

упровадження ІКТ у навчальний процес.

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### ON THE PROBLEM OF THE INTERPRETIVE-PERFORMING PROCESS OF THE MUSICIAN-PIANIST

**Formulation and justification of the relevance of the problem.** Today's educational process is set up to specify the acquired knowledge, skills, abilities and their functional focus on the result of professional activity. The music industry is no exception. The professional development of the future musician depends not only on the factors of the educational process, but also on the individual abilities of the applicant, namely, the ability to mental activity, musical and auditory perceptions and self-control. For the future teacher-pianist, the formation of these skills allows you to independently and creatively develop musical works, thus realizing their musical and mental potential in their own professional activities.

The problem of the phenomenon of «thinkig» is covered in scientific works on philosophy, psychology, pedagogy; musical thinking is a priori in music psychology and pedagogy, musicology, performance.

**Analysis of recent research and publications.** The analysis of the scientific literature testifies to a thorough study of the concept of «musical thinking» as an independent species, its specifics and peculiarities of formation (M. Aranovsky, Yu. Kholopov, etc.). Musical thinking is considered from different scientific positions, namely: historical formation and development (B. Asafyev, V. Medushevsky, G. Riemann); in the culturological context (V. Medushevsky, E. Nazaykinsky); musical perception as a source of musical thinking (B. Asafyev, L. Vygotsky, A. Gotsdiner, V. Petrushin, B. Teplov); as a component of creative thinking (M. Kagan, Y. Kholopov).

Studies of modern developments in the phenomenon of representations in piano performance testify to the diversity of their content, namely: sound – timbre, musical – stylistic, auditory – motor, artistic – figurative, artistic – semantic. The methodological aspect of musical – auditory representations is based on the study of semiotic elements of musical language (M. Aranovsky, O. Zakharova, O. Sokol); genre and style aspect (N. Mozgalyova, O. Shcherbinina); specifics of musical perception (N. Anishchenko, G. Didych); methodical recommendations of famous pianists-teachers (G. Neuhaus, S. Savshinsky).

The study of the phenomenon of self-control in the musical aspect indicates its involvement in the psychological support of the performance process (L. Barenboim, L. Bochkarev, G. Tsypin) and the mechanism of the concert state (L. Bochkarev, J. Milstein, Y. Tsigarelli); and is also considered as a musical ability (E. Nazaikinsky, B. Teplov, Y. Tsigarelli), as the ability to concentrate the will (L. Bochkarev, J. Ilyin), as a component of cognitive processes (G. Hoffman, G. Kogan, V. Petrushin).

**The purpose of the article.** Theoretically identify and substantiate the individual characteristics of the musician in the interpretive performance process and the feasibility of their development in the process of learning to play the piano.

**The main material of the study.** It is known that the interpretive and performing process of a musician is aimed at comprehending the figurative content of the musical text and its implementation on the instrument. The depth of

the disclosure of the artistic image depends on the intellect, artistic ideas and mental activity in general. The specificity of thinking of a musician-pianist is considered by scientists in the field of musical psychology and musical pedagogy. In general, as a phenomenon of psychology, thinking is a «form of human subjectivity» and belongs to a particular person and constitutes his inner world, while it is a reflection of an object that exists independently of consciousness and will of the subject [9, p. 212], so thinking is a mental process that determines the intellectual level of individuality.

A. Maklakov points out that thinking always begins with a question, the answer to which is the purpose of thinking; the answer to this question is through certain mental operations in which there is a change and transformation of existing information. Such operations are mental actions in the form of concepts: analysis, synthesis, comparison, abstraction, generalization, specification, systematization and classification [5]. Thus, the mental activity of man has a purposeful and conscious nature as a result of analysis, comparison, generalization in solving problems related to a particular need. These concepts (analysis, synthesis, comparison, abstraction, generalization) from the standpoint of scientists are components of musical art [15, p. 113]. They function during the interpretation of musical works on the basis of understanding and awareness of the received information – as a result of thinking. So, if a musician in working on a piece of music is able to determine the elements of musical fabric – he understands, and understands – realizes, respectively, able to master the text and search for an artistic image, taking into account the emotional factor of music perception. In the performance process, the methods of mental activity, analysis and synthesis help the musician to learn to think critically, to assess the essence of the musical text by understanding the musical means of expression. The ability to generalize allows the applicant to systematize and apply the acquired knowledge in practice in performance. The method of comparison activates the associative sphere of the applicant, causes internal contradictions and encourages the search for the right solution (articulatory, intonation-semantic, dynamic, tempo).

According to R. Solso, thinking is an integrative mental process that includes processes: perception, memory, attention, imagination. According to R. Solso, these processes are information conductors of mental activity. Transforming the above into performing activities, we define an integrated basis of thinking, namely: perception provides an opportunity to obtain sound information for further analysis and processing of a musical

work; imagination – to form figurative – semantic and auditory representations; attention – to concentrate on solving a certain problem; memory – to remember and process information. All components of integrative thinking are functionally interconnected in the performance process.

Note that the process of thinking is individual for each person and therefore has the following characteristics: independence, criticality, flexibility, depth, breadth, consistency, speed of thinking. In creative activity (while playing a musical instrument) thinking is complex depending on the tasks and stage of study of the musical work. Consider the individual properties of thinking, but in terms of musical-performing process:

- independence as the ability to search for the interpretive meaning of a musical work;
- flexibility - the ability to change their own opinion, ideas about the artistic content;
- speed is a consequence of the general expansion of the musical horizon;
- breadth - the ability to cover a range of executive tasks;
- depth is determined by the level of complexity of the semantic and technical contexts of the musical work;
- methodicalness as the ability to operate with the acquired knowledge, skills and performing methods in working on a musical work;
- criticality – the ability to analyze the game, adequately evaluate in order to find the error and its correction. Thus, the individual, showing the ability to mental processes, realizes its intellectual potential in professional activities.

The problem of thinking in the professional training of future teachers of music is studied by scientists from the standpoint of professional orientation, namely: musical thinking (O. Pikhtar, N. Mozgaleva), musical-performing (O. Burskaya), musical-intonation (O. Spiliotti), artistic -image in the process of interpretation (O. Palatayko), auditory (O. Sokolova), creative (N. Lavrentyeva), professional (M. Davydov); professional music (V. Korina, L. Ushakova). Consider in more detail the features of these defining types of thinking in the professional training of future teachers.

A. Korzhenevsky believes that for a musician-performer the leading thinking is musical-performing. It is – «generalized, difficult to mediate in the process of solving specific performance tasks, as the transfer of spiritual artistic content from non-artistic material system to artistic» [6, p. 34]. The scientist in the component structure of musical-performing thinking distinguishes the following components: «concrete-sound, ideological-emotional-figurative and practical (motor-technical)

thinking» [6, p. 35–36]. These elements interact with the musical-performing image and form the musical-performing representations of the pianist at the level of image, texture, rhythm, harmony, and mental representations adjust the motor representation and kinesthetic capabilities of the musician. The peculiarity of musical thinking was thoroughly studied by M. Davydov. The scientist sees the specifics of musical-performing thinking in the «unity of authorial and performing thinking, aimed at reproducing the artistic image in sound» [4]. «The performer in the process of playing the instrument thinks... harmoniously-functionally, metro-rhythmically (as a composer), dynamically, articulatory, agogic, motor, tactile in terms of... implementing process-action» [4, p. 36]. It is clear that musical-performing thinking covers the whole set of performing tasks that are used in the process of understanding and embodiment of the artistic image on the instrument.

Based on the study of scientific and theoretical preconditions, O. Pikhtar determines that musical thinking «as a kind of category of artistic thinking is a creative and cognitive activity aimed at understanding and reproducing the artistic meaning of images of art». Scientists consider the sensory aspect, emotion-thought, and the ability to intellectualize the emotional content of a work to be an essential component of musical thinking. Indeed, the performance of music cannot take place separately from the emotional sphere of the musician. The unity of emotional and rational, according to A. Kazova, is manifested in the rethinking and generalization of life experiences, the imprint of the musical image in the human mind. By emotional perception of the artistic image and the corresponding reaction to the intonational expressiveness of its essence, an action is formed, emotionally saturated in its basis, which activates musical thinking, creating conditions for effective musical-intellectual processes. From the point of view of music psychology, logical and figurative components are components of musical thinking. The figurative component is associated with musical-auditory and artistic-figurative representation, and the logical performs an intellectual function that analyzes the musical text (texture, means of musical expression, rhythmic formulas, pedaling, structure, form, stylistic and genre features). The organic combination of logical and artistic and their functioning during the work on a musical work allows to determine the structural and formative features of the work, the symbolic and semantic nature of the musical language.

If the material basis of thinking is language as an instrument and way of existence of thought, then for a musician-pianist such a basis is musical language as the material basis of the interpretive

process. Thus, the development of musical thinking indicates the musical – informational awareness of the applicant and the presence of a sufficient level of musical intelligence. Musical intelligence operates not with words, but with non-verbal-intoned images, which allows the applicant to think consciously about the musical informativeness of language and to transform musical signs on the basis of accumulated experience. In the research the transformation of the sign musical system is considered as a process of understanding musical semiotics in the context of comprehension of musically – expressive means. Symbols of semantics in the process of intellectual activity acquire a semantic context.

Understanding of musical language is based on sensory perception, and only then supplemented by a logical definition of structural, genre, stylistic elements. When getting acquainted with a piece of music, the applicant first of all perceives the sensory basis of music: there are associative images and inner emotional feelings. Understanding the image gives an understanding of the relationship between the means of expression and sign – semantic elements. The formed image is supported by analytical analysis of semantic elements and forms various musical meanings in consciousness. That is, due to the presence of musical symbols there is a plurality of interpretive expressions. When it comes to styles and genres of a musical work, not only historical and cultural time is taken into account, but also the individual artistic style of the composer, which has a generalized symbolic character. O. Samoilenko emphasizes that «semantic representation reaches the level of significance in the process of stylistic perception – interpretation and integration of meanings at the» understanding «level of the genre form». Genre – style feature of a musical work can be considered as a sign – symbolic structure, consisting of texture, rhythmic pattern, but at the level of the content of musical culture in general. Thus, in order to understand musical speech and the formation of adequate auditory representations, the future teacher must have a set of music-theoretical and art knowledge, have a musical thesaurus.

The musical thesaurus is a repository of musical knowledge, a kind of information space that contains in material and ideal forms potential and relevant cultural meanings, embodied through a system of intonations and a certain cognitive context. Scientists note that «each» music «has its own thesaurus for the receiving side, its own semantic content. Because music structures the emotional, sensory, psychological world of a person, his memory retains the attitude that is associated with music as such, with its

multiple manifestations, genres, types of expression. The intellectual effort exerted in the assimilation of the work creates a certain energy field in the mind of the recipient, and his memory is also included in the musical thesaurus».

Let's pay attention to the gradual formation of a musical thesaurus. For a long time, the musical notation was enriched and accumulated qualitative characteristics of musical art. For example, in the Baroque era, which is especially evident in the works of JS Bach, tokens are recorded in the form of rhetorical figures (B. Yavorsky, V. Nosin, O. Zakharov). In the epoch of classical musical art (J. Haydn, W. Mozart, L. Beethoven) the characteristic of musical orchestral instruments acquires an emotional dynamic shade; and typified opera arias enrich Mozart's piano music. During the 19th century, the musical notation was enriched not only in the figurative, but also in the symbolic sense (articulation, strokes, dynamics). At the present stage, the musical text is very individualized, so working with a future music teacher to enrich his musical thesaurus involves several stages: the study of Baroque music (G. Handel, J. Bach, J. Rameau, F. Couperin), Viennese classics (Haydn, W. Mozart, L. Beethoven); Impressionists (C. Debussy, M. Ravel), modern music.

In general, the creation of an artistic image is based on three components: material, spiritual and logical: musical text and acoustic parameters of a musical work – the material basis, where moods, associations, visions – spiritual aspects of the musical image, and form and structure – the logical component of the musical image. Based on the above, we determine that thinking, as the «highest form of human creative activity», occupies a central place in the work of the pianist. Playing the piano requires different tasks during the performance of musical works. Thus, when working on the works of Viennese classics, it is necessary to take into account the symphonic thinking of these composers. The strokes and phrases that are exhibited in their works have an orchestral character (short leagues, different types of staccato). Accordingly, the performer must understand and imagine the sound of the instruments and think of playing the piano as the sound of an entire orchestra. The activity of thinking is determined in search of timbre colors. You need to be able to imagine figurative colors, compare with other works of art, feel the sound, its color, fullness and practically embody it on the piano.

The peculiarity of thinking lies not only in the performance tasks, but also in the ability to predict the end result of the performed work. The ability to imagine a reference version of a musical work is a complex figurative and auditory formation for applicants. Instead, hard

work with the use of mental actions: analysis, comparison, comparison, generalization and synthesis, forms the standard of the work. And as a result, the formed standard is realized in the thought-musical process.

Interpretation – performance process has a purposeful and effective nature in the presence of auditory representations and a reflexive state in relation to their formation and implementation. The reflexive principle of thinking allows to realize the level of one's own knowledge and to activate self-knowledge; to comprehend a musical text by comparing one's own game with other performers; find and reveal your emotional and artistic world of images. In musical performance, the problem of reflection includes forms-actions: self-observation, self-understanding, self-knowledge, self-awareness. Every musician knows his own problems, realizes the need to listen to himself, to control the feelings of the piano apparatus, the emotional state; determine the purpose, stages of work and methods of work to achieve results. Thus, the musician's thinking is a reflected complex – a process aimed at artistic (I know), technical (I know how), personal (I know why) self-realization.

In music – performing activities there are three levels of professional reflection: professional – personal (associated with the understanding of professional motivation); operating room (responsible for the coordination of auditory and motor performance); stage (balance of conscious and subconscious) (2). This indicates the presence of reflection from the beginning of work on the work to its completion. Due to the accumulated experience, the reflexive process can change, but always acts as a condition for the quality of the formation of auditory perceptions. In stimulating auditory reflection, the teacher's help plays an important role, which consists in timely questions: Do you imagine clearly enough? How do you imagine..? Do you have any idea about..? Such communication has a positive effect on the process of building auditory perceptions.

Scientists identify three categories of ideas involved in the interpretation of music: imaginary (allowing you to think about the performance, to achieve a deep concentration on music without physical fatigue); reflexive, which allow you to study interpretation to strengthen memory and a sense of security); auditory representations in relation to motor representations (20). Thus, the balance of the performance process is determined by the coordination of auditory and motor representations. The relationship between auditory and motor representations and their functioning in the process of interpretation is covered in the studies of M. Burlakov, V. Tretyachenko, V. Gusak. Scientists point to

the key role of «spatial representations and their connection with inner hearing, the realization of the imagination through psychomotor skills» (1); on the connection of «auditory representations and performing techniques at the level of auditory-motor representations» (17). Instead, V. Gusak notes the modal property of tactile memory, which captures the tactile image, which synthesizes the sensation of touch and pressure from the instrument keyboard in accordance with the sound purpose and means of articulation with applicator – keyboard representations and figurative pattern of timbre – dynamic and mechanical – acoustic properties of musical tool. The author believes that modal nonspecific education combines motor, cognitive, artistic – emotional, perceptual images, feelings and perceptions, performance experience, semantic concepts, theoretical knowledge, coordination program of game movements according to the syntax of musical language (3). This approach shows the multiplicity of connections between auditory perceptions and the mental and technical components of the performance complex.

The coordination of auditory representations in the performance process is most clearly traced in the sequence: I see – I hear – I play. Its essence is premature auditory activation and representation of the desired sound, and only then play on the instrument. The ability to play mentally is cultivated by musicians – performers of all generations (A. Rubinstein, J. Hoffman, G. Ginzburg, G. Neizauz, L. Oborin and others). And it is relevant at any stage of work on a piece of music. Scientists claim that you need to be a highly skilled experienced musician to hear the temporal, tonal and harmonious structure of visually depicted music, so they suggest that the auditory image on the notes develops only after training and extensive practice (19). Despite the complexity of creating auditory representations, the applicant should gradually accumulate experience of auditory images and subjective attitude to them, and operate with musical meanings at the level of auditory representations.

A significant role in the creation and implementation of auditory representations as a musical-intellectual activity has musical-auditory self-control. Musical-performing self-control as a synthesized concept has multifunctional capabilities that extend to auditory and stylistic representations, performance of technical tasks and implementation of artistic-interpretive authorial performance concept of a musical work, all creative and technological processes that require self-correction of psychological state and monitoring. quality of performance while playing the instrument.

**Conclusions and prospects for further researches of directions.** Thus, the work of a pianist on a piece of music is a complex internal

emotional-mental and external motor-coordinated process. Despite the existing general algorithm in the study, the interpretive performance process has an individual character. This is due to the personal characteristics of the musician: musical abilities, mental activity, the level of professional training and psychological qualities. Taking into account the specifics of the musical-performing activity of the future music teacher, the main aspects of the pianist's thinking, the peculiarity of the musical-auditory representations and the role of self-control in the interpretive process of the musician-pianist are considered. For the future teacher-pianist, the presence of qualities and the formation of skills allows you to independently and creatively develop musical works, thus realizing their musical and mental potential in their own professional activities. The study does not cover all the issues related to this problem. Needs further research on the issue of activating the own potential of future art teachers in classes on the main musical instrument.

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**СЦЕНІЧНА КУЛЬТУРА СТУДЕНТА-ВОКАЛІСТА ЯК ФЕНОМЕН ФАХОВОЇ КОМПЕТЕНТНОСТІ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА**

**Постановка та обґрунтування актуальності проблеми.** Головні напрямки становлення та розвитку сучасної освіти, насамперед, пов'язані з подоланням проблем, які існують у нашому суспільстві, а саме: виходом із соціально-економічної і духовної кризи, забезпеченням національної безпеки та високої якості життя народу, створенням умов для соціально-економічного і культурного розвитку країни. Вирішення цих питань можливе лише при наявності педагогічних фахівців високої кваліфікації, готових не тільки до засвоєння нових технологій та інформаційних систем, але й націлених на виховання у підростаючого покоління загальної культури, духовності та моральності.

На сучасному етапі розвитку суспільства все актуальнішою стає проблема поширення спектру професійних компетентностей фахівців у різних галузях освіти, зокрема і в музично-педагогічній. Діяльність майбутніх учителів музичного мистецтва, передусім, повинна буде бути пов'язаною з необхідністю залучення молоді до ціннісного культурно-мистецького середовища, націлена на формування у них потреби до сприйняття

творів як музичного, так і інших видів мистецтва, а також на розвиток у дітей різного віку зацікавленості у спілкуванні з істинними зразками художньо-естетичної культури.

Посилення вимог до діяльності майбутніх музикантів-педагогів потребує необхідності формування основ професійної майстерності студентів з акцентуванням на самостійну й творчу роботу, оснащення їх інноваційними технологіями ефективного її здійснення як у процесі навчання, так і в умовах художньо-творчого спілкування з учнівською і з більш широкою слухацькою аудиторією. Все це зумовлює потребу визначення сутності фахових компетенцій, підходів щодо вдосконалення вокального навчання студентів, зокрема в аспекті формування у них сценічної культури у виконавській діяльності.

**Аналіз останніх досліджень і публікацій.** Існує достатня кількість досліджень, стосовно вокальної підготовки студентів як у галузі професійної освіти, підготовки майбутніх учителів музичного мистецтва, так і в області удосконалення методики музичного виховання.