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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези ІХ Міжнародної конференції
молодих учених та студентів
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- With the audience: the choirmaster must be able to create an emotional connection with the audience.
- With the accompanist: the choirmaster must coordinate with the accompanist who plays the piano.
- With himself: the choirmaster must critically evaluate his work and be able to adjust his actions.

Thus, the activity of a choirmaster requires him to have high communicative competence. Polycommunicative competence is the ability to communicate effectively with different groups of people. It is an important component of the choirmaster's professional skills.

The complexity and multidimensionality of polycommunicative activity requires choirmasters to have a high level of polycommunicative competence, which we define as a personal and professional quality that combines knowledge about communication, communicative skills, communicative experience, and attitude toward communication. Polycommunicative competence is a system of internal resources that involves the choirmaster's ability to organize, regulate, fill with emotional content and spiritual meaning the process of interaction of the members of the choir team, turning it into an artistic and polycommunicative creative act (Yu Qiutun, 2023). N. Bilova notes that such competence "is the integration of knowledge, skills, personal qualities and his professional experience, which allow solving various professional tasks at a high creative level" (Bilova, 2022, p. 96).

For a deeper understanding of the choirmaster's polycommunicative competence, we propose to investigate the component structure of this phenomenon. Taking into account the attributive characteristics of communicative competence, we consider its components to be emotional-volitional, interpretive-projective, expressive-executive and reflective-corrective components.

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CONTENT OF ARTISTIC AND PERFORMING COMPETENCE OF FUTURE PIANO TEACHERS

Formation of artistic and performance competence of future piano teachers, students of higher art education, is carried out in the process of professional training in instrumental classes. The formation of artistic and performing competence in the process of learning to play the piano should be based on the latest achievements of musical art and pedagogical science, meet the requirements of society for music teachers. It is necessary to take into account the acquired experience of performing musicians. Piano training is determined by the qualification requirements for a bachelor's and master's degree in musical art and the content of the educational and professional training program for these specialists in art and pedagogical universities.

The use of the competency-based approach in the educational process enables students to form a personal pedagogical concept, knowledge, skills and practical experience of professional activity, the foundations of which are laid in the process of piano training of students.

Artistic and performing competence is an important aspect of piano teacher training. It includes the development of performance skills, the ability to improve sound technique and culture, theoretical knowledge and interpretation skills.

Scientists claim that the artistic and performing competence of the future teacher of musical art, which he acquires in the process of learning to play the piano, is formed as a result of purposeful methodical training, through the implementation of appropriate pedagogical conditions. Among the latter, researchers define "the organization of training based on appropriately selected theoretical and methodological material". The content of this condition, according to scientists, consists in the study and theoretical understanding of the pedagogical heritage of outstanding composers and performers in the process of mastering theoretical knowledge and practical skills in piano performance (Tsyulyupa & Zahodyakin, 2017). This aspect of artistic and performing competence makes it possible to single out the theoretical and methodological component.

The most important thing in the performance process is to see through art a "huge person" (composer) who expresses himself in sounds. So, the self-realization of a musician is in creativity, in communication through music, in the ability to express oneself in the language of art and to understand this language. Thus, the self-realization of the performer and teacher is in the creative understanding of the artistic meaning of art in the process of interpretation (Liu Xian, 2018). In connection with this, communicative and creative processes become relevant, the level of which depends on the readiness to accept artistic information, an interested attitude towards it, and the level of empathy. In view of this, it is advisable to single out the creative and communicative component of artistic and performing competence.

Another important component is reflexive and developmental. It performs critical-evaluative and heuristic functions, acts as a source of new knowledge, influences the student's awareness of musical and performing activities. The reflective and developmental component reveals the future piano teacher's ability for individual creative self-expression, which reflects his search-productive and spiritual potential, formed under the influence of emotional self-movement to qualitative changes. The ability to reflexively perceive one's own professional training becomes a manifestation of a personal attitude to life, knowledge of one's own inner spiritual world (Zhang Xiangyun, 2016).

Thus, the artistic and performing competence of future piano teachers is a complex personal and professional construct aimed at increasing the effectiveness of the professional activities of piano teachers. Artistic and performing training includes theoretical and methodological knowledge, creative and communicative activity and reflective awareness as a factor in the professional self-development of specialists.

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THE ROLE OF EMOTIVENESS IN FUTURE ACTIVITIES PIANO TEACHERS

Emotions are mental states that reflect our attitude to the world and to ourselves. They influence our thinking, behavior and feelings. Emotions are studied by many sciences, including psychology, linguistics, and music pedagogy.

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