

## The Content of Individual Creative Style of a Music Teacher

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### Abstract

There is an extensive field of research on the psychology of creativity in Russia. The relevance of research problem lies in the following cases: The modern system of higher education in Russia does not suit ways of acquiring "ready-made" knowledge, and society needs of professionals who are able to think creatively, and independently put and solve the most unexpected problems. The creative individuality problem is interwoven with the formation of individual creative style of activity. The present paper aimed to analyze the musical-pedagogical activity and subsequent separation of the content of individual creative activity style of a music teacher at a secondary school. The paper results were as follows: to identify professional and personal qualities, criteria and content of the individual creative style of musical-pedagogical activity. It was sought to answer whether it was possible to form an individual creative style of music teacher's activities at the university. The paper can be useful for researcher of the creativity problem, training music teachers in pedagogical institutes and universities, and all those interested in investigating problems of music psychology and pedagogy.

**Keywords:** Individual creative style; Musical-pedagogical activity; Thinking; Communication; Teacher.



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### 1. Introduction

The present paper was conducted on problems associated with the definition of individual creative style of music teacher at secondary schools. Despite no more thoroughly researched topic than creativity, there was a clear need to specify the content of creativity of music teachers. Various aspects of this problem were studied by foreign and Russian researchers and practitioners. (Antúnez, 2016) investigated standard definitions of creativity and its criteria. The paper by (Bonnie *et al.*, 1989), (Dyganova and Yavgildina, 2015), presented a study on relationships of Creativity Styles and Creative Products. (Gabbrakhmanova *et al.*, 2016), (Gabora *et al.*, 2012), explored the correlation between thinking and creative style. (Gerard *et al.*, 1995) examined relationships of teacher creativity, thinking, playfulness and style of interaction with children. (John *et al.*, 2003), (Auhadeeva *et al.*, 2017), (Mark and Aeger, 2012), studied the dependence of creative style on the personality type. (Nurgaliyeva *et al.*, 2018), studied the recognizability of individual creative styles within and across domains. (Salpykova and Politaeva, 2016) investigated features of an organization of the self-education culture of music teachers. (Wechsler *et al.*, 2012), studied students' school practices as a condition for creation of a system of values of professional activity of the teacher. (Zaidullina, 2017), studied the process of enhancing substantial structural components of a prospective music teacher's professional training at pedagogical university.

The individual creative style of music teacher's activities has not been the subject of detailed analysis. The creative individuality problem is inextricably connected with the creation of the individual style of activity. The objectives of the present study were as follows: analyzing the musical and pedagogical activity of teacher in the classroom; and determining the content components of the individual creative style of music teacher at secondary schools. We sought to consider specifics of musical and pedagogical activities and identify priority activities developing individual creative styles of music teacher. We focused on the possibility of forming an individual creative style of the future music teacher in the educational process and practice (Nurgaliyeva *et al.*, 2018).

### 2. Methods

The study on the content of the individual style of creative activity of music teachers at secondary school was conducted on the basis of a number of theoretical and methodological approaches including the activity, personality-oriented, system and technological approaches. The following research methods were utilized: theoretical methods (analysis, synthesis and generalization of philosophical, cultural, art, pedagogical, psychological, methodical literature, and the generalization of pedagogical experience with the aim to the development of individual style of activity); empirical methods (questioning, observation, study of educational and creative works of students, interviewing, and conversations with students and teachers).

### 3. Results and Discussion

The specificity of musical and pedagogical activity is to solve pedagogical problems by means of the musical art. This determines amounts of required knowledge, skills, and abilities, the content of this knowledge, methods of their transfer, and personal qualities of musician-teacher. The integral structure of the personality of music teacher is formed in musical and pedagogical activity. The individual quality, which is expressed in activities, is the style of activity of this person. The music creates a very special person. Aesthetic feelings, as the exponents of spiritual needs, are strongly manifested in creative activities. The need for creativity is closely intertwined and it interacts with all forms of the psyche: consciousness, thinking, imagination, will, and memory. According to [Zaidullina \(2017\)](#), «The standard definition only pinpoints which criteria must be used; it does not say anything about who judges, and who judges the judges. There are questions about the number of criteria that should be used in a definition of creativity». The criteria of artistic and creative development of the personality can be distinguished on the basis of the analysis on products of this personality: the integrity of the emotionally conscious perception of artistic image works, its psychological content, bright and meaningful penetration into the musical image of work, associativity thinking, the ability to objectively assess their performance, listen and hear themselves from the outside. ([Wechsler et al., 2012](#)), wrote: «all of individual's creative outputs are expressions of a particular underlying uniquely structured self-organizing internal model of the world».

Therefore, the artistic image always bears features of the individual Creator. The style is grasped by hearing the music; and results of this understanding are expressed in the performance. Style, as a cultural category, is accepted by the future music teacher not only at the intelligence level, but also via music and through hearing with expression in musical and performing activities. Similarly, the inner image of style acts as an incentive for particular physical actions that require the mobilization of all individual spheres: emotional, intellectual, volitional, physical motor, giving them a uniform orientation, and asking to the semantic structure of one or another musical style. This style function requires not only its interiorization (its internal image is created in its process which is typical for the listener's perception), but also its exteriorization in the performance process. Both actions form a basis of developing to perform musical styles; hence, the musical and performing work is the priority of developing the individual creative style of musical and pedagogical activity. Musical thinking is the process of operating with images-ideas that carry elements of generality and individuality of a musician. The system of artistic and figurative thinking of the musician is his style. Obviously, the problem of forming a creative style of activity is interconnected with the problem of forming a corresponding style of thinking.

What is the essence of professional musical and pedagogical thinking? What is its structure and what main components are? The essence of musical and pedagogical thinking is in two main functions: first, the reflection of musical and pedagogical process, and second, the musical and pedagogical creativity. The main components of musical-pedagogical thinking include pedagogical thinking and musical thinking with a defining pedagogical orientation. Pedagogical thinking is defined as a generalized and systematic reflection of the specificity of the pedagogical process that is determined by the practical experience of teacher. Musical creativity is associated with the musical thinking that always remains an artistic phenomenon even in educational and technological tasks.

The music lesson content includes different types of teacher and student co-creation. A special climate of emotional interaction is necessary for the joint creativity. According to [Mark and Aeger \(2012\)](#), ([Nurgaliyeva et al., 2018](#)), «the music teacher's mission is to guide classroom activities, so that the spiritual and moral content of musical works could reach the students' soul». The appropriate style of communication and skill of pedagogical speech is a tool for the realization of individual creative style of teacher's activity.

We thus identified the following content components of individual creative style of musical and pedagogical activity in the process of analyzing musical and pedagogical activities: musical and performing expressiveness; creative thinking style including reflection; creative communication style or speech skills. ([Salpykova and Politaeva, 2016](#)), emphasized «the preparation of future music teachers becomes particularly relevant as a complex educational process that provides formation in bachelors of music education multicultural and multi musical pedagogical competence». It is believed that the creative implementation of the future teacher-musician is possible and necessary in the educational process.

How can we solve the problem of formation of individual creative style of activity in the traditional education at the music and pedagogical faculties of classical universities? How relevant and significant is this problem for faculty professors and music teachers at schools?

We conducted a sociological survey to get answers to these questions, confirm, or disprove our hypotheses. At total of 170 people participated in a sociological survey. Among respondents, there were teachers of music faculties of Russian universities, and music teachers of Russian secondary schools.

The questionnaire included the following question: «What personal and professional qualities should be the ideal creative style of a music teacher? (What are the 3-4 most important). » The analysis of received answers allowed making some additions, adjustments to the system quality of individual creative style of music teachers. We identified 4 main blocks summarizing the results:

1. Block of special musical and performing abilities: musical and performing expressiveness, the ability to convey emotional, imaginative state of music, possession of different types of musical performance (vocal, instrumental, as a concertmaster, skillful use of musical material in the classroom, skill in attracting musical means). 64% of respondents identified the above skills as the most accurate characteristics of individual creative style of musical and pedagogical activity.
2. Block of communicative speech, or skill of speech: culture of speech, developed speech, originality, originality in the presentation of the material, emotionality, artistry, flexibility of mind. 59% of

respondents identified this criterion as the main indicator of individual creative style of musical and pedagogical activity.

3. Block musical and organizational skills: the ability to organize the musical creativity of students in the classroom, the use of game teaching methods, the ability to lead to a problem situation, to pose questions, problems, to offer different solutions, to create an atmosphere of co-creation, the ability to select the most effective in this situation, methods of development and education. 58% of respondents named these skills as an integral part of the individual creative style of a music teacher.

4. The block of intellectual and reflexive abilities: intelligence, wit, humor, independent thinking, control and analysis of the course of its activities, «a sense of time», self-discipline, the ability to «hear and see yourself from the side». 54% of respondents identified these qualities necessary for the individual creative style of music teachers.

### 3. Summary

The system of professional and personal qualities of individual creative style of musical and pedagogical activity was clarified in the sociological survey.

A main objective of survey was to clarify an informed opinion about possible measures to improve the professional training of music teachers, individualization of training, identifying specific elements of the content system of training for music teachers, forms and methods of work that contribute to the development of individual creative style for teachers' activity.

According to experts, the growth of professionalism, and the development of individual creative potential will contribute to:

1. Improvement of professional base, development of necessary professional skills: mastering of musical and pedagogical technology, specific musical and pedagogical techniques.

2. Reliance on pedagogical practice, connection with life, acquaintance with the best pedagogical experience, domestic and foreign, modern pedagogical technologies, the possibility of organizing demonstration classes for students of creative teachers.

3. Active use of methods of dialogue, game forms of training (both in group and individual classes), problematization of the content of training.

4. Training in the art of communication, stage skills; performing practice, participation in conferences, more full use of the opportunities of seminars.

5. Psychological training must necessarily include mastering the methods of self-knowledge, self-assessment, self-control, self-regulation, self-government.

6. Organization of independent practical work of students including research work, performing practice (concert and lecture) as well as the pedagogical practice.

7. Effective use of all possibilities of individual lessons (vocals, special instrument, additional instrument, conducting) - performance of music of different styles, genres (style variety of repertoire), and creative forms of music: improvisation, transposition, composition, reading a large number of musical works.

The problem of determining the main individually-oriented methods of work with students, taking into account the peculiarities of their personal qualities and professional skills as well as elements of the content of training for the formation of individual creative style was solved by means of the survey.

### 4. Conclusion

The following content components of individual creative style of musical and pedagogical activity were thus distinguished in the analysis of musical and pedagogical activity: musical and performing expressiveness; intellectual and social support of creative style-creative style of thinking, including reflection; means of realization of creative style of activity-style of creative communication, speech skills. We believed that a creative implementation of future teacher-musician was possible and necessary in educational process conditions. According to the usual condition, a stable characteristic of an individual style of professional activity can and should be in the educational process of creative self-realization.

### Acknowledgements

The present research was conducted according to the Russian Government Program of Competitive Growth at Kazan Federal University.

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