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PERFORMANCE STABILITY AS AN IMPORTANT COMPONENT OF PERFORMANCE TRAINING OF FUTURE MUSIC TEACHERS

Abstract. *The article considers the problem of performance stability of future music teachers in the piano class. The causes of stage excitement and loss of self-control during concert performances are analyzed. The importance of developing skills of stable performance of musical works in stressful situations of stage space is revealed.*

Key words: *performing stability, self-control, stage excitement, future music teachers.*

ВИКОНАВСЬКА СТАБІЛЬНІСТЬ ЯК ВАЖЛИВА СКЛАДОВА ІНСТРУМЕНТАЛЬНОЇ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА

Анотація. *Розглянуто проблему виконавської стабільності майбутніх учителів музичного мистецтва у класі фортепіано. Проаналізовано причини виникнення сценічного хвилювання та втрати самоконтролю під час концертних*

виступів. Розкрито важливість формування навичок стабільного виконання музичних творів у стресових ситуаціях сценічного простору.

Ключові слова: *виконавська стабільність, самоконтроль, сценічне хвилювання, майбутні вчителі музичного мистецтва.*

The need to improve the professional training of future teachers of music is determined by many factors (social, psychological and pedagogical), according to which applicants must become musicians, researchers, teachers, educators, innovators-seekers. To do this, future professionals, in addition to acquiring the necessary professional competencies, need to have the skills of self-control of their own emotional states, including excitement, during public speeches to the audience.

The key issues of professional training of future teachers of music art were considered in many scientific investigations, namely in the studies of E. Abdullin, Y. Aliyev, N. Guziy, A. Kozyr, S. Martynenko, V. Orlov, G. Padalka, O. Rostovsky, O. Rudnytska, G. Tsy-pin, V. Shulgina, O. Shcholokova and others. The issue of stage excitement is considered in the studies of A. Alekseev, L. Bochkarev, L. Barenboim, J. Hoffman, G. Kogan, G. Neuhaus, N. Perelman, V. Petrushin, Y. Tsagarelli and others.

As you know the stage excitement is a psychological state that arises in the process of public speaking. Note that the issue of performance stability is one of the most relevant in the professional activities of future music teachers, as its specificity is directly related to the public performance of works and involves the ability to create and implement their own artistic concepts, self-interpret musical works of different eras and styles, the ability to have a high level of performing skills. All this involves the regulation of their own psycho-emotional state before a public performance and, accordingly, during the performance on stage.

Let's consider this aspect in more detail. The musician-performer's meeting with the audience causes a special state, which is characterized by an extremely wide range of psychological and physical characteristics. The concert performance and the process of preparation for it can be «emotionally colored» in the mind of the performer in positive, sublimely inspired, enthusiastic tones. Sometimes the leitmotif of the pre-concert period and the very appearance on the stage is the uncomfortable, depressed mood of the musician. In some cases, the need to speak to the audience causes a state of fear, which can lead to disruption of speech. Examples of emotional states that performers overcome before a public performance are considered to be stage excitement or stress.

According to B. Ananiev, the psychological causes of stage excitement in performers are the following internal determinants of personality states, namely: functional, which are due to the peculiarities of temperament; motivational and

characterological, which is associated with the development of personality (character, attitudes, needs, values, inclinations, attitudes, ideals, etc.); operational - derivative activities (development of special abilities and skill level, training, experience, etc.) (Ананьев, 2001).

Let's define the main reasons for the emergence of stage excitement, and hence the emergence of a moment of performance instability. Therefore:

- the performer during the performance is in the centre of attention of the audience, which causes a state of fear;

- insufficient preparation. It should be noted that the lack of necessary technical performance freedom, lack of understanding of the content of the musical work, its genre and stylistic features subconsciously «undermines» the performer's self-confidence, blocks his willingness to «be an artist».

L. Barenboim's opinion on the negative consequences during a public speech that occur at the moment of loss of executive stability is relevant here:

- forgetting the musical text;
- acceleration and deceleration of the tempo of a musical work;
- loss of sense of musical form (sound «looseness», incorrect articulation, indistinct phrasing, etc.);
- technical errors («blurred» passages, false notes, etc.) (Баренбойм, 2007).

The analysis of typical performance errors, which are a direct consequence of the loss of performance stability, allowed L. Barenboim to conclude that it is the scene that has the ability to identify and exacerbate «the most vulnerable aspects of performance» (Баренбойм, 2007:67).

Among the main methods of effective stabilization of the pre-concert state of the performer of theory and practice are:

- regulation of respiration;
- muscle relaxation;
- autotraining.

According to Yuan Kai, «an effective method of regulating the emotional state during a public speech is the method of visualization. Visualization is an inner imagination, a vision of oneself with certain qualities, a reproduction of those situations in which a student may find himself during stage performance» (Юань Кай, 2018:120).

In the modern practice of preparing future teachers of music for public speaking, you can also use the following methods:

- formulation of the intention to build the process of classes with the teacher and independent classes in view of the final result - a concert performance;

- classes with the help of activating the inner hearing, which is not only aimed at developing the musical memory of the performer, but also a sense of the form of the work and its coverage as a whole;

- study of musical works at the level of maximum quality;

- Preliminary repeated playback of performed musical works. It is no coincidence that G. Tsyplin noted that «habit is the best medicine for anxiety». The author believed that «the main thing is to perceive a future concert performance as a normal event and then the excitement loses such sharpness» (Цыпин, 2014:110–111);

- creating an atmosphere of public speaking.

Thus, the performance of future music teachers is an important component of their professional training, i.e. a complex process that is determined by the relationship of its main components - emotional, physical, intellectual, i.e. the regulation of psycho-emotional and physical well-being of the musician. It is no coincidence that many music teachers consider the main task not so much to create the intention to succeed in a concert performance, but to get real pleasure from the creative process of performing on stage.

Thus, there are no universal methods of overcoming stage excitement. These issues will always remain among the most relevant, which requires further study.

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