

ACTUALIZATION OF THE PROFESSIONAL SELF-CONCEPT IN THE FUTURE ORCHESTRA CONDUCTORS TRAINING

AUTHORSHIP

Yaroslav Sverliuk 

Rivne State University for the Humanities. Doctor of Pedagogical Sciences, Professor of the Department of Wind and Percussion Instruments.

ORCID: <https://orcid.org/0000-0003-3182-6924>

E-mail: durekcia.im@rshu.edu.ua

Olga Oleksiuk 

Borys Grinchenko Kyiv University. Head of the Department of Musicology and Music Education, Doctor of Pedagogical Sciences, Professor.

ORCID: <https://orcid.org/0000-0002-7785-1239>

E-mail: olga4148@gmail.com

Dmytro Mazur 

Rivne State University for the Humanities, PhD (Doctor of Philosophy), Senior lecturer of the department of playing musical instruments.

ORCID: <https://orcid.org/0000-0002-2510-4709>

E-mail: dimitriymazur25@gmail.com

Olga Fabryka-Protska 

Vasyl Stefanyk Precarpathian National University, Doktor of Arts, docent, Educational scientific Institute of Art, Ukraine.

ORCID: <https://orcid.org/0000-0001-5188-1491>

E-mail: olgafp4@ukr.net

Olena Rebrova 

Head of the Department of Musical Arts and Choreography, Doctor of Pedagogical Sciences, Professor K. D. Ushynsky South Ukrainian National Pedagogical University.

ORCID: <https://orcid.org/0000-0001-7549-6811>

E-mail: helen.music56@gmail.com

Liliia Sverliuk 

Rivne State University for the Humanities, PhD (Candidate of Pedagogical Sciences), Associate professor, Department of song and choral practice and voice production.

ORCID: <https://orcid.org/0000-0002-9211-7884>

E-mail: sverl@ukr.net

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INTRODUCTION

The current stage of the information society is characterized by changing conditions of professional activity. This is especially true with music-performing activities conducting and orchestral, which require from the leader of a creative team not only relevant knowledge and professional skills but also development of such professional and personal qualities, that enable the specialist to fully realize his creative ideas, needs, and involve orchestra artists in this process. In view of the above, actualization of the professional self-concept ensures development of personal factors, properties and abilities that are important for the future orchestra conductors training and ensure their competitiveness in the labor market.

At the same time, in modern education there are still unresolved problems in this area. The study of the experience of modern art education institutions has shown that they are focused mainly on the standard, pattern, special subject training underestimating the general cultural and psychological components. Elimination of shortcomings, bringing the orchestra conductors training in line with modern needs is carried out empirically, without proper justification of the content and procedural component and revealing the role of professional self-awareness.

LITERATURE REVIEW

In modern academic science, the nature of "self" is considered in fundamental research in psychology in the studies conducted by R. Burns (2002), W. James (1991), A. Maslow (1997), S. Freud (2015), C. Rogers (2016), E. Erikson (2006). It should be noted that the phenomenon of the self-concept as a unity of consciousness and activity was revealed in the works of A. Leontiev (1997), V. Ananiev (2001), S. Rubinstein (2002). On the platform of these studies also worked modern scientists, including Ukrainian researchers M. Boryshevsky (2012), O. Humeniuk (2004), Z. Slipkan (2005), L. Spivak (2012) and others.

The relevance of the self-concept in the future orchestra conductors training is confirmed by the problem of improving certain areas of conducting and orchestral art. Thus, G. Yerzhemsky (1988) considers the role of the psychological factor of conducting and performing activities. H. Makarenko (2006) analyzes the conductor's work in the aesthetic, art history, cultural, psychological, and ethical aspects. In view of this, the professional-personal construct of the self-concept development in the future orchestra conductor becomes an urgent problem and needs further consideration.

Considering the orchestra conductor's artistic and creative activity the self-concept can correspond to the concept of "ideal Ego". Scientists N. Ashikhmina and S. Korchevna rightly point out that such property is formed not only on the basis of "true Ego" but also on the basis

of ideas about the "Ego" of others about you. Thus, "the multiplicity of existing situations that actualize the dialogic voice within the "Ego" is the voice of universal human consciousness" (ASHIKHMINA, N.; KORCHEVNA, 2021). It is the orchestra conductor who is influenced by a complex set of different views and attitudes towards himself, at the same time he is forced to combine these different views, different "Egos" into a single unique artistic and creative phenomenon - the orchestra.

PURPOSE, METHODS AND SCIENTIFIC NOVELTY OF THE ARTICLE

The purpose of the article is to analyze and generalize the methodology of the classical self-concept and actualize its potential in the future orchestra conductors training. The study used theoretical methods of analysis, generalization, classification - to reveal the relevant aspects of the self-concept; theoretical modeling - for designing the structure of the orchestra conductor's professional self-concept.

The scientific novelty lies in substantiation of the essence of the future orchestra conductors' professional self-concept, which is a personal integrated property that ensures functioning of the internal regulatory model of creative activity. It is established that this property of the personality is objectified through a set of ideas about oneself as a professional conductor, combined with the attitude to oneself, to one's individual qualities, which allow to realize one's own creative activity, to self-actualize as a creative personality.

CONCEPTUAL FRAMEWORK

The concept of future orchestra conductors' professional training provides theoretical basis for substantiating the process of their artistic personality development. It helps to answer the questions: Whom exactly should prepare an institution of art? What personal qualities should a conductor have? What knowledge and practical skills are needed to carry out multifunctional creative activity? While answering these questions one should bear in mind an internal psychological component of the personality the internal professional consciousness, the product of which is the self-concept - "the core of ontogenetic human development, which characterizes not only the system of self-perception but also potential action, creation of environment and one's own Self" (HUMENIUK, 2004). The author notes that psychological studies of the twentieth century on the human Self developed in two main directions. The first direction was aimed at creating more complex research programs and theoretical models.

A prominent representative of this trend was S. Freud, who in his psychoanalytic theory substantiated the exceptional complexity of the content-dynamic position of the Self, which withstands pressure from the environment ("reality principle"), from unconscious urges of "It" ("pleasure principle"), and from the conscience embodied in the Super-Ego, which under the conditions of some inconsistencies give rise to numerous intra-personal conflicts (FREUD, 2015). If S. Freud believes that the Ego struggles and seeks to resolve the conflict between instinctive impulses and moral limitations, then E. Erikson argues that the Ego is an autonomous system that interacts with reality through perception, thinking, attention and memory. Therefore, he is convinced that every personal and social crisis is a challenge that stimulates personal growth and overcoming social barriers.

E. Erikson's (2006) approach addresses the socio-cultural context of forming the conscious "Self" of the individual - Ego. The issue of "self-concept" is considered by E. Erikson through the prism of Ego-identity, which is understood as something that arose on a biological basis, a product of a particular culture. Its nature is determined by the characteristics of the culture and the capabilities of the individual. The source of Ego-Identity is, according to E. Erikson, a "culturally significant achievement", the identity of the Ego-Individual arises in the process of integration of his individual identities (ERIKSON, 2006).

The second direction of scientific research on the nature of the human self, development of the personality self-concept, was marked by the isolation of numerous semantic constructs, classified according to various characteristics, intersecting or similar (HUMENIUK, 2004). In this context, R. Burns (1986) justifies existence of the global self-concept as the top of a hierarchical structure that unites the various facets of individual self-consciousness and is a set of individual attitudes aimed at oneself.

Rogers (2016) considers the self-concept as a system of self-perception and not as a separate real self. He believes that the internal structure of the self is formed in the process of interactions with the environment, including parents, sisters, brothers, and contains not only the perception of who we are, i.e. the real Self, but also what we would like to be - in other words, the ideal Self.

According to James (1991), "Self" as an object is all that a person can call his own. In this area, W. James identifies four components and arranges them in order of importance: "spiritual Self", "material Self", "social Self" and "physical Self". He proposes deep concept of "personal self", which is considered in the context of self-cognition. He hypothesizes the dual nature of the integral Self. Namely, many of his statements concern the descriptive, evaluative, and emotional categorization of the "Self" and provide for the subsequent development of the ideas about the "self-concept".

According to the concept of Ananiev (2001) man, on the one hand, is an open system that interacts with the environment, individually developing its properties as a person with his social ties, and as a subject of activity that transforms reality; on the other hand, it is a closed system due to the internal unity of the personal, individual and subject properties, which constitute the core of his personality: self-awareness and "self".

In the light of the modern educational paradigm, the self-concept is one of the important aspects of future specialists' professional training. Awareness of one's self-image can help not only master the knowledge in an education institution but also embody one's own concept of the personality. That is why it is quite possible to reorient the purpose of the educational process from the formation of knowledge, skills and abilities to the development of one's own self-concept.

Boryshevskiy (2012) interpreted the "self-image" as generalized ideas of the individual about himself, which appear as a result of his self-cognition. Development of the "self-image" is associated with the socio-psychological expectations and attitudes of the individual to the people around him, the approbation of his own assessments and claims. We consider important the statement of the scientist that the "self-image" of the individual provides his self-regulation.

In resolving this question, domestic psychology proceeds from the position of the dialectical unity in the personality of the natural and the acquired, formation and development of the individual properties of man in activity. These provisions are concretized and developed in the fundamental theoretical concept of L. Vygotsky on the socio-historical and nature of the human psyche. From it follows S. Rubinstein's position on the unity of consciousness and activity.

Rubinstein (2002) scientifically proved how consciousness can model generalized and ideal images. Consciousness performs the functions of control and evaluation, builds strategy and tactics based on life and professional experience of the individual, his attitude to other people, by comparing himself with other people, reflexive comparison of his "self" and the essence of "self" as a professional.

The definition of the "professional self-concept" was first introduced by Donald Super in 1949 at the conference in Colorado. D. Super identified the professional self-concept as one of the types of the self-concept. He expands the definition of professional self-concept and includes in it such clearly expressed physical qualities, as "self-esteem, clarity of thinking, confidence, stability and a sense of reality". Later, an American psychologist conducted a comparative analysis of the Kelly's personal construct and the professional self-concept. As a result, two main components were identified: self-esteem and self-efficacy. If we draw a parallel between the general and professional self-concept, the latter represents a set of personal qualities.

Dzhaneryan (2005) tried to describe the professional self-concept as "a system with derivation of the system-forming factor, purpose, composition, structure, functions and integral characteristics". The researcher notes in her work that the core of the professional self-concept is meaningful attitude to professional activity. And, without a doubt, self-cognition and self-awareness will play a key role in professional activities.

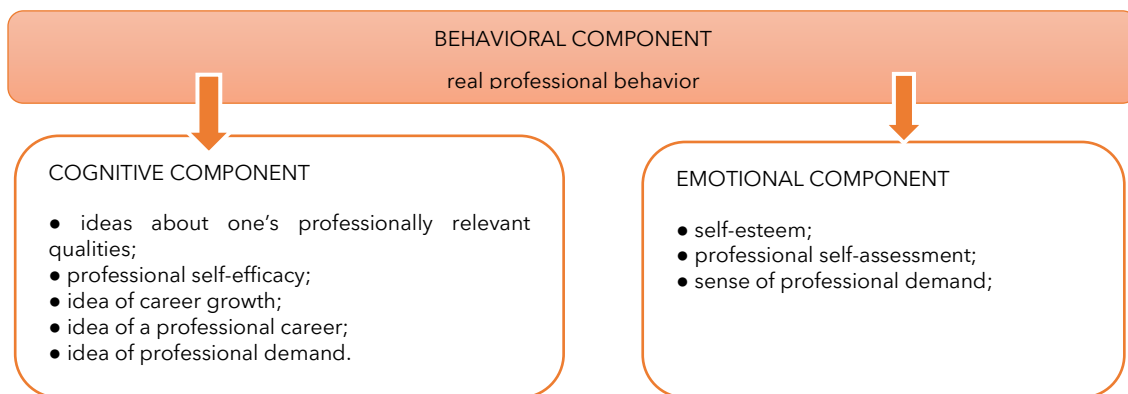
Spivak (2016) studied the psychological features of future specialists' professional "self-concept" formation at the stage of their training in HEI. The scientist recorded the influence of the differences in the real and ideal representations of students about themselves as professionals on their formation as professionals. She found that small differences between these representations had a positive effect on the development of professional self-awareness and "self-concept" of respondents, while significant - negative.

Schneider (2001) identified the following stages of the professional self-concept development: the stage of awakening (childhood and early adolescence), the stage of research (youth, early adulthood), the stage of formation and consolidation (after completing the professional education program), the stage of preservation and retirement.

Considering the stages of the professional self-concept development, it can be noted that at the first stage in the individual are formed general professional representations and desires, which mainly arise due to consumer states. In our opinion, the stage of formation and consolidation, i.e. the phase after completing the professional education program, most reflects the essence of the professional self-concept. Most often, a person at this stage faces professional crises that can return him to the initial stage.

Rikel (2011) in his work noted the importance of professional self-concept in the structure of self-awareness. He found that intellectual and volitional qualities play an important role in shaping one's professional "self". He divides the self-concept into several components (cognitive, emotional and behavioral) (see Fig. 1).

Fig. 1. The structure of the professional self-concept



Source: Rikel (2011).

Thus, based on the above mentioned, we can determine that the professional self-concept is a meaningful, relevant and specifically organized system. It considers the profession, the field of which is manifested under the influence of subjective or objective factors. These include a set of ideas about oneself and one's professional qualities connected with emotional assessment (HRYHORIEVA, 2011).

In other words, the future orchestra conductor can realize himself as far as he is able to go beyond his own "self". The adequacy of self-assessment of professional comparison allows him to see himself from the outside, to realize and create his professional image. Lack of self-knowledge, inability to differentiate himself from others, unawareness of his drawbacks, ignorance of the advantages, low self-esteem cause the need to submit to the power of his first impulses, untested thoughts or fixed attitudes. Therefore, in professional pedagogy it is rightly believed that comparing oneself with others activates the process of self-knowledge and self-development, and therefore contributes to the formation of creative professional activity.

Thus, it is necessary to consider the formation of the future orchestra conductor's professional self-awareness, since professional self-consciousness of the specialist, on the one hand, seems "captures" the result of his professional development, on the other, - influences further professional development as an internal conscious regulator of behavior.

Professional self-awareness is associated with self-cognition in professional activities, i.e. the content of professional self-awareness is professional activity itself and "self" as a subject of this professional activity. If self-awareness is formed in life and communication and is the result of self-cognition, cognition of one's actions, mental properties, etc., then professional self-awareness is a projection of all structural components of self-awareness on professional activity. Therefore, the structure of the professional self-awareness of the orchestra conductor can be presented in the following components:

1. awareness of professional morality, as a result of learning patterns of creative activity, which is manifested in the choice of ways and means to achieve the goal;
2. awareness of oneself as a subject of professional activity, which involves understanding one's responsibilities in setting professional tasks and choosing the means to perform them;
3. awareness of professional relations, which form the attitude of the individual to himself as a specialist, to his activities and the attitude of others to it;
4. awareness of one's own professional development in time interval at all stages of professional genesis: from professional orientation to self-determination and professional adaptation.

The result of the orchestra conductor's professional self-awareness development is his professional identity – awareness of oneself as a representative of the creative profession and a highly qualified specialist.

Thus, considering the features of the orchestra conductor's professional training through the prism of individual psychological characteristics, in our opinion, it is advisable to explore the self-concept as an integrative substance that provides some conscious regulation and management of this process and direct professional activity of the conductor. The self-concept is a complex psychological phenomenon that is fluid, clearly dependent on external conditions and circumstances, changes in values and the level of self-perception. The self-concept, and in the context of our study, the professional self-concept as a result of professional self-awareness, is the personal integrative quality of the conductor, which ensures functioning of the internal normative model of creative activity.

The self-concept of the orchestra conductor is presented as a set of his ideas about himself, combined with their assessment (the descriptive part of which is called the "self" image or picture); as an attitude to oneself and to one's individual qualities – self-esteem or self-perception. In other words, the self-concept is not only what a person is, but also what he thinks about himself, about his activities and prospects for development. The self-concept of the orchestra conductor is a set of ideas and attitudes not only to himself as a person with certain characteristics, but also to himself as a subject who is entrusted with both cultural and aesthetic professional responsibilities and social tasks.

Characterizing the stages of the specialist's psychological culture formation Semychenko (2004) defines one of the stages as work on oneself, self-knowledge, self-study, self-assessment, etc. Objectivity, according to the author, is based on the individual's habit of introspection and reflection. Accepting oneself as an interesting object of study is the first step towards cognition of one's mental life, enriching and adequacy of the self-concept.

Formation of one's individuality, one's "self" presupposes a total reflection of one's whole life, development of a critical attitude to it. Therefore, individuality is always an inner dialogue of a person with himself, an exit into the unique reality of himself (SLIEPKAN, 2005). Zhelanova (2017) defines reflection as a complex interdisciplinary phenomenon that is an individual's appeal to himself (to his own consciousness, thinking, performance, perception of himself through the eyes of others) and appears in the context of reflexive consciousness, reflexive thinking, reflexive activity communication as a synthetic reality, which is a process, property, state.

Thus, the main function of self-awareness is reflection, in the process of which one learns one's own personality and determines one's attitude to oneself. According to Leontiev

(1997) and Rubinstein (1999), self-awareness is a holistic reflexive thinking that is a reflection, according to Vygotsky (1998), that allows a person to observe himself in the world of his own feelings, to internally differentiate the “self that acts”, the “self that thinks” and the “self that evaluates”.

Marusynets (2016) believes that reflection is one of the main components of modern innovative learning. It is considered as the most important spiritual and moral phenomenon, due to which consciousness becomes a “living” tool of self-organization of the individual; allows to realize the fundamental didactic principle, substantiated by domestic and foreign pedagogical thought. Awareness of reflection as a “pedagogical universal”, a “living” basis of innovative learning has led to the cultural integration of two technological systems: “learning by knowledge” and “learning to think”, the mainstream of modern pedagogy.

Therefore, one of the key basic components of the psychological and pedagogical competence of the conductor, which ensures formation and development of his self-concept is reflection as the most important mechanism for activity development.

Reflection as a complex psychological phenomenon that acts as a mental property, and as a psychological mechanism of thinking, in the role of social perception, self-concept of the personality, finally, in the professional space, is defined as a professional reflection of a specialist. K. Ushakova is convinced that the leading psychological mechanisms for the development of professional “self-concept” of students as future professionals are professional identification, self-identification and reflection (USHAKOVA, 2018).

Thus, the basic component of the orchestra conductor’s professional self-concept, which ensures its existence, integrity and development, is professional reflection. Reflection as a form of active awareness of what is happening to a person is the most important means of optimizing his individual existence, self-organization and self-realization. Due to the ability to reflect, the orchestra conductor can direct mental activity at identifying and transforming the preconditions and results of mental processes, consciousness, activity, communication and behavior in general.

It should be noted that in the process of professional training and professional self-awareness development, the self-concept is transformed under the influence of certain regulatory conditions for the implementation of the leading type of life activities. Therefore, using the term “professional self-concept”, we specify the scope of personal qualities realization. The professional self-concept of the orchestra conductor in this context is a personal-professional phenomenon that arises in the process and at the junction of two areas: subjective (as a set of certain personal and activity components) and objective (as a set of conditions for its implementation in the field of professional conducting and orchestral activities). The main function of the conductor’s professional self-concept at the subjective level is normative-regulatory, which provides activation and manifestation of professional competence.

In this regard, the examples from the orchestral activities of famous conductors were used as a condition for the development of goals-images of the future specialist’s “self”. That is why at the classes in the disciplines of conducting and orchestra cycle there were considered examples from the life and work of outstanding orchestra conductors, their thoughts and views on the preparation of orchestral concerts, the conductor’s personality, his professionally important properties, communication and creative team management, Wood (1938), Wagner (1898), Kondrashyn (1976), Kofman (2008), and others. In particular, the “golden thread” is the statement that at a certain stage of conducting and orchestral activities, a professional musician should turn into an aesthetic specialist and a professional psychologist at the same time.

RESEARCH RESULTS

To develop and determine the degree of students’ self-concepts, we conducted an experimental study, which realized the moment of awareness of the orchestra conductor’s profession as a complex and multifaceted activity, which needs considering a psychological factor in team management, on which depend the prospects of the creative process. To complement this approach, we stimulated students’ target and motivation areas, which, in

turn, intensified the range of professional interests, led to the recognition of the importance of conducting and orchestral training, which, through social and artistic tasks, satisfies moral, aesthetic and spiritual needs of society. This experiment involved 65 students of the 3rd and 4th year of study of the Institute of Arts of Rivne State University of Humanities, majoring in "Musical Art".

After listening to the topic of the course, it was necessary to fill out a questionnaire, which aimed to determine the degree of students' understanding of the specifics of conducting and orchestral activities and to determine their own attitude to such a profession. Most students (71.3 %) correctly defined the main tasks of the orchestra conductor, 69.7 % understand the complexity of this profession and expressed a desire to work as an orchestra conductor in the future.

A necessary condition was to acquaint students with the specifics of their professionally oriented properties development, namely: musical hearing, thinking, musical memory, musical imagination and attention, formation of their performance reliability and artistry, which were determined by tests, expert assessment and self-assessment. In the process of self-diagnostics, we took into account:

- a) the influence of information and educational factors on the content of the self-concept of the specialist's personality;
- b) in what way the created pedagogical conditions and the set of acquired knowledge will affect students' further personal development and professional choice

However, "self" can be both personal and "professional", i.e. students can evaluate themselves from two positions. On the one hand, to address their "self" as a professional, on the other - as a personally acquired experience that may have internal contradictions. Therefore, an inadequate attitude to self-cognition can stimulate professional development and restrain it, in particular in the part that depends on the development of the system of internal personal transformations.

Given that creation of a positive self-image is a complex and ambiguous process, the experiment created the conditions for effective subject-subject communication, cooperation and mutual assistance. This stimulated students to overcome certain individual, personal and professional shortcomings. The dialogical style of communication was to promote the students' conscious perception of professional and life difficulties that had arisen during conducting and orchestral training.

A necessary step was to intensify the students' subjective growth, which required strengthening of their positive self-esteem. For this purpose, we applied the techniques of empathic understanding, positive attitude and respect, due to which it was possible to create a positive psychological climate in interaction with students. It is quite logical in this aspect that the students reproduced their own professional self-portrait as a "vision of themselves from the outside". The main purpose of the self-concept was to help the student become a source of support and positive self-perception, as it promotes productive personal and professional growth. To create a personal and professional self-concept, students were provided with the following guidelines:

- reveal the life situation that determined the professional direction;
- reproduce the episodes from life that gave impetus to the development of positive personal qualities;
- tell about emotional experiences during the first orchestral playing;
- compare the stages of professional autobiographies of various conductors.

A positive result of the practical classes was the students' awareness of their own professional individuality and uniqueness, as well as the desire for further self-improvement in the field of conducting and orchestral activities, which confirmed the feasibility of the principle of individualization of conducting and orchestral training.

Encouraging students to create professional autobiographies and self-concept of the orchestra conductor's personality was recognized as an effective method during the experiment, which contributed to their reflexive understanding of future professional activity, changes in creative orientations and positive attitude to the future profession. Much attention was paid to the formation of students' qualities that provide potential opportunities for the conductor's professional activity as a competent specialist: stress resistance, empathy, ability to control one's own mental state, skills of psychological self-regulation.

The conducted surveys showed that application of such pedagogical approaches allowed students not only to comprehend professional values, but also stimulated development of their emotional and aesthetic sphere, produced qualitative changes in the professional ideal. Since one of the criteria of psychological-pedagogical competence of the orchestra conductor is professional self-awareness of the specialist, which is reflected in his professional self-concept, we diagnosed the level of students' professional self-concept before and after the experiment.

The study of the holistic self-concept of future conductors allowed to determine the level of harmony of their personal development, the level of their self-actualization, the desire to realize their own creative potential (according to A. Maslow): time competence, internal support, value orientations, flexibility of behavior and communication, self-esteem, self-acceptance, synergy, contact, cognitive needs and creativity (MASLOW, 1997).

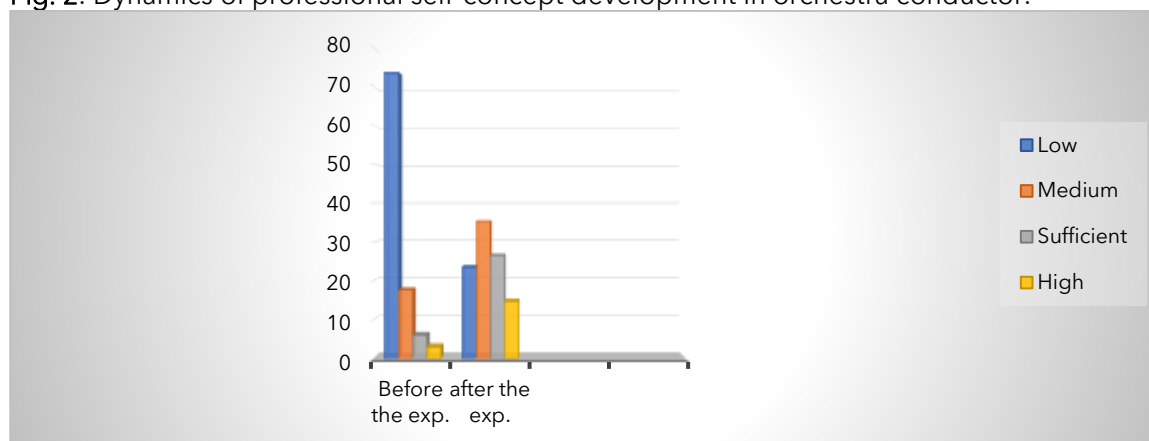
Examination of students of the experimental group revealed some changes in indicators of personal development (testing knowledge on ways of self-examination of the personality and means of professional self-development) by using autobiographical methods for describing professional growth. This approach confirmed the assumption that formation and development of the "self-concept" of a specialist promotes professional reflection, the growth of conscious professional choice and should begin with the study of personal qualities and self-determination of the future specialist.

Most students in the experimental group felt the need for self-diagnosis and study of personal and professional characteristics. The students of the experimental group, in contrast to the students of the control group, most of whom showed significantly lower results in terms of subjective growth, began to understand the need to assert their own individuality. Examination of the students of the control group showed a generally low level of desire for creative self-realization, an uncertainty in identifying specific features of their own individuality in the course of conducting and orchestral training.

Investigation of students in the experimental group showed some changes in their subjective growth. It can be assumed that such changes have occurred due to the use of methods of developing personal and professional self-concept and retrospective assessment of life and career. Their use confirmed the conclusion that professional training should begin with self-study and self-determination, preparation for professional reflection, understanding of professional choice.

It should be noted that acquainting students with the results of measuring of their individual characteristics gave impetus to further professional development, increased their interest in psychological and pedagogical knowledge, including issues of individual self-realization. After the experiment, students were already aware of the need for emotional and spiritual development of the conductor, the feasibility of balance and mental stability. This is confirmed by the decrease in low (from 73.6 % to 23.5 %), increase in medium (from 17.6 % to 35.3 %), sufficient (from 5.9 % to 26.5 %) and high levels (from 2.9 % to 14.7 %) (see Fig. 2). Thus, students understood the mechanism of professional self-improvement and the specifics of the individuality of the future orchestra conductor, in particular, the growth of a sufficient level indicated a conscious choice of profession, students' desire for socialization and self-affirmation.

Fig. 2. Dynamics of professional self-concept development in orchestra conductor.



Source: search data.

Thus, a relatively high level of indicators testifies to a self-actualized person who strives for such qualities as vitality and self-improvement. In other words, a self-actualized person can be considered one who has satisfied his own definite needs and strives for self-development and improvement. Only a self-actualized conductor who internally accepts and follows the basic values of life, is open to new experiences, is friendly and impartial and has a mature, holistic self-concept, can effectively implement creative activity in all its directions.

CONCLUSIONS

Summarizing the above-mentioned, it should be noted that the professional self-concept of the orchestra conductor is the foundation of his professional readiness and a psychological quality that ensures the integrity of the individual and can be violated only under the influence of certain negative factors in professional activities.

Thus, the positive self-concept is defined by a high level of reflexive, critical and flexible thinking and cognitive openness. It is a potential protective mechanism of the individual against the violation of his mental health and integrity. It performs constant inter-psycho preventive and corrective functions. Thus, conductors with a positive self-esteem had a relatively low level of personal anxiety and aggression, professional deformations were much slower, or absent. This is due to constant self-analysis, reflection by the conductor of his own "self", the changes that occur with him, that provide timely recognition and acceptance of adjustments to personal development, inhibits addiction to their negative tendencies.

Personal changes in the process of future orchestra conductors' professional training, in our opinion, can be provided only under the conditions of direct conscious training. The latter can be achieved by creating conditions for the emergence and implementation of personal and professional reflection, which encourages the future conductor to independently form a system of knowledge and self-improvement, self-efficacy. To do this, actualization of the self-concept involves disclosure of his innovative potential (professional, energy-saving, creative, self-realization), consistent with the complex conditions of today.

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Actualization of the professional self-concept in the future orchestra conductors training

Atualização do autoconceito profissional na futura formação de orquestra condutores

Actualización del autoconcepto profesional en la futura formación de conductores de orquesta

Resumo

A formação profissional de maestros de orquestra visa tradicionalmente o desempenho de tarefas primordialmente educacionais e criativas. Ao mesmo tempo, o mundo interior de um regente como líder do conjunto ainda precisa de um estudo mais profundo. Em particular, a formação da competência profissional do maestro não será eficaz sem as qualidades pessoais necessárias, autoconsciência, autoconceito, o que envolve uma reflexão total de suas atividades. O fenômeno do autoconceito do maestro de orquestra apresenta-se não apenas como um conjunto de ideias e atitudes em relação a si mesmo, que possui certas características, mas também como um sujeito, ao qual são confiadas responsabilidades profissionais culturais e estéticas. O estudo do autoconceito facilitará a compreensão da regulação e gestão do processo interno nas atividades profissionais do maestro de orquestra. O estudo é relevante porque pode reorientar o propósito do processo educacional da formação de conhecimentos, habilidades e habilidades para uma compreensão ampla da multifuncionalidade da futura regência e atividades orquestrais.

Palavras-chave: Autoconceito. Autoconsciência. Maestro. Atividade regente e orquestrada. Formação profissional.

Abstract

Professional training of orchestra conductors is traditionally aimed at performing primarily educational and creative tasks. At the same time, the inner world of a conductor as a leader of the ensemble still needs deeper study. In particular, formation of the conductor's professional competence will not be effective without necessary personal qualities, self-awareness, self-concept, which involves a total reflection of his activities. The phenomenon of the orchestra conductor's self-concept is presented not only as a set of ideas and attitudes towards oneself, which has certain characteristics, but also as a subject, which is entrusted with cultural and aesthetic professional responsibilities. The study of the self-concept will facilitate understanding the regulation and management of the internal process in the professional activities of the orchestra conductor. The study is relevant because it can reorient the purpose of the educational process from the formation of knowledge, skills and abilities to a broad understanding of the multifunctionality of future conducting and orchestral activities.

Keywords: Self-concept. Self-awareness. Conductor. Conducting and orchestral activity. Professional training.

Resumen

La formación profesional de los directores de orquesta está tradicionalmente dirigida a realizar tareas principalmente educativas y creativas. Al mismo tiempo, el mundo interior de un director como líder del conjunto aún necesita un estudio más profundo. En particular, la formación de la competencia profesional del director no será efectiva sin las cualidades personales necesarias, la conciencia de sí mismo, el concepto de sí mismo, lo que implica un reflejo total de sus actividades. El fenómeno del autoconceito del director de orquesta se presenta no solo como un conjunto de ideas y actitudes hacia uno mismo, que tiene determinadas características, sino también como un sujeto, al que se le confían responsabilidades profesionales culturales y estéticas. El estudio del autoconceito facilitará la comprensión de la regulación y gestión del proceso interno en las actividades profesionales del director de orquesta. El estudio es relevante porque puede reorientar el propósito del proceso educativo desde la formación de conocimientos, habilidades y destrezas hacia una comprensión amplia de la multifuncionalidad de las actividades futuras de dirección y orquesta.

Palabras-clave: Autoconceito. Autoconsciencia. Dirección. Dirección y actividad orquestral. Formación profesional.