

коллективе, могут стать причинами недоразумений и интолерантного поведения. Для того чтобы избежать межэтнических конфликтов в коллективе, причиной которых могут стать именно эти обстоятельства, для учителей был разработан тренинг «Ситуации культурного ассимилятора».

**Ключевые слова:** внешкольное образование, воспитание, межэтническая среда, этноэмпатия, толерантность.

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### TRAINING TEACHERS OF OUT-OF-SCHOOL INSTITUTIONS FOR WORKING IN INTER-ETHNIC ENVIRONMENT

The article deals with the issues of out-of-school education as a purposeful process of getting systematic knowledge about the culture, nature, people and society. Today, the native system of out-of-school education is based on historically determined traditions of training and education of younger generation created by representatives of different communities of Ukraine, and on the experience of many generations, on social and family values, ideas, attitudes, beliefs and ideals. It is implemented by out-of-school educational institutions, creative children's and youth organizations and associations, and is based on the principle of voluntary choice of the types of institutions and activities. Out-of-school education deals with the issues of emotional, physical and intellectual development of a person, development of his/her competences. At the same time the out-of-school education facilitates the ensuring of the individual needs in creative self-realization, socialization, involving in public relations, joining the wide world. Therefore, the problem of training of pedagogical workers of out-of-school educational institutions is relevant today. In the process of training teachers for working in out-of-school educational institutions the question of the requirements for personality traits of a teacher as an educator is important. In accordance with the structure of pedagogical work, traits of humanity are the most valuable. They are kindness, compassion, honesty, sincerity, tolerance, empathy, ability for controlling one's mental condition. Very often the ignorance of the traditions and customs of the various ethnic communities can cause some misunderstandings and intolerant behaviour. In order to avoid inter-ethnic conflicts in a group, the cause of which may be these circumstances, the training "The Situation of Cultural Assimilator" was developed for teachers.

**Keywords:** out-of-school education, upbringing, interethnic environment, ethnoempathy, tolerance.

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### MUSIC PERFORMANCE AESTHETICS IN THE CONTEXT OF FUTURE MUSIC TEACHERS' PIANO TRAINING

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The article deals with the issue of aesthetic development of a teacher by means of performance training, in which the aesthetic aspect is activated. The article is aimed at revealing the concept of "music performance aesthetics", determining its peculiarities with the help of the theoretical model and specificity of piano performance of a Music teacher. The theoretical model on the basis of the theory of dominants has been used. The aesthetic dominants as the main components of the performing art have been substantiated. The internal and external manifestations of the aesthetics of music performance (particularly, the interpretation of piano compositions) have been described.

**Keywords:** aesthetic development, esthetic dominants, music performance, interpretation, piano training.

**Problem statement.** The aesthetic development of a personality is one of the most important functions of art in the educational environment. And one of the most significant professional duties of a Music teacher in Ukraine and China is qualified activity aimed at dealing with the issues

of artistic and aesthetic education of school students by means of art. The aesthetic component is predominant in this process, and the artistic one is a tool, which helps to form the worldview through the prism of aesthetic categories, through perceiving and realizing the beauty of art, as

well as to teach to feel it in the environment, in interpersonal relations and oneself. There is some specificity in the process of future Music teachers training, which differs from the process and the result of training a future music artist. A Music teacher, when learning music compositions, determines their pedagogical, artistic and aesthetic potential, which will be purposefully used in future teaching practice. One of the main tasks of a school Music teacher is aestheticization of school educational environment, which is a factor of aesthetic development of school student's personality. This task can be completed only by means of qualified music and performing activity of a teacher, which fills the school environment with aesthetics of artistic creative work.

The theoretical interpretation of the essence of the aesthetic in the cultural-historic and artistic-professional context has allowed to update the meaning of aesthetic as a qualitative characteristic of performing art. This idea should be considered more thoroughly with substantiating the essence of the aesthetic in performing art, particularly, in teaching students of Music faculties to play the piano.

**Review of recent publications** concerning this issue has shown that the aesthetic aspect of music performance is considered from different points of view, which speaks for the multi-paradigm methodology in dealing with it. From the philosophical point of view, the aesthetic is considered in terms of the interpretation of music compositions (E. Basin, N. Zhukova, V. Lichkovakh, L. Levchuk). In the context of the interrelation of music studies and aesthetics, aesthetic foundations of music activities as spiritual creative work aimed at learning, understanding, reflecting and further extrapolating of artistic values into society are considered by B. Asafiev, T. Andruschenko, I. Grigorieva, R. Ingarden, M. Kagan, N. Kiyaschenko, S. Sokhor, V. Sukhantseva. The aesthetics of music and performance art has become the subject of philosophical research of Nakagawa Miki.

Pedagogically the emotional aspect of music and performing process is the subject of a great number of different studies. The examples of such works are emotionality in compositions interpretation (by D. Lisun), emotional regulation of performance (K. Zavalka, L. Kotova), formation of the emotional and aesthetic experiencing of music in the performing activity (G. Saik), aesthetic foundations of pedagogical mastery of a Music teacher (S. Fedorisheva).

Some works considering the aesthetic aspect of a performance as a subject of theoretical interpretation should also be noted. For example, E. Osrtovskaya [4] studies the aesthetic issues of ensemble acting, actualized by the inner contradiction of the creative work. These issues are the following: improvisatory character as the main basis, which is considered to be the origin of the practice of solo and accompanying performance; the problem of artistic and sense unity in an ensemble (the simultaneous performing of different parts of a music compositions by two artists perceived by the audience as a unified whole; aesthetic phenomenon of an ensemble

performance as a creative process of music communication between its participants, which has an inner hedonistic sense (not addressed to the audience)). Yu. Sedtikova considers vocal performance as an aesthetic phenomenon, noting that it is influenced by the socio-cultural factors, where artistic world perception is closely connected with ontological and epistemological processes, which have an impact on the formation of the worldview and the development of self-consciousness [5].

It is also important to name some researches dedicated to artistic and stylistic aspects of performance (V. Butyak, O. Scherbinina, Chai Penchen), the culture of performance (N. Vasilieva, N. Zgurskaya, A. Mikhalyuk), artistic competence in performance (Lu Tsiantian, Shi Dzun-bo).

Despite the great number of different researches of aesthetic aspect of music art and pedagogy, the essence of the concept of "performance aesthetics" in the educational context has to be specified taking into account creative and performing training, particularly piano training of a Music teacher. It will provide an opportunity to develop a technique aimed at intensification of performing aesthetics, which is a significant factor of aesthetic development of the personality of a teacher.

**The aim of the article** is to reveal the essence of the concept "performance aesthetics", describe its peculiarities by means of the dominant theoretical model and the specificity of piano performance of a Music teacher.

**Major content.** The performance aesthetics is aimed at the harmonization of objective and subjective, individual and generally recognized, cultural and phenomenological (natural) in relation to music. For example, the aesthetic essence of music as a result of reviewing different philosophic theories is quite profoundly considered in the dissertation of Nakagawa Miki [3]. The author notices that the properties of music compositions and the accompanying feelings of emotional lift have been described through the concept of "*the beautiful*", which has become the most important in the aesthetic science. All other aesthetic concepts (the sublime, the tragic, the sentimental, the heroic, etc.) obtained their sense only by comparing with the category of beautiful, demonstrating the invisible shades of different feelings [3]. The researcher also specifies the key concepts, through which the nature of the beautiful in art is specified: "the purposefulness without an aim" (by I. Kant), "the essence in a phenomenon" (by F. Schiller), "the infinite expressed in the finite" (by F. Schelling), "the absolute idea in its external otherness" (by G. Hegel). These concepts, considered by the author as contradictions in art, hit him upon an idea about the entirety and the integrity as a "unique center and balance of opposite origins", which determine the sphere of the aesthetic. In his opinion, the meaning of these definitions lies in the interpretation of art and beauty as entirety capable for resolving contradictions, being the reflection of the whole fullness of the universum due to its integrative nature [3].

Much attention is paid to the aesthetic in Pedagogy. The aesthetic education as one of the key aspects of Pedagogical theory and practice and particularly artistic education are worth noting.

In this regard the concept of “aesthetic dominants” as constructs, capable for integrating different significant phenomena, being basic for performance training of a teacher was used while studying the aesthetic development of a Music teacher.

The theoretical understanding of the essence of the aesthetic in cultural and historical (T. Andruschenko, V. Bychkov, N. Mankovskaya) and professionally artistic (O. Otich, S. Fedorisheva, G. Schedrina) aspects as well as theoretical positions of “dominancy” in modeling the phenomena under study (N. Butenko, N. Kochura, A. Rukhlov, A. Ukhtomskyy) allowed to concretize the following aesthetic dominants of the performing creative training of future Music teachers: understanding the essence of the aesthetic categories in the culture and time dimensions; aesthetic and sense bearing context of works of art in different styles and directions of art; aesthetic culture of the society as a manifestation of national mentality; aesthetic culture of a personality and its correspondence to social, ethnical and national traditions; aesthetic development of a personality, including the personality of a teacher, extrapolating aesthetic values; harmonization of subjective, individual and multi-logical in the interpretational and creative process.

The substantiated aesthetic dominants have a direct impact through the understanding and reflecting of images in music compositions, which are connected with aesthetic categories, as well as the indirect impact through the transferring of public values from one generation to another, which influences the aesthetic culture of the society in general and a creative personality in particular.

These dominants manifest themselves in internal and external forms in the performing creativity. The internal aesthetic form of the interpretation of a composition is based on the artistic and terminological competence of a performer, on his/her artistic worldview, perceptive music, artistic and aesthetic experience. In the history of piano performance these aspects were embodied in recommendations of F. List, F. Chopin, G. Neigaus, Ya. Miltschtein, etc. The factor of associative competence of performers becomes more apparent. Associations are the specifically individual process, but for the adequate artistic interpretation of a text a certain “aesthetic filter of associations” is necessary. A performer should smarten the occurring imaginative associations with the text graphics of a composition: exactly which means of text expressiveness, composers’ ideas are worth creative embodiment, and which are not. At this stage the regulator of this process is the maturity of artistic and aesthetic consciousness (L. Vigotskyy, Yu. Borev, A. Kanarskyy, V. Kudin, Yu. Lotman, L. Pechko). It provides the opportunity of aesthetic analysis and the assessment of the correspondence of expressive means to its program, idea and climate. In the process of piano training of pedagogical

university students the extra resource of the development of their consciousness is pedagogical orientation of the performed composition, in other words a purposeful understanding, searching and revealing of such an orientation. It should be determined, because it is not obvious.

One can refer artistic and aesthetic intentions to the internal form. They are the reflection of aesthetic preferences, tastes and sometimes needs of a student-performer. The desire to focus on a certain image, to understand a composition as a rule has a hedonistic character. The hedonistic function of music is also considered by music aesthetics (E. Ganslik, L. Sokhor, R. Inrgarden, M. Kagan) and music pedagogy (L. Vasilieva [1]). L. Vasilieva explaining the hedonistic aspect of vocal performance through the phenomenon of euthymic character («eu», «euthenein» kindness, wellness) comes to the conclusion about its non-linear but vector manifestation: spiritual, aesthetic, cognitive and corporeal [2].

Besides the internal form of performance aesthetics, we also distinguish the external form, which is connected with the interpretation of a composition as well as the internal one: how deep emotional experience of an image by a performer and how correctly he/she externally manifests his/her feelings and interpretative creative ideas when performing.

It is worth noting that there are lots of utter external disadvantages, which are related to the sphere of the aesthetic and which allow to estimate the aesthetics of the performance. Some of them are presented as a dyad of contradictions (according to the concept of the unity of contradictions in aesthetics) concerning the key aspects of the performance technique and culture of an artist in general without a context of an image.

They are the following:

- stroke: soft handle, direct touch, tapping the piano keys;
- hand mobility: flexibility of a hand, position of fingers – squeeze of a hand or splayed fingers;
- artist’s position at the piano: simultaneous body movement corresponding to the performing tasks; external harmony – excessive freedom of movements, manner, needless artistically unreasonable effects.
- style correspondence of external parameters of performing: style intonation and articulation correspondence of the applied external effects and the final sounding – mismatch of intonations, articulations, set of movements to a style and an epoch of a composition.
- pedagogical performance techniques: adequacy and sensory correspondence of the applied performing and didactic tools at Music lessons (more expressive performance of a music composition, which emphasizes its characteristics) – inadequacy of didactic performing techniques at Music lessons to the performance culture.

The above mentioned characteristics allow to determine the concept of music performance aesthetics. It is considered as a qualitative characteristics of the performing interpretation of music compositions, based on the purposeful harmonization of internal and external corres-

pondences of artistic and performance actions, tools and attributes to genre and stylistic, image, identifying and personified peculiarities of a composition by the personality of a performer.

**Conclusions.** Aesthetization of piano performance is a conglomerate of the manifestation of different aesthetic dominants. The piano training of a Music teacher includes the following aesthetic dominants: understanding the essence of the aesthetic categories in the culture and time dimensions; aesthetic and meaning context of works of art in different styles and directions of art; aesthetic culture of the society as a manifestation of national mentality; aesthetic culture of a personality and its correspondence

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to social, ethnical and national traditions; aesthetic development of a personality, including the personality of a teacher, extrapolating aesthetic values; harmonization of subjective, individual and multi-logical in the interpretational and creative process.

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#### ЭСТЕТИКА МУЗЫКАЛЬНОГО ИСПОЛНИТЕЛЬСТВА В КОНТЕКСТЕ ФОРТЕПИАННОЙ ПОДГОТОВКИ УЧИТЕЛЯ МУЗЫКИ

В статье актуализирована проблема эстетического развития учителя через исполнительскую подготовку, в которой активизирован эстетический аспект. Цель статьи – раскрыть сущность понятия «эстетика музыкаль-  
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ного исполнительства», определить его особенности через «доминантную» теоретическую модель и специфику фортепианного исполнительства учителя музыки. Использована теоретическая модель на основе теории доминанты, обоснованы эстетические доминанты как базовые для исполнительского творческого процесса. Такими доминантами являются следующие: понимание сущности эстетических категорий в культурно-временном измерении; эстетически-смысловой контекст художественных произведений в различных стилях и направлениях искусства, эстетическая культура общества как проявление национальной ментальности; эстетическая культура личности и ее соответствие социальным, этническим, национальным традициям; эстетическое развитие личности, в том числе, личности учителя, который экстраполирует эстетические ценности в социокультурное пространство; гармонизация субъективного, индивидуального и полилогического в интерпретационно-творческом процессе. Охарактеризованы внутренние и внешние проявления эстетики музыкально-исполнительского процесса, в частности, интерпретации фортепианных произведений. Внутренний эстетический план интерпретации произведения основан на художественно-терминологической компетенции исполнителя, его художественном кругозоре, перцептивном музыкальном и художественно-эстетическом опыте, ассоциативной грамотности исполнителей, которая формирует художественно-эстетическое сознание, а также художественно-эстетических интенциях, которые являются отражением вкусов, а иногда и потребностей студента-исполнителя. Внешний план также как и внутренний связан с интерпретацией произведения – насколько глубоко эмоциональное постижение образа исполнителем и насколько корректно внешне он передает свои переживания и интерпретационные творческие идеи в процессе выполнения. Дано определение понятию «эстетика музыкально-исполнительского процесса» – качественная характеристика исполнительской интерпретации музыкальных произведений, основанная на целенаправленной гармонизации личностью исполнителя внутренних и внешних соответствий художественно-исполнительских действий, приемов и атрибутов (в частности, фортепианной игры) жанрово-стилевым, образным, идентификационно-персонифицированным особенностям произведения.

**Ключевые слова:** эстетическое развитие, эстетические доминанты, музыкально-исполнительский процесс, интерпретация, фортепианная подготовка учителя.

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### ЭСТЕТИКА МУЗИЧНОГО ВИКОНАВСТВА В КОНТЕКСТІ ФОРТЕПІАННОЇ ПІДГОТОВКИ ВЧИТЕЛЯ МУЗИКИ

У статті актуалізовано проблему естетичного розвитку вчителя через музично-виконавську підготовку, в якій активізовано естетичний аспект. Мета статті – розкрити сутність поняття «естетика музичного виконавства», визначити його особливості через «доміную» теоретичну модель і специфіку фортепіанного виконавства вчителя музики. Використано теоретичну модель на основі теорії домінування, обґрунтовано естетичні домінування як базові для виконавської творчої процесу. Такими домінуваннями є: розуміння сутності естетичних категорій в культурно-часовому вимірі; естетично-смысловий контекст художніх творів у різних стилях і напрямках мистецтва; естетична культура суспільства як прояв національної ментальності; естетична культура особистості та її відповідність соціальним, етнічним, національним традиціям; естетичний розвиток особистості, в тому числі особистості вчителя, який екстраполює естетичні цінності в соціокультурний простір; гармонізація суб'єктивного, індивідуального та полілогічного в інтерпретаційно-творчому процесі. Охарактеризовано внутрішні та зовнішні прояви естетики музично-виконавського процесу, зокрема, інтерпретації фортепіанних творів. Внутрішній естетичний план інтерпретації твору заснований на художньо-терминологічній компетенції виконавця, на його художньому кругозорі, його перцептивному музичному і художньо-естетичному досвіді, асоціативній грамотності виконавців, що формує художньо-естетичну свідомість, а також художньо-естетичні інтенції, які є відображенням естетичних уподобань, смаків, а іноді й потреб студента-виконавця. Зовнішній план, також як і внутрішній, пов'язаний з інтерпретацією твору: наскільки глибоко емоційне осягнення образу виконавцем і наскільки коректно зовні він передає свої переживання й інтерпретаційні творчі ідеї в процесі виконання. Подано визначення поняттю «естетика музично-виконавського процесу», у дослідженні – це якісна характеристика виконавської інтерпретації музичних творів, заснована на цілеспрямованій гармонізації особистістю виконавця внутрішніх і зовнішніх відповідностей художньо-виконавських дій, прийомів та атрибутів (зокрема, фортепіанної гри) жанрово-стильовим, образним, ідентифікаційно-персоніфікованим особливостям твору.

**Ключові слова:** естетичний розвиток, естетичні домінування, музично-виконавський процес, інтерпретація, фортепіанна підготовка вчителя.

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