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ARTISTIC CREATIVITY AS A BASIS FOR A FUTURE PROFESSOR-MUSICIAN'S SOCIO-COMMUNICATIVE COMPETENCE DEVELOPMENT

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Abstract

The ongoing problem of higher education pedagogy is the study of the essence and conditions of the socio-communicative competence development of a modern professor. The socio-communicative competence of a professor-musician, manifested in professional and pedagogical activities, is presented in the article as a multi-level personal reality, the structure of which comprises cognitive, emotional and creative components. The essence of the socio-communicative competence of a professor-musician is considered in the context of artistic creativity, which becomes the platform of professional activity and the basis of his/her development. As a cultural phenomenon, musical art is the art of intoned meaning, a sign of a certain era, culture, history, nation, a powerful factor of social interaction. On the other hand, any musical composition contains subjective reality, reflects the individual character of its author, his/her psychology, subjective experience. Authors highlight the social and communicative aspects of musical art, which, by creating a special sounding reality, musical being, determine the position of a person in the modern world, his or her social needs. The latter, then, is the basis of artistic creativity, on which the naturally-managed process of training a future professor-musician at the pedagogical university is based. The article presents the forms of development of the socio-communicative competence of a professor-musician at university, which, if properly organized, arrange a naturally-managed process at the substantive, methodological and technological levels.

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Keywords: Artistic creation, professor-musician, socio-communicative competence.



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1. Introduction

The study of the professor's socio-communicative competence peculiarities problem is the main task of higher education pedagogy, as well as the education of a creative person, who can develop his/her creative and intellectual potential, will be effective in contemporary social conditions and at the same time will be able to interact creatively through collaboration and co-creation in the educational process. The problems of changes in the educational policy itself are actively discussed in the system of higher professional education in connection with the rapid change in the paradigms of society. One of the components of the "new educational environment" should inevitably be the social communicativeness of a professor, that is necessary for him/her to solve various problems arising in the teaching process. A modern professor should be prepared for constantly changing conditions of professional activity, cooperation at different levels, and mastering of pedagogical mobility - these characteristics are included in the concept of "socio-communicative competence of a professor" (Daynova, 2014, p. 35).

2. Problem Statement

The urgency of the research problem is premised on the necessity to improve the quality of pedagogical universities graduates' preparation for professional activities in contemporary socio-educational conditions and to create an effective mechanism for adjusting the content of education at all levels, quickly responding to changes in society.

3. Research Questions

The system of higher musical-pedagogical education recognizes the demand for professor-musicians with a high level of social and communicative competence. Such professors are best able to cope with dynamic innovations in the field of education and they are ready to interact with each new generation of students as a new social link in the rapidly changing social situation in the country. In addition, professor-musicians with developed socio-communicative competence in the conditions of new educational and professional standards, changes in the content, new educational guidelines, will be able to develop children's motivation and ability to self-education, self-organization, self-control and creativity. These qualities provide prospects for a modern young professional in the labor market with a constantly changing social environment.

4. Purpose of the Study

In accordance with the foregoing considerations, the goal of the article is to theoretically substantiate and practically verify the naturally-managed process of professor-musician's socio-communicative competence development on the basis of artistic creativity.

5. Research Methods

To achieve the above-mentioned aim, the following scientific knowledge methods were used: empirical research methods (observation, comparison, experiment), which became necessary to verify the

organizational conditions and forms of the naturally-managed process of developing the socio-communicative competence of a professor-musician on the basis of artistic creativity.

6. Findings

The very notion of socio-communicative competence is integrative. It has an interdisciplinary nature, the subject of study of various sciences, including psychology, pedagogy, sociology, social psychology, etc. In accordance with the objectives of this study, it is important to consider this notion in terms of psychology, pedagogy and anthropology of music.

Thus, psychologically, socio-communicative competence is knowledge about an individual and his/her development, in the field of conflict resolution, stress tolerance, etc.

This concept acquires special significance in pedagogy in connection with the professor's professional activity, who in the process of educational interaction at the "person-person" level acts not only as the organizer of various types of students' activities, but also as the head of communication, in which both subject and communicative aspects are presented. Successful communication in many respects depends on the nature and quality of social communication. From this point of view, the formation of the socio-communicative competence of a professor is an important prerequisite for the success and effectiveness of his/her professional activity. The socio-communicative competence of a professor, as we see it, contains such components as pedagogical communication based on cooperation, dialogue, co-creation, partnership; verbal communication; informational and communicative competence; ability to create a positive-emotional psychological climate, a friendly environment. All this provides effective meta-communication.

The anthropology of music studies the socio-communicative aspects of the existence of musician modern culture. From this point of view, the socio-communicative function is inherent in the very nature of musical art, which creating a special sounding reality and musical being determines position of a person in the modern world and his/her social needs.

As a cultural phenomenon, music is the art of intonation, a symbol of a certain era, culture, history, people, a powerful factor of social interaction. We agree with the opinion of scientists who state the following: "On the basis of dialogical communication of a personality with the musical work of oral tradition there is an opportunity to include in the human consciousness the understanding and acceptance of other cultures, shaping and enriching his inner world" (Salpykova & Politaeva, 2016, p. 1853). On the other hand, any piece of music contains subjective reality, reflects the personality character of its author, his/her psychology, subjective experience.

The communicative function of music is carried out by means of intonation, through musical scores, which potentially have an effect on listener, which is revealed in the process of musical communication. Means of musical expressiveness - melody, harmony, rhythm, form - appear as special communicative techniques. Used in a musical composition, they have a direct effect on a listener. Musical intonation carries a semantic sign, by means of which communication and the impact on the listener are carried out. In the process of this impact, the influence on the inner world of a person and the external aspects of his/her life takes place. The socio-communicative competence of a professor-musician, manifested in professional and

pedagogical activities, is presented as a multi-level personal reality, the structure of which is composed of cognitive, emotional and creative components.

Let us consider these components in more details.

The cognitive component (informative, epistemological, knowledgeable, cognitive) is associated with reception of information, learning about another person. It covers general and special communicative skills that help to establish contact with interlocutor successfully. Cognitive component entails the ability to understand interlocutor's features, interests, needs. The emotional component (productive-evaluative, reflective) includes the communication setup, interest in another person, the willingness to interact with him/her, the level of empathy, identification and reflection. The creative component (personal-professional, personal-active) is associated with the creative activity of the professor, the abilities and skills in the creative pedagogical search while applying new innovative technologies. Creativity is a multifaceted process which is viewed as unique in philosophical, psychological and pedagogical literature. This issue is reflected in the works of domestic and foreign scientists - philosophers, psychologists, professors, musicians. In our study, the process of artistic creation is highlighted as the basis of pedagogy of art, which is the foundation for the training of creative graduates of the artistic specialties of bachelor and master's degrees in the pedagogical university. It will channel professional efforts in the right direction and determine the effectiveness of the proposed programmes. The problem of artistic creativity is revealed in the works of many scientists. According to the researchers, artistic creativity is "a special human activity that generates a qualitatively new work and is characterized by singularity, originality and socio-historical uniqueness. Artistic creation is performed on the basis of the laws of the artistic-figurative reflection of reality" (Terminological Dictionary of Thesaurus in Literary Studies, 2004). The concept of artistic creation suggests key notions to our study: the "view from culture" feature, the focus on "the original national-genre nature ...", "and therefore its fundamental symbolic idea" (Shuranov & Levina, 2019, p. 32).

The structure of the creative process can be different, therefore we present a comparative analysis of the scientific and artistic processes of creativity, since both of these types are used in the process of educational activity in the preparation of the future professor-musician. Such analysis, might help in further building the logic of the educational process forming the student's abilities for artistic creation (Table 01).

Table 01. Stages of scientific and artistic creation

Stages of scientific creation	Stages of artistic creation
Detection of a scientific problem, selection of the research subject, formulation of the purpose and objectives of the study.	The emergence of the concept, setting creative goals, motivation to create.
Information gathering and selection of research methods.	
Finding ways to solve a scientific problem, "incubating" a new scientific idea.	The process of finding the ways of the concept realization.
Scientific discovery, the generating a scientific idea, creation of an ideal open phenomenon model.	Material embodiment of the concept: merging of form and content.
Presentation of the obtained scientific data in a logically coherent system.	Final understanding of the work structure, philosophical generalization of the concept.

As the table 01 shows, the phases of artistic creation contain no information on gathering stage, at the first sight. However, we believe that the two initial stages presented in scientific creation are simply combined into one, since the emergence of the concept and setting creative goals is a long-term phase that includes many factors: defining artistic work concept, formulating figurative content, the genre choice, planning the future work structure, etc. The next stage is connected with the immediate intention of an artist, his/her creativity, it is aimed at creating a piece of art. This stage represents a creative process of imagination, which is, first of all, a subjective approach - thoughts, ideas, feelings of the author, which form the basis of his/her creative work. Turning to the next stage of the artistic and creative process, it should be noted that it differs significantly from scientific creation, does not require any evidence, does not always represent a logically coherent system and is often based on sensory impressions and isolated associations. At the same time, this stage should not clearly reconstruct any historical events with historical accuracy, more often it is based on the artist's imagination. The last stage combines the existing subjective and objective factors. Due to them an artist must depict reality complying with measure and appropriateness; and the result is associated primarily with the creator's artistic skills, and hence the value of his/her creativity.

The process of artistic creation in pedagogical universities has gained the greatest relevance with implementation of new educational standards. The pedagogical process itself is a phased education of students, during which they receive multilevel education. In modern conditions, the education of a professor-musician requires the training of a highly qualified specialist versed in many areas of activity. For this purpose, professors use innovative technologies and teaching methods involving elements of artistic creation and aimed at developing the socio-communicative potential of a student. Such substantive content of a future professor-musician training includes the interaction of all elements of the socio-cultural environment (pedagogical university, city, republic, etc.).

At the substantive level, the development of the socio-communicative competence of a future professor-musician implies the targeted organization of the substantive component of the educational process at the university, the immersion of subject, lecture texts, and materials of special courses “in a wide dialogical context, the creation of “counter” texts of different levels and use of various verbal and non-verbal languages by participants of the educational process” (Karimova, 2008, p. 96).

The purposeful organization of the substantive component in the university educational process aimed at the development of the socio-communicative competence of a future professor-musician, is based on the purpose to create a holistic picture of the surrounding world in the minds of students, presented as a multi-level reality, the structure of which is composed of cognitive, emotional and creative components. Musical art in this context acts as a means that has, according to Bonfeld (2014) “special, unique opportunities of direct impact on the human psyche (p.89)”. The researcher considers music “as the art of sounds, which is more closely related to the motivating sphere of the psyche (emotions, affects, inclination, etc.) than any other arts...” (p. 114).

Provided that initial contact is established between the work of a particular art form and the person who perceives it, there is an intensive establishment and cohesion of all communication links – “the heard music resonates with a thought and causes an imaginary space where images unfold. ~~that~~ At one stage of perception they “infect” a person with emotions embedded in them, coming not only from experiencing the

“subject” of the image, but - most importantly - from familiarizing with a continuous thought: its unique harmony, catharsis and aesthetic resonance (Bonfeld, 2014).

As a result, it starts an "internal dialogue", which acts as a motivator of creativity and provides for equality of "partners", in which a person penetrates, immerses himself in music, understands and interprets the content of the dialogue personally. Aversion, rejection and indifference to the artistic images of pieces of music is due to a situation of misunderstanding, “barriers to understanding” (Senko, 2000).

Senko (2000) emphasizes that the contradiction in the content of training, represented by a barrier to understanding an original text, should be recorded and realized by students. Then the presence of a certain “power resistance” of semantic fields not only does not exclude dialogue, but also increases the value of communication, since it involves the immersion of these texts in a wide dialogical context through the creation of “counter” texts of various levels by the participants of the training process and the use of different languages in them.

At the methodological level, the problem under study involves scientific and methodological support and organizational and methodological supply of the educational process at the university, aimed at developing the socio-communicative competence of a future professor-musician. By scientific and methodological support, we mean a system of normative and educational-methodical documentation, including the development and specification of the content of educational programme, the variable part of the curriculum, which includes specialized disciplines with a musical and artistic focus, a calendar curriculum, syllabuses of disciplines (modules) and practices, teaching and monitoring tools. This system creates necessary conditions for the professional training of a future professor-musician in accordance with the principles and regularities of education as part of the implementation of the competence model of the specialist.

According to Filatova and Prohorova (2015), “the purpose of the methodical support of the educational process in the broad sense is to create the conditions for continuous improvement of educational activity, bringing it into line with modern achievements of science and practice, stimulating the innovative activity of professors and teaching staff to improve the quality of professional training”. (p. 4)

Organizational and methodological support within the problem under study implies the creation of optimal conditions for improving educational activities in terms of organizing effective interaction and artistic co-creation based on interactive training. Proceeding from the fact that the basis for the development of the socio-communicative competence of a future professor-musician is artistic creation implemented in the educational space of the university and manifested in the activities of subjects of the educational process, the methodical level should include the following complex of organizational and methodical conditions:

- development of the content of specialized disciplines with a musical and artistic focus, syllabuses of disciplines (modules) and practices, teaching and monitoring tools. The developed content must imply its mastery through building educational activities to solve educational tasks in the form of productive dialogue interaction;

- continuous replenishment and improvement of training materials which are necessary for organizing targeted impact on the intellectual (cognitive component of socio-communicative competence), motivational value-based (emotional component of socio-communicative competence) and behavioral (creative component of socio-communicative competence) features of a future professor–musician’s personality;

- creation of an interactive educational environment of effective interaction and intensive artistic co-creation to ensure the possibility of manifestation and implementation of students' socio-communicative competence carried out in various types of educational and extra-curricular activities in the educational space of university.

The introduction of this complex of organizational and methodical conditions into the educational process of training a future professor-musician, in our opinion, will ensure a naturally-managed process of developing socio-communicative competence in students, if practice-oriented interactive teaching technologies are developed and applied at the technological level.

By practice-oriented interactive teaching technologies we understand the organization of educational and extra-curricular artistic and creative activities of future professor-musicians based on the design of “the logic of the educational process going not from theory to practice, but from the formation of new experience to its theoretical understanding through application” (Stupina, 2009, p. 34).

Let us consider the personality practice-oriented technologies of interactive learning, contributing to the development of socio-communicative competence in future professor-musicians through the example of organizing educational and extra-curricular artistic and creative activities within the disciplines of the choirmaster training module. It should be noted that the disciplines of this module have a clear practice-oriented focus, and the collective artistic creation that underlies the content of all subjects of choirmaster training is the highest type of interaction of its participants. The practice in working with choir allows a future professor-musician to “master the choir-conducting skills, the ability to adequately perceive and understand what sounds and how, readiness to achieve typification of artistic images through various types of communication (verbal, non-verbal, para-verbal) both in the process of rehearsal work and in concert performance; the ability to predict the subjects of social interaction’s behavior in collective creative activity” (Levina, Karimova, & Politaeva, 2018, p. 135).

One of the most effective practice-oriented technologies of interactive training is design technology, which is actively used in both educational and extra-curricular work with students: the annual design and implementation of the final choir concert of interns (within the discipline "Choral class and practical work with the choir"); designing work on a vocal-choral composition (discipline "Class of choral conducting and reading of choral scores"); the project within the organization of extracurricular activities of students - “Musical performance for schoolchildren”, children's musical and poetic festival “Pushkinskayaosen” (Pushkin's "Autumn"), musical intellectual-cognitive game “Sea battle” (disciplines “Methodology of musical education”, “School-song repertoire”, “ Organization of schoolchildren’s singing activity”), etc. Design technology contributes to the acquisition of personally significant experience through mastering the skills of working with information, teamwork, preventing conflict situations, building effective interaction in a group, and forming on this basis the socio-communicative competence of a future professor-musician.

Other forms and methods of organizing interactive training and the application of practice-oriented technologies within the disciplines of the choirmaster training module are compiling / solving case tasks, organizing debates and discussions, playing situational role-playing games which allow future professor-musicians to work through real or imagined (but possible in real life) pedagogical situations arising in the training, rehearsal and concert vocal and choral activities. Situational-role interaction and game techniques in this case become one of the best methods for the formation of students' communicative competencies.

Artistic creation within the organization of extra-curricular activities of students occupies a huge place in the professional training of future professor-musicians, which offers additional potential opportunities for the development of their socio-communicative competencies different from classroom activities. These are organization, holding and participation in various thematic concerts (Music Day, Professor's Day, etc.), student competition-festivals "Students' Autumn", "Students' Spring", "Festival of Cultures", republican, all-Russian and international competitions of musical performance, university festivals (of literary and poetic creativity, of musical and artistic performance in various languages, etc.).

In this part of the article, the hypothesis is tested, according to which, artistic creation itself is a natural factor in the development of the socio-communicative competence of a professor-musician. Following this hypothesis, we needed to check whether a purposefully organized process of artistic creation gives the same opportunity. Thus, an empirical study was organized at the Bashkir State Pedagogical University named after M. Akmulla (Ufa, Russia), the purpose of which was to compare the level of development of socio-communicative competence among student musicians and students of other fields of study.

The questionnaire includes 100 statements arranged in a cyclic order which provides the convenience of counting with a stencil. There are three alternative answers for each question. The technique is designed to study personality factors in people with secondary and higher education.

The study involved graduate students of universities of the Republic of Bashkortostan, as well as music professors. The total number of people participating in the experiment is 150 people:

The first group - 25 people - graduate students of correspondence courses, the Pedagogical Education specialty, the Music Education programme (BSPU named after M. Akmulla, Ufa);

The second group - 20 people - practicing music professors from Ufa and other cities of the Republic of Bashkortostan;

The third group - 35 people - graduate students of full-time education, the Pedagogical Education specialty, the Musical Education programme, who entered the university after graduating from secondary professional institutions, vocational educational institutions, specialized schools/academies (BSPU named after M. Akmulla, Ufa);

The fourth group - 20 people - graduate students of full-time education, the Pedagogical Education" specialty, the Musical Education programme, who entered the university after graduating from the children's music schools (BSPU named after M. Akmulla, Ufa);

The fifth group - 20 people - graduate students of full-time education, the Pedagogical education" specialty, the Music Education programme, who entered the university after graduating from a children's music school or those from rural areas of the Republic of Bashkortostan having no musical education (Birskiy branch of Bashkir State University, Ufa);

The sixth group - 20 people - graduate students of the Pedagogical Education specialty the Primary Education programme (BSPU named after M. Akmulla, Ufa).

The average age of the respondent students was 23 years old, and music professors were 48 years old. Most of the subjects were female (78%).

The test of socio-communicative competence characterizes a person on 8 scales (with additional assessment on the scale of sincerity). In particular, it gives an idea of the willingness to work in a team (or its absence), the level of logical thinking development, the propensity to make decisions independently or rely on a group, etc. In doing so, work in a team can be considered from two points of view. On the one hand, it is the willingness to interact with colleagues and solve problems together, the ability to trust and delegate tasks, and on the other hand, the reluctance to solo and take full responsibility for a particular work.

The subject of our study were the basic 7 scales: factor A: openness, sociability; factor B - logical thinking; factor C - emotional stability, maturity; factor D - cheerfulness, carelessness; factor K - sensitivity with artistic thinking; factor M – preferring his/her own decisions, independent, self-oriented; factor H - self-controlling, able to obey the rules (we did not take the 8th and 9th scales, as the first suggests a tendency to antisocial behavior, and the second – truthfulness/ sincerity, these factors were not relevant for our study, unlike the above-mentioned).

Subjects filled in blank forms of the test. Testing was carried out in groups and personally.

Data processing was carried out using parametric and nonparametric methods of statistical comparison: F-test and Kruskal-Wallis test (for simultaneous comparison of the data in six groups), Newman-Keuls, Tukey and Dunn's test (for pairwise comparison of groups among themselves). It should be noted that the criteria for simultaneous comparison of six groups completely duplicated each other for all seven parameters of the CSC diagnostic technique, revealing the difference degree with a credibility of more than 99.99%.

At the first stage of the work, a multiple comparison was simultaneously made of all six groups - analysis of variance (and its nonparametric analogue). For brevity, the groups were numbered in order (in the order they were presented in the database): 1, 2 6.

If appropriate methods of statistical analysis revealed significant differences in the values of the same parameters (in points) among the six groups of participants, the next step was the pairwise comparisons of the groups (to establish what groups showed significant differences). The number of pairwise comparisons for each parameter of the CSC method (when identifying differences after simultaneous comparison of all 6 groups) was 15. Such an algorithm was applied to each of the estimated parameters studied in this research ($n = 7$), which for brevity were named: A, B, C, D, K, M, N.

To make an adequate selection of statistical analysis methods, tests on the normality of data distribution were applied to the sample values of all seven parameters of each of the 6 groups. The results of their application showed that in most cases the distribution of parameters in the studied groups was normal, that is, it can be characterized by two main parameters: average group value (m) and standard deviation (σ). However, in some cases, the distribution of data was significantly different from normal, which is obviously due to the small sample size. In group 3, where the sample exceeds 30 people, the data are distributed normally. That is, for any sample size, the data attempt (tend) to a normal distribution.

Nevertheless, to eliminate the excessive sensitivity of the parametric analysis criteria on “abnormal” samples, while comparing, we used both the parametric and nonparametric statistical methods. If the results of using different methods did not duplicate each other completely, we preferred “nonparametric” or a rougher method of pairwise parametric comparison (according to the Tukey method), as a less sensitive but more adequate in this case method of comparing samples (if some of them are not distributed normally). If the same parameter had a different distribution in different groups, the Tukey criterion turned out to be optimal, since its sensitivity is between the highly sensitive method of parametric comparison - the Newman-Keuls criterion and the low-sensitive nonparametric Dunn method.

The data of the initial simultaneous comparison of all six groups (separately for each of 7 parameters) are presented in table 02.

Table 02. Results of the intergroup comparison of the CSC method parameters

Parameter (in points)	Group 1 (n=24)	Group 2 (n=20)	Group 3 (n=35)	Group 4 (n=20)	Group 5 (n=20)	Group 6 (n=20)	Reliability of differences
A	15.8 ± 3.6	17.6 ± 1.4	14.3 ± 2.5	14.1 ± 3.4	13.9 ± 3.0	14.2 ± 2.5	p < 0.001
B	12.8 ± 2.9	15.9 ± 1.7	13.8 ± 2.9	11.3 ± 3.4	13.5 ± 2.6	14.4 ± 2.0	p < 0.001
C	14.8 ± 2.4	17.6 ± 1.5	13.8 ± 2.6	13.3 ± 2.6	11.8 ± 2.5	12.5 ± 2.5	p < 0.001
D	14.4 ± 2.7	17.9 ± 1.4	13.1 ± 3.0	14.7 ± 2.4	14.0 ± 3.1	15.0 ± 2.8	p < 0.001
K	16.4 ± 2.1	16.6 ± 1.6	14.2 ± 2.6	14.4 ± 2.1	12.1 ± 2.9	12.2 ± 2.5	p < 0.001
M	15 ± 2.7	18.1 ± 1.1	12.5 ± 2.2	12.7 ± 1.5	13.8 ± 2.8	13.6 ± 2.0	p < 0.001
N	14.7 ± 2.8	18.2 ± 1.1	13.0 ± 2.8	13.3 ± 1.7	13.0 ± 2.5	13.3 ± 2.3	p < 0.001

NS - absence of reliable differences between the compared groups

Table 03. The maximum and minimum value of all factors of the CSC method in all groups of subjects

Parameter	MIN	MAX	Max - Min (points)
A	Group 5	Group 2	4.0
B	Group 4	Group 2	4.6
C	Group 5	Group 2	5.8
D	Group 3	Group 2	4.8
K	Group 5	Group 2	4.5
M	Group 3	Group 2	5.6
N	Group 3/5	Group 2	5.2

Tables 02 and 03 demonstrate that the maximum value of all factors of the CSC method was noted in group 2 - practicing experienced specialists. The minimum value ranged between groups 3-5. In group 1, in most cases (5 out of 7 factors), the magnitude of the factor was the second largest after group 2 (the

exception were factors D (cheerfulness, carelessness) and B (logical thinking), in which group 6 was ranked second. Since for students of a non-musical specialization these factors have become leading, we can assume that it is a fairly natural result -- students of this profile/programme are less creative and their professional activities are organized differently than for musicians.

The analysis of the results presented in table 02 revealed the main patterns of “behavior” of the estimated parameters of socio-communicative competence in six groups having different duration of musical education.

7. Conclusion

A clear tendency to dominance was demonstrated by group 2, in which the values of all 7 studied by the factor CSC methods were maximum and significantly exceeded the values of these parameters in the other groups. The exception were 3 factors: A, B, and K. According to factor B, no significant differences were found between groups 2 and 6, nevertheless, the value of this factor in group 2 exceeded that in group 6 by 1.7 points, i.e. 0.3 points were not enough for the reliability of these differences. According to factors A and K, group 2 was indistinguishable from group 1 - the difference between the groups was 1.8 and 0.2 points, respectively, however, higher values of these factors were noted in group 2.

For a number of factors, a significant excess of the indicators in group 1 was revealed. This refers to factor C, when its value in group 1 significantly exceeded that in groups 5 and 6. When comparing on factor M, its values in group 1 significantly exceeded those in groups 3 and 4. For factor K, its value in group 1 did not significantly differ from group 2 and exceeded the corresponding values in other groups 3-6.

For the remaining groups clearly expressed patterns (trends), the predominance of certain factors in specific groups have not been established.

The analysis of the results revealed the main “behavioral” patterns of the estimated parameters of socio-communicative competence in six groups, that have different duration of musical education.

Thus, the study proved that there is a dependence of the level of development and the qualitative structure of the socio-communicative competence of a future professor-musician, on the duration of the experience, which is supported by a number of empirical studies:

- a) There are intergroup differences in the level and qualitative structure of the socio-communicative competence of a future professor-musician and professors of other subject areas.
- b) There are intra-group connections between the level of musical education, the level of musical culture and the level of socio-communicative competence of a future professor-musician.

In our opinion, such practice-oriented technologies of interactive teaching in the process of artistic creation, in which a productive dialogical interaction is created, which serves as a source of communicative mutual learning and social mutual enrichment through the exchange of experience and knowledge between all participants of the educational process, become a platform for future professional activity and the basis for the development of socio-communicative competence of a future professor-musician.

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