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Grinchenko A.M.

THE THEORETICAL MODEL OF MUSIC-PERFORMANCE SELF-CONTROL OF PIANO STUDENTS IN INTERPRETING MUSIC PIECES

Odessa, Ukraine

Abstract. *The article deals with the problem of music-performance self-control of the future music teacher. During the study have been defined the concepts of "artistic interpretation" and "music-performance self-control" as a conscious, process of concentration of musical ear; attention, will, regulation of motor apparatus at the accordance of the performance process to the set tasks of musical image artistic interpretation. Self-control as an individual personal and professional quality is able of influencing the level of musical training, which is the basis for the formation of the highest manifestation of musical potential - masterly performance.*

In order to identify the scientific concept of music-performance self-control we need to develop and justify the theoretical model of music-performance self-control of piano students in the interpretation of music pieces. It consists of three components, each of which has two blocks.

The definitions of music scientists confirm the main goal of the performing musician - bringing the listener the conscious artistic-imaginative composer's conception of the music piece so the principal component of music-performance self-control model is formulated as artistic-interpretative motivational component, which consists of two blocks: artistic-conceptual and motivational-intentional. If the artistic-conceptual block is directed at mental activity, namely, understanding the meaning of artistic information, the motivational-intentional one is associated with finding own interpretation in the artistic-imaginative idea.

The next two components perform functional tasks but in the interpretive process they complement each other by interacting. If the formation of the meaning concept in artistic-imagery idea depends on cognitive-gnostic processes, musical abilities and mental qualities of the personality, and are performed by personal-qualitative, perceptual component. At the stage of emotional-technical implementation the existing components are joined by: muscle-sensory activity and self-regulation as self-control of the performance process. The paper describes the structure components and determines their interrelationship and interdependence.

Keywords: *music and performance self-control, interpretation, structure, components, performance process.*

In music and pedagogical training the problem of artistic

interpretation of musical pieces causes the students having some difficulties related to the interpretation of semantic elements of note text and the implementation of the artistic idea in performance. Since the artistic image is not revealed, not found by the musician it deprives the work of meaning, and the piano playing loses its purpose. Therefore, interpretative process requires the student to possess a complex of specialized knowledge and skills, be knowledgeable in the arts and have a high level of overall world outlook. An important component of this complex process is the music-performance self-control. Having multi-functional opportunities it affects the artistic and interpretative aspects, auditory and stylistic perception, technical and artistic tasks, personal concepts of the performed piece, and the psychological state during the piece sounding, and thus contributes to pianist's masterly performance.

At present the problem of instrumental- performance training is covered in many scientific musical and pedagogical research investigations. In particular, scientists address the issues related to musical training (M.Antonova, S.Lipska) and the formation of readiness (L.G.useinova) to musical and performance activities; performing (M.Davydov, D.Fedoryshyn) and pedagogical-performing (N.Vasylieva, I.Mostova, H.Saik) skills; music-performing (N.Zghurska, I.Mohilei) and music-pedagogical culture (S.Dienizhna, V.Mishedchenko); performance interpretation (M.Kornoukhov, V.Krytskyi); music (N.Mozhalova, O.Pihtar, O.Spilioti), artistic-imaginative (N.Batiuk, O.Potalaiko, A.Tkachuk) and music performance thinking (O.Burska, I.Grynychuk); musical abilities, skills, experience (O.Koval, O.Matvieieva, S.Mykolinska, Oleh Rudenko, S.Sadovenko, O.Shcherbinina); psychological bases of performance activity, self-regulation, performance reliability (A.Zaitseva, L.Kotova).

Much to a lesser extent, we have studies on self-control in music-performance practice. In the current work the concept of "self-control" is considered by scientists in the context of: psychological support of performance process (L.Barenboim, L.Bochkarov, P.Mihel, V.Petrushyn, H.Tsypin); scientific reflection of musical abilities (I.Geinrihs, S.Maikapar, Ye.Nazaikynskyi, B.Teplov, Yu.Tsyharelli); cognitive processes of musical performance (V.Bardas, G.Gofman, H.Kohan, V.Petrushyn, H.Tsypin) psychological mechanism of concert condition (L.Bochkarov, H.Kohan, N.Korykhalova, Ya.Milstein, Yu.Tsyharelli.) The recent studies include the works by O.Bulatova, L. Markina, M.Pavlova, L. Ukolova.

Apparently, by this time in the field of piano pedagogy there are no specific studies that would disclose the essence of the concept of "music-performance self-control", so to identify the scientific concept we developed the component structure of its concept.

The objective of the article: To justify the theoretical model of music-performance self-control of piano students in interpreting music pieces.

An important component that can adjust the quality of playing an instrument is music-performance self-control, conscious, purposeful process of concentration of musical ear, attention, will, regulation of motor apparatus at the accordance of the performance process to the set tasks of musical image artistic interpretation [2]. Self-control as an individual personal and professional quality is able of influencing the level of musical training, which is the basis for the formation of the highest manifestation of musical potential - masterly performance. Its phenomenon is seen by the scientists (M.Davydov, V.Fedoryshyn) in perfect intonation and technical grasp of all the means that enable to meaningfully, artistically realize a music piece in real sound and according to a certain epoch.

Given the professional focus of music teacher I. Mostova introduces the concept of pedagogical-performance mastery as the phenomenon of manifestation of the music teacher's own "self" in pedagogical artistic-communicative activity through a complex of their personality properties that provides free musical instrument control and self-control in the process of expressing the artistic conception of a music piece.

As shown by scientific research, music- performance activity is associated with creative work, and depends on many objective and subjective factors, among which particularly important are music-analytical, artistic- interpretative skills and operation of music-theoretical and performance knowledge. Theoretical comparison of structural components: performance training (S.Lipska), readiness and mastery (L.Guseinova) for music- performance activity (V.Krytskyi, I. Mostova) allowed identifying fundamental components - motivational, cognitive, creative, operational. In our opinion, it should be appropriate to use these components in the structure of music-performance self-control because it is directly involved in the music- pedagogical and performance activities.

Any activity, as highlighted by L.Guseinova, requires a motive, provides directivity and corresponds to the interests, needs, system of aesthetic values of the performing musician. According to the scientists (O.Leontiev, P.Anokhin) the process of learning and personal development has its consistent pattern: need - situation - mental set - motive - action -

goal. This is a kind of mechanism in which needs create mental set for action stimulated by a motive for achieving a particular goal. When the purpose is understood, that there is the desire to master an instrument perfectly, certain performance skills, abilities, means of work on the music piece, etc. it becomes the leading motive, when there is a need, aspiration, desire, then there is a real achievement of the conscious result. As observed by I.Rostovska the presence of motivation in teaching- performance activities provides the students' conscious attitude to the essence of music art, the comprehension and understanding of the music pieces content, activates creative potential in the context of their gained experience, stimulates evaluative attitude to artistic phenomena.

The most important and challenging enough task of music-performance activity of future music teacher is the interpretation of music pieces. In music art interpretation is defined "as a form of artistic creation that connects the personal preferences of the musicians, their experience, aesthetic ideals, own playing style and composer's idea realized in the music work" [1, p.216]. According to Kornoukhov, interpretation is associated with the problem of implementation of the music work content and the research of the artist's personality as a special kind of phenomenon, its meaning and functionality in music-communicative environment. The scientists (I.Grynychuk, N.Koryhalova) consider interpretation as a long creative process of thinking, creation and implementation of the performance concept which depends on the aesthetic principles of musician, personal understanding of the music work and the mastery of performing implementation.

The definitions of music scientists confirm the main goal of the performing musician - bringing the listener the conscious artistic-imaginative composer's conception of the music piece so the principal component of music-performance self-control model is formulated as artistic-interpretative motivational component, which consists of two blocks: artistic-conceptual and motivational-intentional.

The artistic-interpretative process, according to Krytskyi includes the following elements - spiritual (aimed at the comprehension of artistic-conceptual essence of music pieces) and practical (material-sound realization of this essence in the performance). As to the disclosure of the essence of music pieces content, as considered by many researchers (V.Krytskyi, O.Potalaiko, N.Telehina) the performing musician should carry out "decoding" of the music information regarding the author's note text. Decoding involves finding the meaning signs and interpreting their

verbal content in the context of the desired epoch and artistic style.

Musicologists, teachers-pianists (B.Asafiev, M.Davydov, I.Grynychuk, K.Ihumnov, H.Kohan, N.Korykhalova, V. Krytskyi Ye.Nazaikinskyi) indicate that a music piece as a result of ambiguous meaning signs can have multiple readings, i.e. different interpretations. And artistically reliable interpretation can be considered the one that is within the modern idea of the perfect interpretation. In this regard, the performing musician needs to have a certain fund of various interpretative standards which will allow finding a more perfect imagery-stylistic interpretation. As remarked by O.Shcherbinina the style-auditory experience and ability of holding in memory a large number of music masterpieces depend on the maturity of musical-stylistic ideas as the ability for style music-performance interpretation.

But working at a music piece is not restricted to expressive-conceptual essence of musical language, it also involves understanding the structurally logical principles of material construction, possessing stylistic and genre characteristics, objective understanding of musical phenomena in general. Only the involvement of knowledge from different fields will contribute to a comprehensive and holistic understanding of the meaning of a musical piece. "No performance creativeness is possible unless the performing musicians' consciousness has corresponding prior stock of information if they are not prepared for this by their previous development, education" - states Ya.Milstein [7, p .20].

If the artistic-conceptual block is directed at mental activity, namely, understanding the meaning of artistic information, the motivational-intentional one is associated with finding own interpretation in the artistic-imaginative idea. At the stage of the subjective model of future interpretation when the decoded music text needs to be made own "self-concept" and by combining the author's and own experience to find own musical standard, particularly important become creative abilities and artistic-imagery ideas of the musician.

As for the activity of student's potential abilities, to ensure the fulfillment of self-realization processes as a source of inner energy, it is appropriate to involve intention (from Latin - desire, focus of mind thinking on a particular subject). According to S.Oliynyk in the performing process the intentional component directs the musician's consciousness at showing creative initiative in identifying the imagery-stylistic concept of the music piece and the implementation of the formed artistic-imagery ideas during the interpretation of the music piece.

Thus, the formation of internal action plan as to playing musical images in thoughts O.Matvieieva primarily relates to the creative imagination, thinking and cognitive processes. The creation of performance work in the imagination, as explained by S. Lipska provides musician with the possibility of freely orientating in the choice of its implementation means, forms a certain plan of action in the setting and implementation of artistic-performance tasks, determines the ways and techniques of work on overcoming the sound and technical difficulties, develops the artistic and performing independence. O. Goldenweiser emphasizes: "Only if musicians have clear artistic intention, if the music sounds inside, they will be able to use their technical resources and possibly overcome the instrument imperfection and what is the most important - capture the audience" [3, p.130] .

The next two components perform functional tasks but in the interpretive process they complement each other by interacting. If the formation of the meaning concept in artistic-imagery idea depends on cognitive-gnostic processes, musical abilities and mental qualities of the personality, and are performed by personal-qualitative, perceptual component. At the stage of emotional-technical implementation the existing components are joined by: muscle-sensory activity and self-regulation as self-control of the performance process. At this stage the performance-adjusting creative component is acting. As observed by N.Telehina while understanding and evaluating the music piece performed one needs reflective skills that enable hearing and emotional control of the performance process, the timely correction of the performance actions and assessing the practical implementation of the artistic concept as a whole.

Scientists, musicians - teachers, exploring the performance process, note the interrelation of the processes in the performance, namely, the unity of music-auditory and motional ideas (L.Archazhnikova, B.Teplov, H.Tsy-pin), music-auditory ideas and thinking (T .Tsy-pin), auditory and motor memory (V.Petrushyn, B.Teplov), intellectual and volitional concentration and creative state (V.Bochkarov) and sensory-perceptual processes and emotional, motional, thought processes, imagination and memory (M.Starcheus).

It should be noted that the components of music-performance self-control identified by us are closely interrelated and interdependent with each other.

The theoretical model of music-performance self-control developed by us has common components with the structure of music-pedagogical

and performance activities, namely, motivational, cognitive-analytical, creative, operational ones.

During the study have been defined the concepts of "artistic interpretation" and "music-performance self-control" as a conscious, process of concentration of musical ear, attention, will, regulation of motor apparatus at the accordance of the performance process to the set tasks of musical image artistic interpretation.

We developed and justified the theoretical model of music-performance self-control of piano students in interpreting music pieces. It consists of three components, each of which has two blocks. The created structure revealed the interrelation and interdependence of the following components: artistic- interpretative, motivational; personal-qualitative, perceptive; performance-correcting, creative components.

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R. S. Gurin

INTEGRATIVE APPROACH TO THE FORMATION OF FUTURE TEACHERS' WORLD-VIEW

Odessa, Ukraine

Abstract. *The article deals with the essence of the concept of ideology in psychological and pedagogical literature. It reveals the structure, types and elements of world-view. The structure of the worldview allowed to conclude that human activity is aimed ultimately at transforming the world in accordance with its needs and interests, it is impossible without the creation of general and complete picture of the world where the protagonist is himself. In this context, the main task the high school faces is the formation and development of perfectly developed personality while studying at educational establishments and create necessary conditions for the formation of future teachers' professional outlook. The analysis of theoretical references yielded the phenomenon of future teachers' professional world-view of future as a system of their own views on the personal "I", professional and pedagogical activities and student-life role in the society. The result of formation of future teachers' professional world-view is the development of pedagogical culture and pedagogical thinking in particular.*

Author's position on the semantic content of the three dimensional models of future teachers' professional world-view is given. Determined fields are not repeated, do not overlap, and engage in complex dialectical relation has its own coordinate system, its central systemic formative basis, and during preparation of future teachers is a prerequisite, means and results of development.

In terms of our study, we found that the implementation of integrative approach in any space ensures the integrity and consistency of communication, which manifests itself in the need: to create conditions for future teachers' preparation for their awareness of pedagogical activities; purposeful development of improving means training to further enhance its productivity and quality and so on.

However, based on the foregoing, we concluded that the use of an integrative approach in creation of future teachers' professional world-view and aimed them to achieve excellence in practical teaching, with the right skills and their organization - to develop a system of measures, optimal conditions, tools, applications targeted efforts to achieve maximum results.

Keywords: *world-view, future teacher's professional world-view, positive self-concept and life style behaviors, teaching professionalism.*