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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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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.

Psychologists study how emotions arise, develop and influence our behavior. Linguists study how emotions are expressed in language. Music pedagogy studies how emotions affect music learning. Emotions play an important role in music. Music can evoke different emotions in us, such as joy, sadness, anger, love. Music can also help us express our own emotions.

Music teachers must be able to understand and manage students' emotions. Emotional interaction between teacher and student is an important part of the educational process.

Ya. Gnezdilova draws a clear line between the concepts of "emotionality" and "emotiveness". Emotionality is presented as "an emotional state caused by a certain situation due to thoughtless, spontaneously chosen expressive language units, which create such an effect that leads to the speaker's loss of self-control or violation of his mental balance. Emotiveness is a motivated, pre-planned, expressive speech activity, carefully thought out in terms of the choice of language means and speech strategies and tactics, which are calculated on the emotional impact of the addressee" (Gnezdilova, 2007).

While working with students in a piano lesson, the teacher tells them about a piece of music and, together with them, analyzes it, explains it, helps them immerse themselves in the figurative content of the piece of music. It is important that the teacher performs the piece well, using all the nuances of performing skill. This will help him make an impression on students and get them interested in music. In the piano class, the teacher's ability to vividly perform music is of great pedagogical importance.

To do this, the teacher must conduct an artistic and interpretive analysis of the work. It will help the student to understand the emotional content of music, understand it, find your own figurative associations in it. Also, the teacher should use emotionality in his language to explain to students how to perceive and understand music.

Emotiveness of future piano teachers is the ability to understand, feel and convey emotions that are embedded in a piece of music. It is necessary so that the teacher can easily explain the emotional content of music to students and help them understand it.

Emotiveness of future piano teachers depends on how well they understand and manage their own emotions. It is also important that they can feel the emotions that arise during the performance of a piece of music.

Piano music, especially classical music, often has a deep emotional meaning. Therefore, the piano teacher must be able to understand and correctly interpret this content. He can do this both with words and with his musical performance.

Emotiveness is an integral part of musical art, understanding of musical text. It is the basis of the creative process of a musician and a teacher, as well as an important factor in the success of music-pedagogical interaction.

Emotiveness of a musician allows him to fully perceive and understand music, as well as create his own musical works. Emotions help the musician to convey his feelings and experiences to listeners, to create exciting artistic images.

A teacher who possesses artistic and performing emotionality can provide high-quality educational material, interest students in music and involve them in creative activities. An emotionally sensitive teacher can establish a deep connection with students, which contributes to effective learning.

Therefore, the formation of artistic and performing emotiveness is an important task of art education and a significant aspect of the professional training of future piano teachers.

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PROBLEMS OF COMMUNICATION IN THE CHORAL TEAM

Communication is an important factor in the professional development of a future specialist in the field of musical art. In order to understand the essence of communication, it is necessary to consider it from different scientific points of view: philosophical, psychological, pedagogical and art.

Philosophy considers communication as a process of information exchange, its understanding and interpretation. Psychology studies communication as a process of human interaction, which includes the transfer of information, influence on the emotions and behavior of other people. Pedagogy considers communication as a process of learning and education. Art studies studies communication in the context of musical art. Each of these sciences has its own approach to the study of communication. Philosophers consider communication as a universal category. Psychologists study communication skills and human abilities. Educators consider communication as a means of learning and education. Art historians study communication in the context of a piece of music and its performance.

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