qualities, as well as, musical and pedagogical knowledge, abilities and skills. The four main components that make up the structure of this phenomenon are defined, and their content is concretized.

Keywords: creativity; future bachelors of music education; divergent thinking; creative process; musical interpretation.

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БОЛАШАҚ МУЗЫКАЛЫҚ БІЛІМ БАКАЛАВРЛАРЫНЫҢ КРЕАТИВТІЛІГІНІҢ МӘНІ МЕН ҚҰРЫЛЫМЫ

Аңдатпа

Мақала, кәсіби міндеттерді шешуде шығармашылық тәсілдер мен инновациялық ойлауды белсендіріп, болашақ кәсіби қызметте тиімді жұмыс атқаруға қабілетті кәсіби-маңызды сапа ретінде қарастырылатын болашақ музыкалық білім бакалаврларының креативтілігін зерттеуге арналады. Зерттеуде, біртұтас тәсіл негізін құрайтын әдіснамалық аппарат анықталды. Зерттеу жұмысында теориялық әдісті (феноменологиялық және ғылыми зерттеулерді ретроспективалық талдау, ғылыми синтез, теориялық модельдеу және т.б.) қолдану, білімгерлердің музыкалық, эстетикалық және шығармашылық дамуымен байланысты білім беру үрдісінің өзекті міндеттерін шешу үшін қажетті шығармашылық қабілет, тұлғалық сапа және музыкалық-педагогикалық білім, біліктілік және дағдыларды белсендіру жолымен болашақ кәсіби қызметтің міндеттерін, аталған ізденушілер тиімді орындауларын қамтамасыз ететін кәсіби-маңызды сапа ретінде қарастырылып, болашақ музыкалық білім бакалаврларының мәндік және құрылымдық сипаттамасын анықтауға мүмкіндік берді. Осы феноменнің құрылымына кіретін негізгі төрт компоненттер анықталып, олардың мазмұндары нақтыланды.

Түйін сөздер: креативтілік, болашақ музыкалық білім бакалаврлары, дивергенттік ойлау, шығармашылық үрдіс, музыкалық интерпретация.

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СУЩНОСТЬ И СТРУКТУРА КРЕАТИВНОСТИ БУДУЩИХ БАКАЛАВРОВ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ

Аннотация

Статья посвящена исследованию креативности будущих бакалавров музыкального образования, каковая рассматривается как профессионально-значимое качество, обеспечивающее способность упомянутых соискателей эффективно функционировать в будущей профессиональной деятельности, активизируя инновационное мышление и творческие подходы для решения профессиональных задач. Определен методологический аппарат исследования, основу которого составил целостный подход. Применение ряда теоретических методов, (феноменологического и ретроспективного анализа научных исследований, научного синтеза, теоретического моделирования и др.) позволило определить сущностно-структурную характеристику креативности будущих бакалавров музыкального образования, которая в исследовании рассматривается как профессионально-значимое качество, обеспечивающее способность упомянутых соискателей эффективно выполнять задачи будущей профессиональной деятельности путем активизации творческих способностей, личностных качеств и музыкально-педагогических знаний, умений и навыков для решения актуальных задач образовательного процесса, связанных с музыкальным, эстетическим и творческим развитием учащихся. Определено четыре основных компонента, которые входят в структуру данного феномена, а также конкретизировано их содержание.

Ключевые слова: креативность, будущие бакалавры музыкального образования, дивергентное мышление, творческий процесс, музыкальная интерпретация.

Introduction. The modern society's focus on development and prosperity necessitates the training of a new generation of specialists who are ready to meet the challenges of the modern world and effectively perform their professional functions in the context of globalization and the rapid growth of technology. This need is indicated by the regulations adopted by the Government of the Republic of Kazakhstan. In the above-mentioned documents, in particular, it is specified that the competitiveness in the modern labor market for a specialist is provided by such qualities as innovative thinking and creativity. Moreover, creativity is recognized as a quality that provides a specialist with the ability to generate new knowledge and create new products – intellectual, material, technical and artistic.

The abovementioned concerns the branch of music education as the one which integrates intellectual and cognitive and artistic and creative components. An important task in the light of the above is the formation of the ability of future bachelors of music education to show creativity in the process of professional activity to solve its fundamental tasks, namely, to provide creative, aesthetic and musical development of students. This observation is confirmed by the research of scientists, in particular, scientists point out the necessity of developing the creative qualities of future music teachers, noting the functionality of such qualities in the context of musical and creative development of children (A.Mombek [1]); formation of artistic-interpretation and improvisational skills, which form the basis of creative musical and pedagogical thinking of future specialists. Also, scientists note the importance of the development of creativity as a quality providing their ability to professional and personal growth, the ability to self-realization in musical and pedagogical activity (S.Balagazova [2]).

With the obvious relevance of the problem of creativity development of future bachelors of music education there is an undeveloped conceptual framework of purposeful implementation of this process, as well as the lack of definition of the essence of this quality and understanding of its structural content. This situation determines the relevance of the research and specifies its purpose, which is to determine the essence of creativity of future bachelors of music education and to specify its structural components.

Materials and methods. To achieve the goal of the study two interrelated approaches were applied: holistic and systemic. In scientific research, these two approaches are traditionally considered to be related, since any heterogeneous complex-structured phenomenon is considered to be holistic if there is a systemic organization of the elements in its content. These provisions form the basis of the theory of systems, which, in particular, determined that a certain integrity is systematically organized only if its parts are connected, generating the emergent nature provided that all the processes are aimed at achieving a single goal (L. Skyttner, [3, p. 58]).

In the study creativity of future bachelors of music education is studied as a heterogeneous construct, the structure of which consists of a number of components. The interaction of such components stipulates the functional possibilities of creativity to provide the creative process in the professional activity of the mentioned future specialists, which is the common final goal. At the same time, the study of creativity of future bachelors of music education on the basis of holistic and systematic approaches implies a comprehensive analysis of all aspects of musical and pedagogical activity in order to determine the essence of this construct and determine the characteristics and content of its structural components.

In particular, the holistic approach provides a methodological basis for research, defining directions for studying the essence of creativity construct of future bachelors of music education. As noted by N. Lipciu, K.Lipciu [4], the holistic approach allows to penetrate into the essence of the studied phenomena and processes, as well as to consider the objects in a historical context, i.e. to trace the processes of their emergence and development (N.Lipciu, K.Lipciu [4]). Thus, to clarify the essence of the studied construct it is necessary to apply methods of phenomenological and retrospective analysis of scientific researches in the field of philosophy, cognitive science, psychology, pedagogy, in particular, musical to determine the essence of the phenomenon of creativity. Also, the application of methods of systematization and generalization of the results, allowing to specify the essential characteristics of such a specific phenomenon as creativity of future bachelors of musical education, is expedient

Application of the mentioned approaches demands specification of properties of the system which is subject to the analysis, in this case, the system means a construct of creativity of the future bachelors of musical education. Analyzing the works of L. Skyttner (2005) and L.Bertalanffy (1969), N.Prat comes to the conclusion about the existence of a number of properties of such complex-structured systems. In particular, the scientist points out the necessity to determine the factors providing interrelation between the system components and their elements. Such interrelation conditions the systemic nature of the organization and functioning of the construct, as well as generates emergent nature. Thus, the study of creativity of future bachelors of music education should be structured in the direction of determining the relationships between the components and their elements, as well as, to identify new qualities of the whole system, which determine its uniqueness and development. It is obvious that the investigated creativity is a holistic construct, as it includes specific qualities and abilities relevant in the context of professional activity of future bachelors of music education. The interaction of the mentioned qualities and abilities provides the functioning of creativity of future bachelors of music education as a specific holistic quality, the properties and functions of which are not reduced to the properties and functions of its components. With this purpose a number of theoretical methods have been applied, such as methods of scientific synthesis and theoretical modeling, which allowed to determine the structure of creativity of future bachelors of music education, in particular to highlight the components of this construct and to specify the elements, which, in turn, constitute their content.

Results and discussion. The conducted research, as a whole, has allowed to establish, that at the basis of the phenomenon of creativity, synergetically interact processes having relation to various areas of activity and scientific knowledge (philosophy, psychology, physiology, culturology, etc.) that substantiates expediency of research of phenomenology of creativity as a certain interdisciplinary sphere of contact of concepts – a conceptosphere. In particular, theoretical study of scientific research in philosophy (D. Viney [5]) allowed to find out that the etymological basis of the term «creativity» determines its connection with the phenomenon of creativity, interpreted as a process of creation of unique and useful phenomena (ideas, concepts, technological artifacts, works of art, etc.). The method of retrospective analysis allowed us to establish that, until the emergence and development of humanistic ideas in the Renaissance, the creative process was associated exclusively with the act of divine creation (Augustine the Blessed, Thomas Aquinas, Boetius). During the Enlightenment, in philosophical writings, attention was directed to the role of imagination and the relationship of creativity to aesthetic cognition in general, and to artistic activity in particular (I.Kant).

Further research in this direction was associated with the development of scientific thought and, above all, with discoveries in the field of biology. As J.Dacey notes, studying the phenomenon of creativity in a historical retrospective, the understanding of creativity as a process of human generation of original ideas, invention and creation of new technological artifacts was greatly facilitated by Darwin's research. It is primarily about the recognition of the fundamental role of the heredity factor in determining the qualities and abilities of human beings, including the ability to create. According to J.Dacey's research, it was Darwin's discoveries that contributed to the recognition that the prerequisite for the creative act is not «divine inspiration, «but «human genius» as a result of «inheriting from one's ancestors a happy combination of genes, which condition the birth of a mind of extreme sharpness...» (J.Dacey [6, p. 316]).

The recognition of this fact initiated the opening of a wide field of research in which an interdisciplinary scientific discourse around the phenomenon of creativity unfolded. In their conclusions scientists sought to find signs of conditioning the creative process by various aspects of human thinking activity. In particular, two main hypotheses were formed, formulating the understanding of the phenomenon of creativity: the associativist one, explaining the act of creation by the ability of an individual to find original combinations of elementary knowledge (F.Galton) and the gestalt concept, which considers the act of origin of a complete idea in the basis of creativity (M.Wertheimer).

Further analysis allowed to find out that the modern understanding of creativity is based on the findings in the field of neurobiology, in particular on the clarification of the conditionality of aspects of human activity by the work of certain areas of the brain. Studies in this direction have contributed to the emergence of discoveries that shed light on the features of the intellect, functioning as the basis of manifestations of creativity. One of the cornerstones, amongst those formed as a result of such research, was the concept of differentiating thinking into convergent (factual) and divergent (creative, variation) types (J. Guilford).

At the same time, the results of developments of this scientific direction by modern researchers increasingly demonstrate that the dichotomous interaction of divergent and convergent types of thinking functions at the basis of creativity, which, along with personal orientation and emotional passion of an individual, forms the basis of a certain personality quality called creativity and determines its (personality's) capacity for creativity (S.Javaid, I.Pandarakalam [7]).

As a result of the carried out interdisciplinary theoretical analysis it was possible to specify the basic aspects of creativity phenomenology. Thus, the study of cultural studies has revealed that scientific thought in this field tends to differentiate the concept of «creativity» from the concept of «creativity». In particular, as R. Shamaeva [8] notes, studying the essence and functions of creativity in musical culture, this phenomenon should be interpreted as «...a special characteristic of creativity, a special scale of creative activity and its results, when an artist introduces especially significant, innovative changes into culture and his creativity generates tangible social and cultural effect» [8, p. 9]. R. Shamaeva considers the phenomenon of «creative personality» as one of the aspects of creativity in musical culture, along with «creative process», «creative product» and «creative environment». At the same time, the scientist's research substantiates the interrelation of these elements – «creative: process, product, personality and environment» – due to the functioning of a unique musical work as «a creative product of culture, capable of activating, the creative potential of the creative personality (subjects of musical culture: composer, performer, listener), generating a creative environment». R. Shamaeva considers the identified interaction of the elements of creativity as a cultural phenomenon as a «creative cycle», the representative sphere of which is music and performing art [8, p. 9].

Thus, it is expedient to consider creativity as a process aimed at creating a new, original and useful phenomenon, while creativity is a quality of an individual that provides an opportunity to carry out the creative process.

From the point of view of psychology, creativity is based on the work of imagination and perception. Specificity of the latter, consisting in interaction not only with the phenomena of objective reality, but also with own internal representations, causes the existence of the phenomenon of «creative perception» (S. Rubinstein). Modern studies point out the importance, in the content of creativity, of the role of conceptual thinking (M. Kholodnaya), the corresponding orientation of personality («creative attitude» by E. Ilyin [9]) and susceptibility to new knowledge.

In particular, according to the conclusions of E. Il`in [9], creativity is closely connected with the cognitive need of an individual. The scientist notes that the desire for new knowledge, mastering new ways of activity is a type of motivation that dominates in creative individuals. Such motivation, as E. Il'in writes, is expressed «...in the form of searching, exploratory activity aimed at discovering new things». As a result, productive forms of thinking are activated, providing for the creation of new, unique phenomena. Also, E. Il'in draws attention to the special importance of the functioning of imagination in the content of creativity, which, in turn, manifests itself mainly in connection with activity in a particular area. This is indicated by the factor of individuals' tendency to show interest and ability to create in a certain field: technical, artistic, scientific, etc.

Thus, from the point of view of psychology, creativity is connected with activity, in this connection, scientists offer the classification of types of creativity caused by activity. In particular, based on the classification of M. Boden (1999), E. Il'in offers characteristics of three main types of creativity, each of which is connected with activity in a certain field: combinatorial creativity – generating a new idea through an unusual combination (association) of known ideas; exploratory creativity – detection of inconsistencies, formulation of problems;

creativity consists in research of content, boundaries and potential of conceptual space;

transformational creativity – the presentation of ideas unthinkable before: these are scientific breakthroughs at the level of paradigms, «a new word in art» and others, i.e., creativity in the full sense of the word (E. Il`in [9, p. 23]).

Analyzing the combinatorial type, let us note that its description is quite consistent with the opinion of behaviorists, who believed that creativity is determined by an individual's ability to find brilliant combinations, operating with elementary knowledge. The founder of the scientific tradition of studying creativity through the prism of behaviorism is considered to be F. Galton [10], who concentrated his attention on the research of cognitive bases of the creative process. As a result of made psychological experiments, F.Galton has established that consciousness can be presented as a certain mental space in which interconnected thoughts-images interact. In this case the moment of creative illumination should be considered as «penetration» of information from unconscious sphere into consciousness, which occurs due to activation of certain associations. Such associations, according to behaviorists' views, allow to find new effective combinations of elements of the conscious, which leads to occurrence of a unique creation - an idea, a work of art, a scientific invention, etc. (F. Galton [10, p. 361]).

Research creativity is related to the process of scientific creativity. H.Eyring [11], analyzing the phenomenon of scientific creativity, points out several conditions determining the manifestation of creativity. The fundamental among such conditions the scientist allocates an intension to reconstruction of the cultural environment, elements of which are sufficiently known by the individual. Faced with inconsistencies in the functioning of some system or process, an individual capable of scientific creativity activates his creativity to model an improved intellectual picture of the world, which is the beginning of the scientific creative process. Next, an important factor is the awareness of the plasticity of the phenomenon being modeled, which H. Eyring defines as the operationality of science. The importance of this factor consists in the fact that only the awareness of the possibility of making changes, improvements, or completely new ways of action is a sufficient basis for the manifestation of creativity in the scientific field. In turn, making changes, as well as inventing completely new artifacts or methods, should take into account the specifics of processes in a given field, i.e., be based on a comprehensive system analysis of the phenomenon and take into account the identified features in modeling. Among such features are specific properties of the phenomenon under study, associated with its existence and functioning in time and space. The ability to highlight such phenomena is an important factor of scientific creativity. Also, of interest in the context of the study is the opinion of H. Eyring concerning the relationship of creativity and analytical activity. As the scientist writes «...creativity is rarely a single flash of intuition, but usually requires a long analysis of a large number of observations in order to separate essential factors from accidental ones». Analytical activity in the scientific and creative process is also related to the important for musical activity ability to recognize analogies. According to H.Eyring, a good example of the scientific and creative ability to recognize analogical elements in a process or phenomenon is «...the ability to recognize a recurring musical theme» that runs in a modified form through the entire work. As can be seen, this process, known as analyzing the dramaturgical plan of a musical work, is scientifically creative in nature and requires the application of research creativity. Among the most significant properties, it is also impossible not to mention the factor of the stimulating environment. According to the fair observation of H.Eyring, the creative process requires extreme concentration, also, creativity does not manifest itself in an atmosphere of repression, in this connection the stimulating environment for creativity is one that «includes freedom from factors that distract attention from the issue at hand, and freedom from an authoritarian society that hinders innovative research».

Finally, the consideration of transformational creativity actualizes the need to draw attention to the phenomena of divergent thinking, as well as, insight. According to the findings of J. Guilford [12], the creative process, as any other process consciously carried out by a person, is provided by the work of the intellect, i.e., thinking. At the same time, J. Guilford divides thinking into two main varieties:

convergent, which is responsible for the processing and generation of factual knowledge and provides the formation of the only correct (or recognition of the best) response in the analysis of information;

divergent, which provides the ability to find new, previously unnoticed by others, connections between phenomena, thus thinking in different directions, sometimes exploring, sometimes finding differences;

Within the framework of this theory J. Guilford associates the creative process to a greater extent with divergent thinking, which he characterizes as figurative and such, which is manifested by the ability to generate a variety of ideas in response to a certain stimulus. The scientist notes that this stimulus can be an artistic object or an emotional situation, as well as an educational or professional task. The indicated functionality of creative

(divergent thinking) stipulates, according to J. Guilford, its potential to provide the ability of an individual to effectively carry out activities that require a creative approach (J. Guilford [12]).

Modern researchers go further in the analysis of creativity, in particular its aspects related to insight. According to E.Ewy [13], insight - a moment of creative unconditional understanding - should be differentiated from deliberate creativity based on a systematic evaluation of phenomena to find the best answer. This way is defined as a way to solve a problem by creating a new idea (hypothesis), implementing some process for its implementation, analyzing the results obtained, making adjustments to the idea and repeating the process, until the result is achieved - the creation of a new, unique and useful product, which is the sign of creativity. On the other hand, creative insight implies the deployment of a completely different process, unique in nature. According to the statement of E.Ewy, this type of creativity is associated with spontaneity, which is activated in moments of «unfocused attention» (E.Ewy [13, p. 6]). This state is also described as «wandering of the mind or reverie», when the creative insight associated with the process of creation in one area visits the person while he is busy with something else, or is in a state of sleep, free reflection, etc. This effect is defined as «incubation, «that is, based on a process in which» a creative idea emerges after a period of unconscious incubation. As neurobiological research has clarified, the brain is very active during periods of so-called «mind wandering», i.e., during periods of free thinking or reverie, since a break in conscious reflection releases some mental energy and, in addition, gives the brain a physical opportunity to rest [13, p. 6]). It is at such moments that a moment of spontaneous insight - a kind of, clarity about a particular problem, while the thought process has not been focused on it - most often occurs.

Thus, in the scientific discourse concerning the understanding of the mechanisms of creativity functioning, there is a certain discrepancy of opinions concerning the role of convergent (conceptual, factual) thinking in this process. However, researchers agree that creativity is connected with the activity of an individual in a certain subject area. Thus, according to A.Fink and M.Benedek, creative activity aimed at creation and/or development of a certain product, phenomenon, quality, etc., requires awareness of the specifics of the process of creation of such products, as well as, certain skills related to this activity. In general, according to the conclusions of cognitive scientists, creativity is conceptualized as a quality whose function consists in the integration of relevant subject area skills and creative abilities, as well as, motivation to perform tasks in order to achieve certain socially and personally significant results [14, p. 236].

The obvious conclusion is that creativity provides the ability of an individual to act effectively in the professional sphere, demonstrating the ability to adapt to its varied conditions, introducing new technologies and methods of activity. Researchers identify different applications of creativity, noting the potential of this quality to provide the ability of an individual to interpret information, in particular, artistic texts in an original way (N.Lavrač, M.Martinc, S.Pollak, M.Novak, B.Cestnik [15]); personal self-development (V.Vishnyakova); effective problem solving, by mobilizing a complex of mental resources, in particular, thinking, memory, imagination, etc. (E. Kolomiecz).

Thus, the interdisciplinary study by C.Stevenson, M.Baas and H.Maas [16], devoted to clarification of conceptual bases of creativity as a personal quality and neuropsychological ability, clearly defined expediency of correlation of creativity with activity in a certain field. In particular, scientists conclude that the definition of creativity should be differentiated in the context of its functionality within a particular subject area. At the same time, the interpretation, according to K. Stevenson, in each specific case it is reasonable to formulate on the basis of a «mini-theory» about the functional relationship between creative abilities and specific skills, knowledge, cognitive abilities, relevant in the context of effective implementation of a particular activity [16, p. 7].

We find an example of such a «mini-theory» in the work of N.Lavrač, M.Martinc, S.Pollak, M.Novak and B.Cestnik [15]. Researchers have studied the functionality of divergent thinking as providing the possibility to create bisociative connections and have implemented the results in the field of text analysis and interpretation. The hypothesis of the described study was based on the theory of A.Koestler (1964), who justified the validity of considering a creative act as being connected with «...perception of a situation or an idea in two self-consistent, but usually incompatible frames of reference, when a context emerges in which they intersect and interact», which leads to bisociation - the phenomenon of «linking», in the process of interpretation, of multiple contexts of both phenomena [15, p. 45]. On the basis of this theory N.Lavrač, M.Martinc, S.Pollak, M.Novak and B.Cestnik defined interpreter's creativity as a quality that provides the ability of an individual to generate bisociative interpretations on the basis of contextual analysis of the text and subjective perception of its content, by finding connections between the actualized intertextual projections [15, p. 778].

In pedagogical research attention is paid to the study of professionally significant functions of creativity of future teachers, including music teachers. Among them the authors highlight the ability to integrate innovative methods, approaches and principles in professional activity for creative-directed transformation of the educational environment (E.Chichuk), creatively organize their own activity, effectively solve pedagogical and artistic-creative, performing, interpretive tasks (L.Puzep [17]).

A number of researches are devoted to the issues of creativity formation as a professionally significant quality of future teachers, in particular, the following were studied: professional creativity of a teacher as an integral personal characteristic, influencing professional development (N.Amirov, A.Morozov, K.Todzhibaeva); communicative creativity (A. Loveless, K.Turvey); creativity of student teachers providing their ability for self-actualization in learning activities (A. Kolpakova); creative competence (Z. Axmedova; P.Gadzhieva).

Separate attention is paid by scientists to the problems of creativity development of future specialists in the field of musical art and music education. Thus, the features of creativity development in the process of musical composition and improvisation (R.Berkley), in particular, vocal (K.Politkovskaya; K.Morand, P.Madura Ward-Steinman); cognitive basis of creativity manifestation in musical and performing process (R. Chaffin, A. Lemieux, C.Chen); pedagogical conditions of creativity and creative self-actualization of future teachers-musicians (R. Sy`dy`kova).

According to G.Khusainova [18], the creativity of music education specialists is a quality that ensures their ability to create a creative educational environment that promotes creative and aesthetic development of students. Studying the problem of creativity development, the scientist comes to a conclusion about the existence of the so-called «professional creatosphere of the future music teacher», in the content of which interact personal qualities of the individual and his ideas about the cultural experience of mankind – artistic, aesthetic, moral, ethnocultural, etc. [18, p. 133, 137].

In V.Sigova's [19] work creativity of future music teachers is considered as «...an integrative quality of a personality including creative abilities... interest, purposefulness, need to make independent decisions», which influences the self-determination of a personality, its orientation and, in particular, the manifestation of readiness and ability to «generate new unusual ideas» [19, p. 11].

Thus, it can be noted that creativity of a specialist in the field of music education functions as a complexly structured quality, which includes a spectrum of features of cognitive, affective, competence nature and provides the ability of the mentioned specialists to effectively solve professionally significant tasks. At the same time, it should be taken into account that the creative process in professional training of future bachelors of music education, is connected, first of all, with interpretative, as well as, with improvisational, activity of music students. The latter is considered by scientists as the most creative form of musical creativity. However, in modern music-pedagogical research, thanks to the use of innovative diagnostic methods, the significant role in this process of the presence of quality professional training has been established. Thus, P. Madura Ward-Steinman, based on a specially developed in the course of the study criterial apparatus, studied the factors affecting the manifestation of students-musicians of the ability to vocal improvisation. As a result of the study the scientist revealed significant correlations between the quality of vocal improvisation and the presence of special vocal-performance training, sufficient performing experience, awareness in the field of vocal-performing art, depth of knowledge of the features of vocal and musical syntax, musical and harmonic hearing and vocal and articulatory competence [20]. Thus, the creativity of a specialist in the field of music education functions as a complex-structured quality, which includes a spectrum of features of both psychological and competence character and provides the ability of the mentioned specialists to effectively solve professionally significant tasks.

On the basis of the conducted analysis it was determined that the creativity of the future bachelors of music education is a professionally significant quality based on the interaction of artistic and imaginative thinking, professional literacy and reflection, providing synergetic integration of their creative abilities, personal qualities, as well as, musical and pedagogical knowledge, abilities and skills, aimed at ensuring their ability to creative self-realization in the professional sphere, as well as, to solve actual problems of the professional sphere.

By means of theoretical modeling the structure of creativity of future bachelors of music education was determined, in particular, it was found out that this quality consists of four components – personal-motivational, artistic-cognitive, Perceptive-reflective and performative-praxiological.

Determining the personal-motivational component, we proceeded from the fact that exactly personal orientations provide formation of a certain personal orientation, which, as it was found out, is the basis of

creativity. Active position in relation to creative activity is characterized by a positive attitude to the musical and pedagogical process and the desire to be creative in it. As A.HernándezOrtiz, O.López-Martínez, and F.Corbalán Berná observed, among the personality traits characteristic of a creative person, openness to new experiences comes first, emotional sensitivity, love of learning, interest and passion for activity, are also motivating for creativity [21].

In turn, with the openness to experience, a positive attitude towards the search for original forms and methods of knowledge in music education, is related to the recognition of the priority of creative activities (such as improvisation, search for new interpretations). On the basis of which it was found that as elements of the motivational-personal component of creativity of future bachelors of music education it is reasonable to specify the intension to participate in creative forms of musical activity: search for original interpretive concepts, improvisation, composition, as well as active-positive personal position regarding the application of creative forms and methods in the musical and educational process.

The artistic and cognitive component of the creativity of future bachelors of music education was concretized in consequence of understanding the features of musical cognition in the creative process, in particular, on the determining role of cognitive processes in solving interpretive and methodological problems. It is also necessary to take into account the necessity of the future bachelors of music education awareness regarding the phenomena that condition the processes of meaning-making in interpretation. This knowledge is based on the knowledge of the musical art as a socio-cultural phenomenon, on the art styles, the systems of emotional content descriptor through the analysis of the intonational and metrical plans of the art-music text; peculiarities of the form formation and musical architectonics, their artistic and imaginative meanings. Also important is the awareness of future music teachers regarding the features of the creative process, in particular, the phenomena of divergent thinking. Such knowledge provides, among other things, the ability to pedagogically organize and methodologically ensure the creative activity of students in the musical and educational process. Thus, it becomes obvious that the elements of the artistic and cognitive component are the knowledge, abilities and skills necessary to implement the interpretation of a musical work with the use of inductive and connectionist types of creativity, as well as, awareness of the phenomenon of creativity and the psychological mechanisms that ensure its functioning.

An important aspect that determines the ability of future bachelors of music education to manifest creativity in professional activity is reflection. As it is noted in the work of L.Rinaldi, R.Smees, D.Carmichael and J. Simner, the mechanism of reflexion is closely connected with perceptual processes during creative art-communicative activity, in view of what such phenomenon as synaesthesia significantly correlates with indicators of creativity of the person, that specifies interrelation of creativity and ability to perception of art [22].

Thus, perceptual-reflexive psychological mechanisms play an important role in ensuring the ability of a person to perceive and evaluate an artistic musical text, as a result of the implementation of creative processes of composition and interpretation. As noted in our earlier study, it is the peculiarities of musical perception that condition the nature of the functioning of psychological mechanisms, «...which uses consciousness in a multifaceted and complex process of transformation of a set of auditory stimuli into the phenomenon of musical culture» (R.Sydykova, L.Kakimova, B.Ospanov, A.Tobagabylova, U.Kuletova, [23, p. 486].

Also, in the context of the focus on the future implementation of professional activities by future bachelors of music education, the ability to reflect in the communicative process, namely, in such types as artistic communication and intersubjective pedagogical communication is important. This ability is provided by the mechanisms of psychological self-regulation based on the functioning of reflection. Based on these findings in the content of the perceptual-reflexive component are defined: the ability to actualize personal meanings in the musical-perceptual process, providing understanding of the semisphere of a musical work and generation of interpretative solutions; the ability to implement psychological self-regulation in creative – pedagogical and musical-performance – processes.

The performative-praxiological component was defined on the basis of understanding the specificity of the professional activity of a music teacher, which combines elements of musicalperformance and performative-pedagogical processes into a single praxis (T. Regelski [24]). That is, on the one hand, the professional activity of the mentioned specialists includes musical-performance component, which is creative a priori, while the other side of the performative activity of a music teacher – pedagogical – also requires the ability to be creative, as it includes expressive presentation before the audience of pedagogical narratives, interpretations, improvised in the process of pedagogical communication, etc.

The specificity of musical-pedagogical process also determines the necessity to show the ability to act effectively in unforeseen circumstances, which is considered in pedagogical research as a factor providing «emotional stability of a teacher» (A.Chernikova [25]), interpreted, in turn, as a condition of his readiness to carry out professional activity. Thus, the future bachelor of music education must be ready to activate his creativity in order to find effective solutions in the pedagogical process, while designing this process as a creative environment, contributing to the creative development of students. As it was noted by E.Ilyin, creativity of children is possible only in favorable emotional atmosphere where anxiety and tension are excluded, where work of imagination, curiosity is encouraged, there is stimulation of problem solving, search for alternative answers [9]. Based on the above arguments, we identified in the content of performative-praxiological component of the ability to function effectively and authentically in the creative – pedagogical and musical-performing – types of professional activity, as well as, to design the musical and educational process as a creative-developing artistic-communicative space.

Conclusion. The application of interrelated holistic and systemic approaches, as well as a number of interacting methods allowed to determine the essence-structural characteristic of creativity of future bachelors of musical education. In particular, on the basis of the analysis of scientific literature the conceptual bases of creativity phenomenon in interdisciplinary context were studied. It was found that at the heart of this phenomenon, synergistically interact processes that are relevant to different areas of scientific knowledge (philosophy, psychology, physiology, pedagogy, etc.), which substantiates the expediency of its study as a kind of interdisciplinary sphere of contact of concepts - conceptosphere. In particular, the conducted retrospective analysis of studies in philosophy allowed to clarify that the concept of creativity is closely related to the concept of creativity as a process of creating new and unique phenomena (material or mental). The analysis of modern studies in the field of psychology has revealed that the creative process is provided by the dichotomous interaction of divergent and convergent types of thinking, because creativity is always associated with the activity of the individual in a certain subject area, requiring the presence of appropriate factual knowledge, experience, abilities, skills, self-control - everything that is provided by the functioning of convergent thinking. At the same time, scientists note the important role in the content of creativity of the individual personal qualities of the individual, the system of value orientations, as well as, memory, imagination, etc.

On the basis of the carried out analysis and generalization of its results it has been established, that creativity is a specific quality of the person. In order to clarify the essence and structural characteristics of creativity of future bachelors of music education the analysis of scientific works in the field of music pedagogy was made, based on which the essence of the phenomenon of creativity of future bachelors of music education was defined, in particular it was specified that such is a professionally important quality of the mentioned applicants, functional from the point of view of providing their ability to solve actual problems of educational process. The application of theoretical modeling method allowed to identify personal-motivational, artistic-cognitive, perceptual-reflexive, performative-praxiological components in the structure of creativity of future bachelors of music education, as well as to determine the elements that make up their content.

Further research in the outlined direction involves determining the methodological foundations of the process of creativity development of future bachelors of music education as a professionally significant quality, determining the success and efficiency of their future activities within the chosen specialty.

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НАУЧНО-ПРАКТИЧЕСКИЙ АНАЛИЗ ОПЫТА ПРОДВИЖЕНИЯ «ЗЕЛЕНЫХ ОБРАЗОВАТЕЛЬНЫХ ОРГАНИЗАЦИЙ»

Аннотация

В данной статье авторами рассматривается международный и отечественный опыт продвижения зеленых образовательных организации, при котором реализуется активное взаимодействие зданий образовательных учреждений и природных элементов. Особое внимание уделяется включению природных элементов в школьную архитектуру и опосредованно в учебный процесс. Данное направление реализуется технологиями «зеленого строительства», позволяющими создавать устойчивую архитектурную среду зданий и комплексов, которая сохраняет, и улучшает природную среду. При проектировании и строительстве учитываются особенности природного ландшафта,