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ВІДОМОСТІ ПРО АВТОРА

Довга Тетяна Яківна – кандидат педагогічних наук, професор, професор кафедри педагогіки дошкільної та початкової освіти Кіровоградського державного педагогічного університету імені Володимира Винниченка.

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THE ISSUE OF MUSICAL AND PERFORMING MASTERY IN THE SCIENTIFIC LITERATURE

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Statement of the scientific issue. Modern science, which explores the various manifestations of musical and creative activity of a person, is a complex system of knowledge associated with the knowledge of various musical phenomena, the internal laws of music, its functioning. The theory of musical performing occupies a special place in a number of complex issues, which require different research approaches and collaborative efforts of specialists in the field of aesthetics, psychology, pedagogy, and musicology. The fruitfulness and perspective of the theory of musical performance is provided with its consecutive support by the methodological principles.

Musical performing is the only means by which music is materialized in the objective (sound) reality and appears in its entire species, stylistic and genre diversity, becomes an object of perception and sensory-emotional experience and performs its inherent social functions.

Musical performing holds a special place in the formation and development of musical culture of a society. It was studied by the philosophers of antiquity and the Middle Ages, it was analyzed by the theoreticians of music and musicians-practitioners, researchers of different Humanities of the twentieth century. Today in Ukraine the question of musical performing is considered by the folklorists, researchers of the history of musical art, the

formation of performing schools, the activities of individual performers and musical performing groups, performing techniques and interpretation of musical works (A. Antoniuk, V. Belikov, O. Bodina, S. Grits, M. Davydov, B. Demenko, A. Ivanitskiy, O. Ilchenko, L. Kasyanenko, N. Kashkadamov, A. Kuliyevev, P. Krul, O. Markov, V. Moskalenko, V. Rozhok, V. Sumarokov, etc.).

The researchers primarily consider musical performing as a human activity, an artistic or creative process, determined by stylistic genre, artistic and expressive, form making or techno-performance (technological) factors of various types and forms of vocal, instrumental and vocal-instrumental performing mastery. At the same time, according to N. Zhaivoronok, it remains out of sight that musical performance has a shaped specific-genre system of concert activity, and it operates on certain principles of organization and is actually an independent branch of artistic and creative activity. This has determined the purpose and objectives of our article which are to reveal the essence of performing training as a creative process and identify the key components of performing mastery.

The analysis of the researches and publications. Great emphasis in music pedagogy and performing mastery has been given recently to the question of performing mastery. In home pedagogy, M. Davydov is one of the first who has highlighted

and fleshed out performing mastery as a theory of the formation. In his view, performing mastery is a fluent knowledge of the instrument and oneself, and an emotionally vivid, artistic, co-creative, technically perfect embodiment of the musical work in real sound [8].

Modern scientific concepts on the issues of interaction of pedagogical and performing mastery have been shown in the works of V. Belikov, R.Valkevich, O. Gorbenko, M. Davydov, O. Markova, V. Moskalenko, T. Stratan-Arteshkova and others. Psychological ground of a creative individuality of an instrumentalist-vocalist as one's performance skills indicator has been considered by L. Bochkariov, O. Vitsynskiy, G. Tarasov and others.

A thorough elucidation of the issue of performing mastery contains researches in the field of theory and history of musical performing (V. Belikov, F. Buzoni, O. Goldenweiser, T. Grum-Grzhimailo, M. Davydov, G. Kogan, A. Cortot, J. Milshstein, H. Neuhaus, S. Feinberg, J. Zagarelli, etc.) and musicology (B. Asafyev, Y. Kremlivov, I. Liashenko, S. Miroschnichenko, etc.). The psychological basis of a creative individuality of an instrumentalist as one's performing mastery has been considered by L. Bochkariov, O. Vitsynskiy, G. Tarasov and others.

Presentation of the main material. The analysis of scientific literature enables to identify the presence of different approaches to determining of the nature of performing mastery and its individual characteristics. Scientists consider the term «mastery» as «perfection», «maturity», «agility», the highest level of professional skills achieved on the basis of creativity in conditions of constant professional activity of a person. Scientists identify the kinds of musical mastery of a personality: professional (L. Archazhnikova, N. Guziy, A. Kozyr, O. Pehota, T. Reizendkid, O. Rudnitska; pedagogical (E.Barbina, I. Ziazun, N. Kuzmina, G. Hosianov); performing (I.Mostova, G. Syke, V. Fedoryshyn, etc.).

A considerable contribution to the study of this issue in the educational aspect has been made by prominent musicians and educators L. Barenboim, I. Hoffmann, M.Davydov, R. Cohan, G.Neuhaus, S. Savshinsky, M. Feihin, P. Chesnokova.

In our view, the works of G. Kogan, L. Barenboim and S. Savshinsky, which are directly related to the issue of stage feeling of a performer, are of the greatest interest. The authors discuss the issues of performing activity of a musician in pedagogical and psychological terms. The works of psychologists (L. Bochkariov, G.Yerzhemskiy, M. Liovitov, V. Myasishchev, V. Tekuchev) are devoted to this issue. At the modern level of the development of performing musicians-educators should use knowledge of related biomedical Sciences, and achievements of applied psychology. This made possible a significant expansion of the arsenals of

means to optimize the state of mind of a performer on the stage [1; 9; 12].

Mastery is acquired by a performer in the course of activity, and is considered as ability to subjective consciousness of the image of objective reality that leads to creative transformation of the established stereotypes. Because of this the phenomenon of mastery is not in the imitation of the ways of activity, but in their creative and original development and creation of qualitatively new ones.

Analyzing the specifics of musical performing activity, it is necessary to pay attention to the concepts such as «aesthetic activities», «artistic activity», «musical activities». Aesthetic activity is an activity of a person in its universal significance. Creativity is a universal form of aesthetic activity according to the laws of the Beauty, the core of which is art. Artistic activity is a special activity, the purpose and object of which is the production of something creative and aesthetic as self-valuable. It is an activity in the process of which a work of art is created and perceived. Creative collaboration and intercommunication of the three arts participants – a composer, performer and audience takes place during this process. According to the viewpoint of Y. Borev, aesthetic activity is wider than artistic one, as far as historically it precedes art activity; the latter grows from the former. Aesthetic activity reaches its highest, perfect expression in art activity [5; 9]. The concept of «musical activity» characterizes the specificity of artistic activity in the field of musical art. A. Sokhor allocates such types of musical activity as creativity, performing, dissemination and perception of music in the overall structure of the musical culture of the society [8].

Musicologists consider performing activity as:

- a complete independent form of artistic creativity, equivalent a composer's activity (G. Kogan, L. Mazel) [9; 3];
- secondary relatively independent artistic activity, specific feature of which is the presence of artistic interpretation (E. Gurenko) [7; 39];
- dialectical duality – objectivism and subjectivism at the same time are the product and function of performing (N. Korykhalova) [11];
- creative process carried out at three levels.

The first of them relates to the penetration of a performer into the content of some motives and intonations by revealing the semantic meaning; the second is the interpretation of semantic concretization in artistic generalization; and the third provides for the completion of the first two and design of a specific dramatic intent of a performing (O. Bodina) [4, p. 17–21]. According to O. Bodina, performing training is characterized by three levels of the creative process. Knowledge, abilities, skills are complemented by the will, perseverance, hard work which grow as a higher detection of human in a person in the process of professional

masteryformation. Solely on this ground performing mastery is growing and developing, so work as a necessity, and work as a game of physical and intellectual forces of a personality blend naturally.

Specific characteristic feature of musical performance, according to S. Gurenko, is a presence of an artistic interpretation. The scientist proves the artistic- interpretation nature of performance, explores the originality of artistic interpretation and refutes its identification with the process and the end result of performing activity of a musician [7].

Thus, in the process of musical performance there is an attainment of the work and realization of the design in real sound, an artistic interpretation of the composer's work by means of performing mastery. The performer acts as an intermediary between the composer and the listener. Thus, according to M. Kagan, the performance is a complete form of an artistic creativity along to the activities of a composer, dramatist [2], but it has distinct differences due to the formed personal qualities of a musician as a performer, specific features of the sphere of artistic and creative activities, public importance, the value of this art form.

Performer's mastery is traditionally improved in the process of musical training, the task of which is to identify creative aspirations of a charge. In order to acquire the profession of a musician there is a necessity in the synthesis of technology and culture (B. Asafyev). B. Kremenstein focuses the attention on artistic and technical performance mastery and their interaction. The formation of performing mastery of a musician is obtained in the process of performing activity, which gives us the opportunity to consider it from the view of the activity-based approach.

The primary task necessary for confident mastery of the performing mechanism, according to the ideas of K. Gumel, Thalberg, K. Czerny, is the development of physical features. Defined by the educators-musicians approach to the education of mastery is determined by the unilateral process unit, where an important place is occupied by the enhanced training of the performing skills.

N. Korykhalova characterizes two antithesis of the procedural development of musical performing: objectivism and subjectivism, and notes that all the problems in the field of musical performance are connected, as a result, with the interpretation of music [11].

Y. Kapustin considers the issues of musical performing from the sociological point of view. The scientist searches the features of modern concert life, social functions of musical performing, forms of communication between the performer and the listener.

The formation of performing mastery is a complex multi-level process, the development of which requires placing of the concept of «skill» that

is the core, systemizing the basis of performance, into the centre of researchers' attention.

The essence of music performing training is interpreted much wider. In particular, V. Safonov believes that professional mastery is formed only in the combination with artistic interpretation, and the auditory method of training is the most natural means to influence upon the individual sound-imaginative process of determining of the system of performing expression means.

Great emphasis has been recently given to the question of performing mastery in music pedagogy, aesthetics of performing art. In home pedagogy, M. Davydov is one of the first who has stressed and particularized mastery as a theory of the formation. In his view, «performing mastery is a fluent knowledge of the instrument and oneself, and an emotionally vivid, artistic, co-creative, technically perfect embodiment of the musical work in real sound [8].

Considering the task of performing mastery, modern scientists (V. Apatskyi, Y. Bai, M. Berlyanchik, N. Broyaco, B. Gutnikov, A. Popov, V. Sradzhev) assume some principle positions. The difference in the understanding of performing mastery and its formation is characterized not so much by inconsistency as by the breadth of research questions in the works of these authors, and, in particular:

- the interaction sphere of «artistic» and «technical» in the performing art;
- the sphere of interaction between a musician and instrument;
- the orientation of the process of education of a musician on the understanding of the culture of melodic (music) intonation;
- the dynamics of microstructural intonation as the base of performing mastery;
- the improvement of a tonal hearing through the use of timbre-acoustic features.

Developing the existing points relating to performing mastery and the specifics of its formation in the area of the professional training, we can assume that performing mastery is a characteristic feature of high level of performing activity of a musician, which implies the ability to a deep comprehension of the content of the music, identification of own relationship to its artistic images, technically perfect and artistic embodiment of the musical work in real sound.

Performing mastery as a result of real creativity involves the ability to create interesting, unique, extremely individual interpretation of a musical work. L. Mazel notes that the power of interpretation is measured, above all, by the fruitfulness of the combination of artistic and technical issues, its value and richness. Creative comprehension of music excludes a mechanical application of standard techniques and rules. Of course, performing interpretation relies on the appropriate knowledge and

analytical skills, but involves a developed intuitive, artistic feeling.

From musical and pedagogical viewpoints, the concept of «interpretation» primarily involves an individual vision of the subject of the interpretation, personal attitude to it. V. Krytskyi notes that the formation of interpretation takes place in the mind of an interpreter as a perfect creation in understanding of the subject of interpretation, and then it can be implemented in the performance or in some other form. That is, the implementation of the interpretation is the meaningful understanding of the essence of the musical work and the embodiment of understanding in the performing [10, pp. 61–65].

Music interpretation is an individually-creative interpretation of an objective composer's information by a performer, which is characterized by the features of the ideal-imaginary vision of the subject of interpretation. The evaluative feature of a performer's interpretation is the artistry. The artistry is a capacity of a work and is not an objective reality, and it is fixed and realized only in the process of artistic-interpretation performance.

Artistic interpretation presupposes a deep insight into the content of a musical work, the identification of values related to music, the playing experience in its entirety. An integral part of the experience, in particular performing one, there are skills leading to the ability to perform certain actions properly. The performing experience is a totality of knowledge and skills that directly affect the productivity of the process of professional activity. Knowledge is a special form of spiritual assimilation of the results of cognition of the process of reflection of a performer's reality through deep awareness of the author's concept. Skills are the actions, parts of which become automatic through the application of knowledge about the appropriate course of action and through targeted developments in the process of training of a performer's interpretation. Unlike skills, abilities are described as readiness to responsible and accurate performing of the actions. The product of a performer's creativity acts as the artistic interpretation of the performed work. In this case, the opinion of N. Korykhalova, that the performing interpretation of the work containing one's vision, reading, interpretation is the result of one's essentially creative activity, is quite fair [11].

Consequently, the essential characteristic of performing mastery are artistic and interpretive abilities of a performer, which reflect the level of his imaginative perception, culture of feelings, aesthetic values and taste, creative abilities.

Taking into consideration the current position of the artistic-pedagogical issue of performing mastery, as well as the entity of performing training as a creative process, it is possible to define the main structural components of performing mastery:

emotional, normative, evaluative, technical, public and regulatory.

Thus, performance mastery, as L. Bochkariov notes, involves the ability of a musician to the «spiritualization» of a musical work, its filling with cultural and spiritual and individual personal content. The lack of emotional conditionality of performing leads to the loss of value of the author's program, to the meaninglessness of artistic images, and, in fact, to the destruction of the brightness and originality of the artistic interpretation [6].

The conclusion. Having analyzed the current scientific positions, it can be concluded that the formation of performing mastery is one of the important and actual issues of art pedagogy. In particular, the account of emotional and aesthetic factors of comprehension of musical art and their support in the process of musical activity is a necessary condition of influence on the formation of a performer's personality, and a significant way to enrich artistic and interpretative skills of a musician.

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**ТЕОРЕТИЧНА МОДЕЛЬ САМОВДОСКОНАЛЕННЯ
ОСОБИСТОСТІ СТУДЕНТА-ЕКОНОМІСТА**

Інна ЗАРІШНЯК (Вінниця)

Постановка проблеми. Під час переходу України до сталого розвитку увага наукового співтовариства має бути прикута не тільки до з'ясування причин суспільної кризи, а й до вивчення потенціалу особистості, аналізу її внутрішнього світу як суб'єкта суспільних змін. Наразі постає питання дослідження феномену самовдосконалення як внутрішнього чинника формування особистості нового типу – активної, креативної і конкурентоспроможної. Одним із ключових інститутів формування такої особистості є система вищої освіти України. Оскільки самовдосконалення особистості розглядається сьогодні не просто як філософська проблема, вирішення якої залежить не тільки від самої людини, а й від суспільства в цілому, то виникає необхідність адекватного осмислення і практичного вирішення означеної проблеми іншими галузями наук. Зокрема, серед питань, що потребують практичної реалізації, є осмислення основних стратегій та моделей самовдосконалення особистості студентів-економістів. Наукові пошуки, що спрямовані на розробку теоретичних аспектів і практичну реалізацію феномена самовдосконалення особистості студента-економіста, є наразі актуальними, оскільки зумовлені: по-перше, динамічними трансформаційними процесами в українському суспільстві; по-друге, вагомістю системи вищої освіти як ключового інституту з формування такої особистості; по-третє, недостатньою увагою сучасних дослідників до самовдосконалення як чинника особистісного розвитку.

Аналіз останніх досліджень та публікацій дозволяє констатувати, що піднята проблема мала науковий інтерес у філософському та психолого-

педагогічному аспектах. Філософи останнім часом зосереджують свою увагу на питаннях моральності, творчості, суб'єктності самовдосконалення особистості (В.В. Богаченко, О.М. Єрахторіна, Е.А. Коваленко, Ю.В. Коваленко, В.О. Лозовий, В.Ф. Тертична та ін.). Зокрема, Ю.В. Коваленко дослідила питання моральнісного самовдосконалення на прикладі його суфійської моделі. Крізь призму суфізму дослідниця проаналізувала програму моральнісного розвитку особистості, визначила значення для самовдосконалення віри, естетичних і моральнісних переживань [7]. Як вищу форму саморозвитку розглядає особистісне самовдосконалення Е.А. Коваленко, таким чином аналізуючи духовно-ціннісну природу усвідомленого саморозвитку особистості. Питанням морального самовдосконалення присвячена монографія О.М. Єрахторіної, у якій автор розробила концептуальну схему самовдосконалення особистості як найвищої форми її усвідомленого саморозвитку, розкрила природу, сутнісні риси й гуманістичне наповнення досліджуваного феномену [4]. Психолого-педагогічний аналіз явища самовдосконалення торкається в основному аспектів професійного самовдосконалення вчителів та студентів – майбутніх педагогів (М.Й. Боришевський, Л.В. Дудікова, Г.К. Селевко, Т.М. Северіна, Н.В. Уйсімбаєва, Т.В. Шестакова та ін.). Більшість робіт, у яких робилась спроба побудови теоретичної моделі самовдосконалення особистості, стосувалася галузі фізичного виховання. Так, Л.П. Сущенко побудувала модель професійного самовдосконалення особистості в галузі «Спорт для всіх» [10]. О.С. Павлюк проаналізувала значимість складових моделі