

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДЗ «ПІВДЕННОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ
імені К. Д. УШИНСЬКОГО»

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

**Матеріали і тези ІХ Міжнародної конференції
молодих учених та студентів
(20-21 жовтня 2023 р.)**

2 том

ОДЕСА 2023

УДК: 37+78+792.8+008-021.1

Музична та хореографічна освіта в контексті культурного розвитку суспільства. Матеріали і тези ІХ Міжнародної конференції молодих учених та студентів (Одеса 20-21 жовтня 2023 р.). — Т.2. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 162 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 30.11. 2023 р.

Редакційна колегія:

Мартинюк Тетяна Володимирівна, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

Демидова Віола Григорівна, кандидат педагогічних наук, професор, професор кафедри сольного співу Одеської національної музичної академії імені Антоніни Нежданової.

Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

©Південноукраїнський національний педагогічний університет імені К. Д. Ушинського, 2023

subjective position is influenced by education, experience, cultural environment, and other factors.

In art, the professional-subjective position defines the artist's creative approach to their work. It reflects artistic values, aesthetic preferences, and views on the role of art in society. Artists with different professional-subjective positions create diverse works of art, enriching the cultural heritage.

In the field of education, the professional-subjective position influences the choice of educational trajectories and learning goals. It reflects individuals' eagerness to learn and enhance their knowledge. The professional-subjective position also determines the attitude towards one's education and its significance in personal and professional development [1].

Therefore, the professional-subjective position of the personality is a complex and multifaceted phenomenon that shapes one's attitude towards professional activities, art, and education. It impacts various spheres of life and societal development. Understanding and studying the professional-subjective position are essential tasks for both science and society as a whole.

References

1. Bekir, Sezgin & Tair, Ergyul (2021). Personality Determinants of Teachers Subjective Career Success. *Filosofiya-Philosophy* 30 (3):287-300.

He Jinshi

Master's student,

Faculty of Music and Choreographic Education,

State institution «South Ukrainian National

Pedagogical University named after K. D. Ushynsky», Ukraine,

Olena Novska

Candidate of Pedagogical Sciences, Associated Professor,

State institution «South Ukrainian National

Pedagogical University named after K. D. Ushynsky», Ukraine

THE ESSENCE AND ROLE OF ARTISTIC AND INTERPRETATIVE SKILLS IN THE ACTIVITY OF A PIANO TEACHER

Modern requirements for the professional training of future piano teachers provide not only for them to acquire the necessary knowledge and practical skills to carry out professional activities, but also to create conditions for the formation of the artistic and creative potential of an individual. The artistic-interpretive skills of future piano teachers as an integral personal quality is characterized by a high level of formation of a complex of professional and psychological-pedagogical knowledge and corresponding creative and performing actions, which ensure the interpretation of the musical text, the creation of a performing and pedagogical concept, as well as its implementation in specific situations musically - pedagogical activity.

The interpretative activity of a piano teacher is characterized by multifaceted implementation:

1) in pedagogical activity, which includes:

- explaining the content of the piano piece to the student,
- disclosure of the figurative content reflected in it,
- interpretation of the context of using expressive means of music to create specific figurative sounds
- education of the student's artistic and aesthetic taste,
- diagnosis of the problems of the student's personal and professional development in the learning process and the search for their solution;

2) in one's own performing activity from the artistic and performing interpretation of solo piano works, where the interpretation is defined as the process of understanding and mastering the ideological and figurative content of the work, creative reading of the author's text in its deep semantic meaning, and as a result expressed in the stage and performance sound reproduction;

3) in ensemble performing activities, in which the coherence of interpretive reading and performance in interaction with other performers is added to the tasks of performing interpretation;

4) in research activity, which includes understanding modern cultural, artistic and educational processes, determining one's own attitude towards them, setting goals and predicting the next results in professional activity (Tkachuk, 2014).

Performing the tasks of interpretive activity of a piano teacher requires a high level of formation of multifaceted interpretive knowledge and skills. Summarizing the practical experience of learning and researching the current state of domestic professional piano training, we state the need for increased attention to the formation of interpretative competence of future teachers, which we consider as an integral personal quality, which is characterized by a high level of possession of a complex of professional and psychological-pedagogical knowledge and practical skills, developed creative abilities, the formation of value-meaning orientations and is manifested in the ability to apply knowledge, skills and experience of interpretation in a specific situation. The formation of value-meaning orientations is determined by the individual's attitude to the artistic interpretation of music. The essence of artistic interpretation in musical art was considered in numerous works of philosophers, composers, performers, and teachers through the prism of such epistemological categories as perception, reflection, explanation, and understanding. Emphasizing the integrity of the reflection, which expresses the personal-individual attitude of the interpreter to the musical work, the composer, artistic interpretation is characterized as a creatively transformative process of transferring the content of the work into the material of music (Poluboyaryna, 2012).

Thus, artistic and interpretative skills play an extremely important role in the activities of a piano teacher. Taking this into account, it is necessary to direct the piano training of students of higher education majoring in "Musical Art" to the conscious formation of artistic and interpretative skills in order to increase the efficiency of professional training and further professional activity.

References

1. Poluboyaryna I. (2012). Problema interpretatsiyi muzychnoho tvoru u protsesi pidhotovky muzychno obdarovanykh studentiv. [The problem of interpretation of a musical work in the process of training musically gifted students]. *Pedahohichni nauky: teoriya, istoriya, innovatsiyi tekhnolohiyi – Pedagogical sciences: theory, history, innovative technologies*. No. 6 (24). P. 466–473 [in Ukrainian].

2. Tkachuk I. (2014). Sutnist' i struktura fenomena «interpretatsiyina kompetentnist' studentiv pedahohichnoho koledzhu». [The essence and structure of the phenomenon "interpretive competence of students of the pedagogical college"]. *Pedahohika vyshchoyi ta seredn'oyi shkoly – Higher and secondary school pedagogy*. № 41. С. 321–325 [in Ukrainian].

Alina Khodot

Graduate student,

Faculty of Music and Choreographic Education,

State institution «South Ukrainian National

Pedagogical University named after K. D. Ushynsky», Ukraine

VOCALIST'S IMAGE AS A SCIENTIFIC PHENOMENON

Pop music is very important in modern culture. Pop singing is highly popular in society. Pop music creates a high cultural effect, through which influence is exerted on society and especially on the younger generation of children and youth.

Modernity is characterized by variability and variety of pop trends. This increases competitiveness on the stage in Ukraine and the world. The success and positive perception of a pop singer by society directly depends on his image.

Modern pop music is mostly oriented towards the demands of modern society. However, we observe that the level of moral and aesthetic preferences of modern society has significantly decreased. This is reflected in modern pop music. Popularization of aesthetic vocal music for the purpose of global rethinking of the demands of society is the main task of the "cultural sector". Therefore, an image created harmoniously, individually oriented to the personality of the singer will be a powerful tool of influence on society.

Scientists consider the socio-communicative aspect, emphasizing the communicative function of the image. It is claimed that "the image is not only a product that arises in the process of communication, it is also one of the means of communication."

In the context of psychological research, Abraham Maslow emphasized the motivational function in creating an image, in particular, the psychological type of motivation, which is based on self-perception and has an intuitive nature, and the second type is pragmatic, which purposefully takes into account external influences based on existing professional experience. T. Bilyk emphasizes the communicative function, claiming that the image is a "symbolic image of the subject" that is

Чалая М. Кьон Н.	ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ ВОКАЛЬНОЇ ТЕХНІКИ МАЙБУТНІХ ЕСТРАДНИХ СПІВАКІВ У ПРОЦЕСІ ПІДГОТОВКИ ДО ВИКОНАВСЬКОЇ ДІЯЛЬНОСТІ	85
Лю Дінцин	ПРИНЦИПИ НАВЧАННЯ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ	88
Лі Чжо	ОСОБЛИВОСТІ СУЧАСНОЇ ХОРЕОГРАФІЇ	90
Лю Ці	ОСОБЛИВОСТІ ФОРМУВАННЯ БАЗОВИХ УМІНЬ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ НА ПОЧАТКОВОМУ ЕТАПІ НАВЧАННЯ	92
Лі Еньхуй	МЕТОДИЧНІ ЗАСАДИ ФОРМУВАННЯ МУЗИЧНО-СЛУХОВИХ УЯВЛЕНЬ МОЛОДШИХ ШКОЛЯРІВ У ПРОЦЕСІ ФОРТЕПАННОГО НАВЧАННЯ	96
Yu Qiutong	TO THE PROBLEM OF POLYCOMMUNICATIVE COMPETENCE OF THE TEACHER-CHOIRMASTER	98
Yang Ninchenzi, Bilova, N.	CONTENT OF ARTISTIC AND PERFORMING COMPETENCE OF FUTURE PIANO TEACHERS	100
Zheng Lanyue	THE ROLE OF EMOTIVENESS IN FUTURE ACTIVITIES PIANO TEACHERS	102
Wang Tianyu, Irygina, S.	PROBLEMS OF COMMUNICATION IN THE CHORAL TEAM	103
Midlyar, J. Stepanova, L.	EDUCATIONAL AND METHODOLOGICAL POTENTIAL OF CHAMBER VOCAL LYRICS BY A. KOS-ANATOLSKY IN THE ASPECT OF MODERN TRENDS IN VOCAL PERFORMANCE	106
Бойко, О.	РОЗВИТОК ВІДЧУТТЯ МЕТРО-РИТМУ НА УРОКАХ ФОРТЕПІАНО. «РИТМІЧНІ ІГРИ»	110
Буркацька, І.	ПОЛІКУЛЬТУРНИЙ ПІДХІД В СУЧАСНІЙ МИСТЕЦЬКІЙ ОСВІТІ	113
Deng Xiyue	PROFESSIONAL AND SUBJECTIVE POSITION OF PERSONALITY AS A MULTIDISCIPLINARY PHENOMENON	114
He Jinshi, Novska, O.	THE ESSENCE AND ROLE OF ARTISTIC AND INTERPRETATIVE SKILLS IN THE ACTIVITY OF A PIANO TEACHER	115
Khodot, A.	VOCALIST'S IMAGE AS A SCIENTIFIC PHENOMENON	117
Рало, Г.	ФОРМУВАННЯ ВИКОНАВСЬКОГО ПРИЙОМУ ТРЕМОЛО НА ЗВУКОВИСОТНИХ КЛАВІШНИХ УДАРНИХ ІНСТРУМЕНТАХ: ТЕОРЕТИКО-МЕТОДИЧНИЙ АСПЕКТ	120
Li Yu Qi	THE ESSENCE AND CONTENT OF THE CONCEPT OF «MUSICAL TASTE»	122
Го Іно	ДО ПРОБЛЕМИ ФОРМУВАННЯ УМІНЬ СТИЛЬОВОЇ ІНТЕРПРЕТАЦІЇ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ФОРТЕПАННОЇ ПІДГОТОВКИ	124