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

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молодих учених та студентів
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TO THE PROBLEM OF THE DEVELOPMENT OF THE PIANIST'S ARTISTIC THINKING AS THE BASIS OF PERFORMING CULTURE

***Abstract.** The article is devoted to the problem of personal and professional direction – artistic and figurative thinking, the development of which indicates the spiritual and aesthetic level of a musician. It was determined that studying musical works of various directions, styles and genres not only improves the pianist's performance skills, but also activates artistic thinking, his ability to embody visual and auditory ideas on the instrument, contributes to the improvement of the variety of performing culture in general.*

***Key words:** thinking, artistic thinking, performance culture, pianist, performance training.*

ДО ПРОБЛЕМИ РОЗВИТКУ ХУДОЖНЬО-ОБРАЗНОГО МИСЛЕННЯ ПІАНІСТА ЯК ОСНОВИ ВИКОНАВСЬКОЇ КУЛЬТУРИ

***Анотація.** Стаття присвячена проблемі особистісно-професійного спрямування – художньо-образному мисленню, розвиненість якого свідчить про духовний та естетичний рівень музиканта. Визначено, що опрацювання музичних творів різних напрямів, стилів і жанрів не тільки удосконалює виконавську майстерність піаніста, але й активізує художнє мислення, його здатність втілювати на інструменті образно-слухові уявлення, сприяє підвищенню різня виконавської культури взагалі.*

***Ключові слова:** мислення, художньо-образне мислення, виконавська культура, піаніст, виконавська підготовка.*

In the modern world, culture is increasingly turning into a key element of social and humanitarian development. Thanks to it, members of society can realize their creative potential, join all the spiritual and artistic wealth of world civilization, preserve and enrich their own historical and cultural heritage in all its diversity.

The Higher Pedagogical School in the light of the modern humanistic cultural and creative paradigm is designed to provide the training of a teacher focused on

personal and professional self-development, ready to work creatively in educational institutions of various types, capable of spiritually and aesthetically developing the student's personality. These provisions are extremely relevant in the field of musical and pedagogical education, where special importance is attached to raising the level of spiritual culture of an individual, realizing his creative potential.

This is confirmed by the works of scientists, in which the problems of formation of readiness for instrumental and performing activities (L.Huseynova), professional and pedagogical culture (T. Tkachenko), musical and pedagogical (V. Mishedchenko, S. Denizhna) and musical and performing culture are raised. (N. Zhaivoronok, N. Zgurska), aesthetic (L. Poberezhna) and artistic culture (K. Shchedrolozeva) development of musical performance and formation of performing schools (V. Antonyuk, N. Guralnyk, N. Kashkadamova), development of musician's performance skills (M. Davydov, E. Yorkina, O. Katrych); the question of interpretation of a musical work (V. Moskalenko), analyze the problems of educational and performing activities of university students (V. Butsyak, G. Padalka, O. Shcholokova).

The professional training of the future piano teacher should be personally oriented, that is, it should reflect the individual and cultural characteristics of the student, his abilities, the acquisition of certain experience in artistic and aesthetic activities.

A special place in the educational process at music and pedagogical faculties of higher education institutions is given to performance training. The tasks of such training are the formation of a complex of knowledge and practical skills of students, which provide an opportunity to creatively and productively reveal the content of various musical works in directions, styles and genres. Performance culture is an indicator of a high level of performance training.

The analysis of scientific literature shows that performing culture is defined as:

- an integrated property of the personality, which characterizes a high level of mastery of performing activities as a result of understanding the ideological and figurative content of a musical work, from finding ways to perfectly embody the composer's idea in one's own interpretation and providing, on this basis, the conditions for personal creative growth (A. Mykhailiuk);
- a complex integrated personality quality, which is manifested in the performer's ability to consciously interpret the artistic image and effectively implement his own performance plan during a public performance (G. Sokolova);
- a dynamic phenomenon, a complete communicative system that ensures the reproduction of world creative assets, regardless of the time of their creation, in a multiple number of interpretations and receptions (T. Zhukovska).

Therefore, the performing culture of the teacher is a dynamic integrative education, which involves the ability to reveal, reproduce in the process of interpretative activity the content of a musical work and convey it to students in an artistically perfect form. The performing culture of a piano teacher reflects his individual professional qualities: special abilities, experience, views, ideals, which are the core of artistic and aesthetic orientation in musical art, in the interpretation of works and conducting educational, educational, musical and educational work.

It is worth noting that the development of artistic thinking has a significant impact on the formation of the performance culture of future music teachers.

Considering a musical text as an example of an artistic text, let's highlight two of its features. The first is related to the transmission of information that the performer and the listener are already ready to receive. The second one makes the performer want to find a new analysis in deciphering the composer's text. According to A. Kovalenko, the performance interpretation of a musical text involves a creative reading and embodiment of the entire dramatic fabric of the work, filled with emotional and personal listening in performance (A. Kovalenko).

These features require the abstraction of certain details of the work, their isolation and comparison. A creative process is carried out, as a result of which the performer creates his model of the work being interpreted. For an artist, it is important not only to feel an artistic image, but extremely important to depict various feelings so that the listener and the viewer are filled with the same experiences (Li Danxia).

I. Yergiv rightly points out: «despite the fact that music, its expressive potential is much wider than words, but the performance process of creating images must also include moments of objectification of the abstract, attempts to express the inexpressible in words, for the possibility of formulating content (personal meaning) this or that fragment of a musical work, in particular in teaching, performing, as well as in musicological spheres of creative activity» (Yergiv, p. 12). That is, at the basis of the artistic embodiment of an artistic musical image – thought and character, which are embodied in actions, indicate the philosophical-idealistic unity of the Spirit and Consciousness (thinking) of the musician-performer. Music is expressive art, or the art of expression, and «academic performing music art is the art of artistic embodiment of a musical image» (Yergiv, p. 13).

The researcher offers the author's vision of this process: «the result of a psychological analysis of the mechanisms of creating an ideal musical image reveals the following algorithm of its formation for an academic type of performance:

- the most complete «extraction» of information from the sheet music text of a musical work (deciphering);

- actualization of the necessary knowledge, ideas and images stored in the musician's memory, and comparing them with information about this piece of music in order to find analogues of the emerging image;

- obtaining missing knowledge and ideas, the sources of which can be books about music; concerts and recordings of musical works;

- direct formation of an imaginary (sensory-emotional-imaginary) musical image as a result of the transition of a large amount of accumulated information into a new quality (insight)» (Yergiv, p. 16).

Therefore, the formation of artistic thinking in the educational process of training instrumental musicians is an important component of musical education, which has a significant impact on the development of students' creative and interpretive abilities.

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ЗМІСТ

Yang HANRI, Inha Khmelevska <i>METHODS OF DIAGNOSING THE FORMATION OF PROFESSIONAL SKILLS IN HIGHER MUSIC EDUCATION</i>	3
Ван ЦЗЯБІНЬ <i>МУЗИЧНО-ЕСТЕТИЧНЕ ВИХОВАННЯ ШКОЛЯРІВ В УМОВАХ ІНФОРМАЦІЙНОГО СУСПІЛЬСТВА</i>	5
Чжан ФАН <i>ФОРМУВАННЯ ВОКАЛЬНО-ЕСТРАДНОЇ КУЛЬТУРИ ЛЮДИНИ В УМОВАХ ЗМІНИ СВІТОВОГО СОЦІАЛЬНО-КУЛЬТУРНОГО СЕРЕДОВИЩА ТА ГЛОБАЛІЗАЦІЇ</i>	8
Бянь НАНЬНАНЬ <i>МЕТОДИЧНІ ОСОБЛИВОСТІ ВОКАЛЬНО-ВИКОНАВСЬКОЇ САМОРЕГУЛЯЦІЇ В УМОВАХ КОНЦЕРТНОГО ВИСТУПУТ</i>	11
Ван СІНЬ <i>МУЗИЧНО-СТИЛЬОВА КОМПЕТЕНТНІСТЬ УЧНІВ МИСТЕЦЬКИХ ШКІЛ ЯК ОСНОВА ХУДОЖНЬО-ЕСТЕТИЧНОГО ВИХОВАННЯ</i>	14
Дай ХУЕЙ, Наталя КЬОН <i>СУТНІСТЬ ПОНЯТТЯ «РІЗНОСТИЛЬОВІ ВОКАЛЬНІ НАВИЧКИ»</i>	16
Ден СІЮЄ <i>ПЕДАГОГІЧНІ ПРИНЦИПИ ФОРМУВАННЯ ПРОФЕСІЙНО-СУБ'ЄКТНОЇ ПОЗИЦІЇ МАЙБУТНІХ МАГІСТРІВ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ВИКОНАВСЬКО-ІНСТРУМЕНТАЛЬНОЇ ПІДГОТОВКИ</i>	18
Di TIANCHAO <i>PROSPECTS FOR THE DEVELOPMENT OF THE USE OF PERCUSSION INSTRUMENTS IN MUSICAL EDUCATION</i>	20
Yin CONGCONG <i>TO THE PROBLEM OF THE DEVELOPMENT OF THE PIANIST'S ARTISTIC THINKING AS THE BASIS OF PERFORMING CULTURE</i>	22
Н. КОРНЯК <i>ПРОСВІТНИЦЬКІ ТРАДИЦІЇ В СУЧАСНІЙ СИСТЕМІ МУЗИЧНОГО НАВЧАННЯ</i>	26