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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
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THE PHENOMENON OF COMMUNICATION IN THE ENSEMBLE PERFORMANCES OF MUSICAL WORKS

Abstract. *The work is devoted to the study of the problem of communication in the process of ensemble performance of musical works. The essence and content of communication are considered. Communication in the context of music-pedagogical activity is considered. The communicative nature of ensemble music-making has been proven. The characteristics of ensemble music making and features of ensemble communication are listed.*

Key words: *communication, ensemble, ensemble performance, musical piece.*

ФЕНОМЕН КОМУНІКАЦІЇ В АНСАМБЛЕВОМУ ВИКОНАННІ МУЗИЧНИХ ТВОРІВ

Анотація. *Робота присвячується дослідженню проблеми комунікації в процесі ансамблевого виконання музичних творів. Розглянуто сутність і зміст комунікації. Розглянуто комунікацію в контексті музично-педагогічної діяльності. Доведено комунікативну природу ансамблевого музикування. Перелічено характеристики ансамблевого музикування і риси ансамблевої комунікації.*

Ключові слова: *комунікація, ансамбль, ансамблеве виконавство, музичний твір.*

Communication is a complex process of exchanging information, establishing contacts. This is interaction between people – verbal and non-verbal. Communication is very important in the art of music. It can be between people, or between a person and a piece of music, or through a piece of music. The concept of "ensemble" is unity, consonance. In an ensemble, one piece is performed by different people. At the heart of ensemble performance is communication - establishing effective interpersonal contacts between ensemble members. Communication is the basis of successful ensemble performance. Thus, communication skills are necessary for high-quality ensemble performance, and playing in an ensemble, in turn, develops communication skills. This is important and relevant for both professional and personal development of a musician.

In scientific studies, the term "communication" is defined as the spatio-temporal transfer of all symbols of the mind. Later, scientists focused on the heuristic function of communication as an important factor in personality formation. It is believed that communication can also act as a process, a formative form of communication, in which it is important to focus on the definition of new goals, primarily social, as well as on the search for the most effective means of achieving them. In this case, communication has a creative character, potentially heuristic and can cause a certain synergistic effect - to produce new knowledge (Zhukova, 2021).

The essence of music-pedagogical communication is focused on understanding the artistic "I" (term of V. Medushevsky) of a musical work, establishing a spiritual-personal contact and dialogue with it. In the personal aspect of music-pedagogical activity, there is multi-channel, multi-level communication: teacher-student communication; communication with a musical work in various forms (listening, performance); interpersonal communication of students or pupils in ensemble music making (Melnyk, 2015).

Communication in the music ensemble class has one of the important meanings. Communication between a teacher and a team is an incredibly complex process, because in a conversation with young musicians, the teacher should reveal character and personal traits that can either contribute to or hinder the creation of an atmosphere of creative communication, which is necessary for joint and fruitful work. A teacher with rich pedagogical experience should not only achieve the ideal sound of an artistic creation by preparing it for concerts and competitions. After all, pedagogical experience shows us that a well-prepared work does not yet indicate that the necessary psychological climate has really been created in the classroom.

This is very important, because the ensemble is a complex communication system. Scientists suggest considering the ensemble as a special type of musical thinking. The communicative features of the ensemble are revealed in the list of its essential characteristics:

- functioning according to the principle of "one performer - one vote (one party)";
- limited number of participants;
- equal interaction of partners;
- balanced, harmonious nature of performance, which is a synthesis of individual-personal and collective-common;
- lack of leadership; the collective nature of the artistic initiative;
- dialogic (polylogical) type of communication (Rymar, 2021).

The main features of ensemble communication are the models of friendly conversation, group play, dramatic conflict, as well as the "solo - accompaniment" communicative model adjacent to them. The specified structural principle of building an ensemble score is directly related to the structure of a linguistic dialogue. Ensemble communication is often likened to a friendly conversation.

So, we considered ensemble communication in the performance of musical works. As a conclusion, we note that communication is the basis of ensemble music making. Playing in an ensemble has a dialogic character. Communication permeates the process of ensemble performance, and playing in an ensemble develops communication skills.

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