MODERN TENDENCIES IN PEDAGOGICAL EDUCATION AND SCIENCE OF UKRAINE AND ISRAEL: THE WAY TO INTEGRATION

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Lo Chao
PEDAGOGICAL TECHNOLOGY OF PERSONIFICATION IN PROFESSIONAL VOCAL TRAINING OF PROSPECTIVE MUSIC TEACHERS 225

Lynenko Alla
TO THE ISSUE OF PEDAGOGY OF THE CONCEPT 232

Maievska Anastasiia
METHODS OF AXIOLOGICAL AND SENSE EMPATHY OF THE SENIOR HIGH SCHOOL STUDENTS DURING LISTENING TO MUSIC 237

Min Shaoway 242
ESSENCE AND SPECIFICS OF REFLECTIVE ABILITIES IN MUSIC TEACHER ACTIVITY

Novska Olena 248
THE METHODOLOGY OF SELF-DESIGNING OF PROFESSIONAL DEVELOPMENT OF FUTURE MUSIC TEACHERS

Nozdrova Oksana 254
FORMATION OF PROFESSIONAL COMPETENCE OF FUTURE TEACHERS AT HIGHER EDUCATIONAL INSTITUTIONS

Ocheretna Olha 262
RESULTS AND ANALYSIS OF THE FORMATIVE STAGE OF THE EXPERIMENT ON FORMING FUTURE TELECOMMUNICATIONS ENGINEERS' ACMEOLOGICAL CULTURE IN THE COURSE OF TRAINING

Oleksiuk Olha 269
MUSIC AS THE QUINTESSENCE OF TRANSCENDENTAL SPIRITUAL VALUES

Ostafiychuk Olena 275
PROACTIVE TEACHER LEADERSHIP

Pohorielova Olena 280
INFORMATION MEDIUM IN ORGANIZING STUDENTS' SELF-GUIDED WORK IN THE SYSTEM OF HIGHER PROFESSIONAL EDUCATION

Radkina Valentyna 288
Melnychenko Galyna
SOME WAYS OF FORMING POLYCULTURAL PICTURE OF THE WORLD OF STUDENTS MAJORING IN LINGUISTICS

20% and by 2.5% in the control group. The indicator of the low level has increased by 36% in EG and by 8.75% in CG.

Conclusions. Thus, the results obtained prove the effectiveness of the substantiated pedagogical conditions (actualization of motivation for achieving better results in the profession; providing professional reflection; engagement into individual creative work) for the formation of acmeological culture in future telecommunications engineers in the course of their training as well as the model for their implementation.

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MUSIC AS THE QUINTESSENCE OF TRANSCENDENTAL SPIRITUAL VALUES

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Abstract. *The article deals with the theoretical and empirical aspects of the problem in the personal spiritual transcendental sense of education in the sphere of musical art. It analyses the category of "spirituality – spiritual upbringing – musical education – transcendence of the personal spiritual education". It demonstrates the projective research methods of the transcendental sense of students' spiritual upbringing of the higher educational institutions in the field of music.*

Keywords: *spirituality, spiritual education, spiritual upbringing, music education, transcendence, projective method.*

Historically it happened that the response to music is a sure sign of how people fit into the social and spiritual individual's institute. Children for many years cannot accept classical art, including classical music, but in the case of adults, in particular talking about the future of professional musicians, the indifference to the classics clearly demonstrates their lack of spirituality. The reason for this phenomenon is the disappearance of the aristocracy and the sphere of social communications, mass desecration of culture and art. Instilling love to classical music cannot be the goal of music education in the education system as a whole, but as an "attractor" of the teaching process classic art should appear in the musical upbringing theory.

Philosophers have a logical question: what is special in music that under its influence emotions, will and the way of thinking change? The essence of the answer comes down to the fact that music in its origin is a natural phenomenon, dating back to the space organization and, therefore, to God. Musicians pick "heavenly music" (V. Kostecki) and by means of voice or some instrument reproduces it for listeners. Pythagorean view of music attracted the attention of many philosophers, among them there are A. Schopenhauer, R. Wagner, F. Nietzsche and others. One of those who did not accept the concept of Pythagorean music was Aristotle, for whom music was a catharsis – the center of the musical upbringing of the person.

At the same time, in art which has reached a transcendental sense, there is something that goes beyond the boundaries of the spiritual. After all, spiritual, although closer to the genius' idea, but still leaves something brilliant, since the latter is inconsistent, as it seems to the author, with the will, this totalitarian personalities' origin. Art is graceful, spontaneous, and just that is why it goes in touch with beauty, which is being born at the edge of physical and ideal, natural and spiritual, existence and light. True art like "catches", "captures" the human spirit, limiting its claim to supremacy. Without transcendence, which regulates the form of rational activity, thus, spirituality cannot be realized. It loses its independence, its freedom, and its essential transcendental meaning. Music allows in this respect to come closer to the cognition of the world and reality. It brings us closer to Beauty, which merges not only with Good, but also with Truth. This idea gives an opportunity to grasp music as the highest spiritual potential that adds such personal qualities as: the state of "inspiration" which has been bowering poets, artists, sculptors, writers, preachers, and speakers in all ages; the sense of all mankind's brotherhood; the broadening notions of justice, love, faith and hope; the assurance of immortality, and the verity of being.

Such moments can come, when a person immerses into the deep religious contemplation (the similar state of inner awe was described by M. Sheller for committing the act of idealizing abstraction) [13, p. 490]; or when the person gives oneself to the composer's creation bringing the message from soul to soul.

Transcendence is a part (an element) of spiritual activity. To the elements of spiritual activities should be also included the very subject of this activity both an individual and collective. But we should remember that transcendence is an element of just spiritual activity of the person [1].

As "the system" and "the element" are relative, it is possible something like an overgrowth of transcending to the state, when it can be seen as an equivalent of the spiritual activities. Namely, in some cases (of the creative inspiration), spiritual activities can be reduced to transcending. N.A. Berdyaev uses the concept of "life of the spirit" or spiritual life. "The life of the spirit is relentless transcendence, going beyond its borders" [3, p. 386].

"Spiritual" can get different interpretation in different religious confessions, different philosophical systems. In this case it is important to point some general, typical and acceptable, for different approaches: *the spiritual life* of the individual way or another is associated with going beyond self-interest, selfishness, petty calculations, and suggests that the purpose and meaning of life orientations of the person are rooted in the system of supra-individual values.

As a result, in order to achieve "absolute being" it is necessary to pass three stages of transcending:

1) orienting in the world – awareness of narrowness in objective interpretation, transcending from something that can be thought to something that is impossible to think;

2) clarification of existence (soul consciousness) – is happening as a result of this "clarification" of the existential relation to transcendence;

3) reading ciphers of transcendence – reading " the ciphered text" which makes a higher level of existential clarification possible [7].

One of the best solutions to the problem of methodological basis in personal spiritual upbringing should be seen in paradigmatic approach, while enriching its methodological arsenal. In the internal connection with the value attitudes toward the reality there is an individualizing method of the humanities, to which the Baden school drew attention, the school that laid the foundations in the modern interpretation of a methodological peculiarity of life philosophy. For the philosophy of life there is a certain attitude: to give preference to hermeneutical intentions, to peer fundamentally into the unknown depths of the human spirituality. The emphasis is shifted from describing trends in the spiritual life and orientating of its formalized specifications to penetration into the phenomenological depth of consciousness, to diving into "life" worlds and mental structures. A special sense-saving potential is inherent in the method of hermeneutic analysis, in which the collective ideals and values are the primary

reality that allows "reading" the meaning of any socio-cultural phenomenon text.

The overall strategy of music education is implemented in the specific methods of the humanities; among them there are: understanding, individualization, text interpretation (including music ones), and methods resulting from the explanation of human nature as "the symbolic creature" (Ernst Cassirer). The universality of the personal spiritual upbringing means the recognition of the absolute values that is a fact of spiritual experience, which is common to all people. Consequently, the paradigmatic approach is the foundation of musical-pedagogical education, as it focuses on understanding the priorities of the highest spiritual values that, in fact, is one of the most important directions of modern music-pedagogical thought.

For instance, the productive imagination activity, that is so important for the human orientation and the awareness of the world, cannot fit in the time cycles rational-target reality schematization, substantively focused and verbally expressed in the semantics of "the descriptive language" [9, p. 428].

Based on the mentioned above concepts, the department of theory and methodology of the musical art of the Art Institute of Borys Grinchenko Kyiv University has begun to implement them (graduate students of the National Pedagogical University named after Dragomanov were also involved in the survey). This required a level of understanding of the transcendental sense of the spiritual education of students-undergraduates of specialty "Musical art" by means of the survey. Let us consider the results of the study.

The survey took 85 people attended. The tasks were of both open and closed types. According to the results of the survey of rating the levels of understanding of the transcendental sense of spiritual education was carried out on such indicators: 1) clear and full answer; 2) less clear, incomplete answer; 3) an approximate answer. Let us illustrate the respondents' answers by the examples.

Question: "How is embodied transcendence in music, in particular in the form of music?". Sergey M. (clear, full answer): "Transcendence in musical art is embodied primarily in the process of work on the product when the artist is looking for artistic images, synthesizing representation of the composer with his inner world." Anastasia K. (less clear, incomplete answer), "Transcendence is embodied in music through personal experience and associations, when, working on new works, artist is based on the acquisition of knowledge for the purpose of understanding of the new." Irina D. (approximate answer): "For a better understanding of the musical image, we go beyond our consciousness which is in the basis of experience."

Quite revealing were the answers to the closed questions of the questionnaire. For example, let us illustrate the answer to the question: "How often do you try to find an analogy to the emotions that are deployed in a piece

of music, the emotions that I went through personally?". Most students (80.6%) responded to this question as 'often'. Answers to the question "Do you feel symptoms of transcendence in the emotional drama of a musical work during its execution?" showed very uneven results. Thus, 25.0% of the students answered positively; 38.5% of students feel the manifestation not always, but often; rarely experiencing transcendence during the performance of a musical work 37.1% of the students.

The results of empirical research show the need for mainstreaming issues of unrealized potential of humanitarian training of future teachers of music art.

We believe that a person leads a double life - real and the one which is actually experienced in the spiritual world. Man goes into the sphere of transcendence through spiritual senses, which "break through the boundaries of purely subjective, emotional experience ..., expanding spiritual universe" [10, p.22].

The use of projective techniques in the study of transcendental sense of spirituality education allowed making a number of ***conclusions***:

1. Projective techniques integrate consciousness activity and unconscious within a single spiritual organism, it helps in identifying symbols and graphic expression of the figure of the spiritual reality that cannot be expressed in words [13, p.20].

2. Hidden plan of symbol in projective figure reflects the affective and intellectual unity of the spiritual senses, which exceed the level of emotion as the modality of psychic phenomena [10, p.21] and "resonate in the whole" (the object of experience and the world as a whole). Thus, projective techniques make detection of the students quite specific, subjectively meaningful, affectively colored experience that stands as a hidden spiritual power, and are realized through image, symbol, meaning and metaphor.

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