

METHODICAL ENSURING THE PROCESS OF FORMING THE ARTISTIC SKILLS OF YOUNGER SCHOOL STUDENTS IN THE PROCESS OF MUSIC EDUCATION IN OUT-OF-SCHOOL EDUCATION INSTITUTIONS

МЕТОДИЧНЕ ЗАБЕЗПЕЧЕННЯ ПРОЦЕСУ ФОРМУВАННЯ АРТИСТИЧНИХ ЗДІБНОСТЕЙ МОЛОДШИХ ШКОЛЯРІВ У ПРОЦЕСІ МУЗИЧНОГО НАВЧАННЯ У ЗАКЛАДАХ ПОЗАШКІЛЬНОЇ ОСВІТИ

The article examines scientific approaches, functions, principles, and methods of forming the artistic abilities of junior high school students in the process of musical education in out-of-school education institutions. The author focuses on personal, axiological and activity approaches. It has been proven that the personal approach brings to the fore the individual potential of the performer himself, as a subject of creative activity; the axiological approach to the instrumental activity of a soloist-musician concentrates a set of artistic and aesthetic values accumulated by previous historical experience; the essence of the activity approach is formulated based on the universal thesis that personality as such is formed in activity, and therefore, its actions somehow determine the nature and specificity of this activity. The author considers artistry in the field of musical performance as a single organizational system with its own functions: artistic-informational, regulatory, communicative, reflective, practical and value-oriented. Among the principles, the author singled out the following: building a communicative "dialogue" between the performer and the listener's perception; readiness for figurative and thematic embodiment of musical and performing ideas; manifestation of spiritual freedom and emotional openness; ensuring the unity of the artistic and technical, intuitive and rational. Among the methods necessary for the effective formation of artistic abilities of junior high school students in the process of musical education in extracurricular education institutions, the author singles out: traditional methods, which include methods of observation, musical interview, analysis of best practices of famous instrumentalists, use of illustrative materials; problem-creative, which are divided into methods of empathy, teaching performance skills and abilities, education of acting technique and artistry of the performer; creation of special situations where the leading place belongs to improvisation methods; intonation and style analysis of music and modeling of the artistic and creative process; contrasting juxtaposition of instrumental works.

Key words: scientific approaches, functions, principles, methods, artistic abilities, children's music school students, musical training.

У статті досліджуються наукові підходи, функції, принципи та методи формування артистичних здібностей молодших школярів у процесі музичного навчання у закла-

дах позашкільної освіти. Автор акцентує увагу на особистісному, аксіологічному та діяльнісному підходах. Доведено, що особистісний підхід виводить на перший план індивідуальний потенціал самого виконавця, як суб'єкта творчої діяльності; аксіологічний підхід до інструментальної діяльності соліста-музиканта концентрує у собі сукупність художньо-естетичних цінностей, накопичених попереднім історичним досвідом; сутність діялісного підходу формулюється в опорі на універсальну тезу про те, що особистість як така формується у діяльності, а отже, її дії так чи інакше визначають характер та специфіку цієї діяльності. Артистизм у галузі музичного виконавства автор розглядає як єдину організаційну систему із властивими їй функціями: художньо-інформаційною, регулятивною, комунікативною, рефлексивною, практичною та ціннісно-орієнтовною. Серед принципів автором виділено наступні: побудови комунікативного «діалогу» між виконавцем та слухачьким сприйняттям; готовності до образно-наскрізного тематичного втілення музично-виконавських ідей; прояву духовної свободи та емоційної відкритості; забезпечення єдності художнього та технічного, інтуїтивного та раціонального. Серед методів, необхідних для ефективного формування артистичних здібностей молодших школярів у процесі музичного навчання у закладах позашкільної освіти, автор виокремлює: традиційні, куди відносяться методи спостереження, музичної співбесіди, аналізу передового досвіду відомих виконавців-інструменталістів, використання ілюстративних матеріалів; проблемно-творчі, які поділяються на методи співпереживання, навчання виконавським умінням та навичкам, виховання акторської техніки та артистизму виконавця; створення спеціальних ситуацій, де провідне місце належить методам імпровізації; інтонаційно-стильового аналізу музики та моделювання художньо-творчого процесу; контрастного зіставлення інструментальних творів.

Ключові слова: наукові підходи, функції, принципи, методи, артистичні здібності, учні дитячої музичної школи, музична підготовка.

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Formulation of the problem in general. The effectiveness of the performance of an instrumental musician largely depends on the level of formation of his professionally important qualities, in particular artistic abilities. Artistic abilities are a necessary component of the professionalism of a musician-performer. The core of his professional activity should be not only love for music,

harmony of mind and aesthetic feelings, but also performing skill at the level of art, which is ensured by a high degree of development of the student's artistic abilities. That is why the formation of artistic abilities of younger schoolchildren in the process of musical education is one of the important tasks of training in extracurricular education institutions.

Analysis of recent research and publications.

An analysis of scientific literature has shown that we find references to the developmental function of art and artistic creativity in ancient culture: in the works of philosophers and educators, such as Pythagoras, Plato, Aristotle. These ideas were reflected in the humanistic theories of representatives of the Middle Ages, the Renaissance and the Enlightenment.

For our research, the scientific works of scientists whose research is devoted to the *problems of artistry are of interest* (V. Burnazova, M. Zasik, N. Volkova, L. Kovalchuk, L. Kaidalova, L. Merzheva, S. Popsuyshapka, I. Sergeeva, T. Shut etc.); *artistry in musical and performing activities* (M. Biletska, I. Yergiev, M. Zasik, V. Kostyukov, S. Klubkova, L. Merzheva, T. Shut, etc.); *formation of artistic skills* (V. Gerasimchuk, B. Zhornyak, V. Kostyukov, L. Moskovchuk, T. Olynets, etc.).

The purpose of the article – висвітлити наукові підходи, функції, принципи та методи формування артистичних здібностей молодших школярів у процесі музичного навчання у закладах позашкільної освіти.

Presenting main material. The formation of artistic abilities of younger schoolchildren in the process of musical education in extracurricular educational institutions is based on personal, axiological and activity approaches. So, regarding the *personal approach*, the following can be noted: it brings to the fore the individual potential of the performer himself, as a subject of creative activity. As G. Ball and I. Vilsh rightly point out, in the personality structure there are initially such essential factors as orientation (interests, ideals, beliefs, etc.), which has social roots and a certain oriented basis; personal experience (knowledge, ability, skills), which is a kind of guarantor of the specialist's preparedness for the chosen type of activity; psychological states of different levels, including attention, perception, thinking, memory, emotions, etc. [3, с. 65–66].

In turn, the *axiological approach* to the instrumental activity of a soloist-musician concentrates a set of artistic and aesthetic values accumulated by previous historical experience. In a number of socially significant phenomena, communication with art in general and with music in its specific genre varieties opens up unlimited opportunities for an evaluative understanding of the timeless nature of the creative «I», regardless of one or another stylistic direction or method of preserving and transmitting knowledge about the world, for example, when it comes to the art of oral tradition. Speaking about a concert performance as a special type of musical and performance activity of a vocalist, L. Labintseva notes that a vivid embodiment of a stage image requires a musician's developed imagination and fantasy, the ability to deeply experience it. Mastering the skills of stage transformations, «implantation» into the artistic image of a musical

work is possible through the development of acting skills. During the performance of a piece of music, a certain doubling takes place, when, as a result of the need to reflect a certain image, a creative reincarnation occurs. In this case, the artist must convey the specifics of the hero to the listener. Such a task requires awareness of the essence of the character's main features, an effort not only to convey them creatively with the help of musical expressiveness, but also to use all available elements of visual communication, starting with gaze, facial expressions, gestures, posture, and movement. In addition, the authenticity of the embodiment of the musical image will depend on the performer's ability to internalize it [2, с. 215–216].

As for the *activity approach*, its essence, in a nutshell, is formulated based on the universal thesis that personality as such is formed in activity, and therefore, its actions somehow determine the nature and specificity of this activity. So, brought under a general scheme that corresponds to the principle of «unity in diversity», the named approaches can provide the most holistic idea of various forms of manifestation of the artistic principle in art, the most important component of which is the performance process of the musician-instrumentalist. Moreover, they harmoniously fit into the stream of modern scientific theories of a conceptual orientation, devoted to the study of the regularities of the very process of training a musician, according to which artistry in the field of musical performance can be considered with full reason as a single organizational system with its own *functions*.

Thus, the *artistic and informational function* indicates the presence of a large arsenal of methods of transmitting certain information in the conditions of interpersonal relations, which are formed on the «soil» of artistry, where the activity of an instrumental musician proceeds in a continuous exchange of knowledge, abilities, skills, both of a professional orientation and instilled through involvement in specific features of performing skills.

The so-called regulatory function contributes to the management of psychophysical and other processes during the continuous «dialogue» of the personality with the performed music, while the other, *communicative function* of artistry, as a reciprocal phenomenon, highlights mainly the external affective, the most «visible» sides of the creative individuality of the musician-performer. Regarding the *reflexive function*, first of all, we note its special role in self-awareness and self-regulation of artistic actions, where with the help of comparative-analytical generalizations and mental operations, a unique artistic and performance plan of a musical work is built: whether it is a classical etude or a folk-instrumental suites. Directly related to the reflective function is the *practical function* aimed at expanding the «treasury» of relevant knowledge and skills in any creative conditions,

which, in particular, should include «immersion» in the specific atmosphere of instrumental performance. The *value-oriented function* closes the list, indicating that the instrumentalist has stable artistic and aesthetic criteria regarding musical and artistic regularities that exist in the performance environment of artistic regularities.

In addition to the listed functions, in the development of the model of the formation of artistic abilities of younger schoolchildren in the process of musical education in extracurricular educational institutions, we were also guided by the following artistic *principles*:

- building a communicative «dialogue» between the performer and the listener's perception;
- readiness for figurative and cross-cutting thematic embodiment of musical and performing ideas;
- manifestation of spiritual freedom and emotional openness;
- ensuring the unity of artistic and technical, intuitive and rational.

Thus, the starting point for the principle of building a communicative «dialogue» between the performer and the listener's perception is the very process of contact relationships, from which the main artistic techniques of musical and psychological influence are «etched» and «tested for strength». At the same time, the principle of readiness for figurative and cross-cutting thematic embodiment of musical and performing ideas comes into force, which «indicates» the possibilities of conceptual «vision» in the implementation of artistic and performing decisions, designed to evoke the most noticeable response in the listening audience with the accompanying musical effect of emotional empathy.

The significance of the principle of manifestation of spiritual freedom and emotional openness lies in the fact that the latter emphasizes the advantages of a worldview imbued with the spirit of creativity in the choice of independent artistic actions inspired by the right to artistic self-regulation. And, finally, the principle of ensuring the unity of the artistic and technical, intuitive and rational, marked by the «duality» of the balanced aspects of musical and performing artistry, brings to the fore their equal role in the embodiment of the artistic and performing design of the work, where, according to V. Solovyov's observation, the creative «justification» of expressive and technical techniques is reflected in the adequate transmission of the author's idea – a comment on their figurative development [4].

Among the *methods* necessary for the effective formation of artistic abilities of younger schoolchildren in the process of musical education in extracurricular education institutions, we single out the following:

- traditional, which include methods of observation, musical interviews, analysis of best practices of famous instrumentalists, use of illustrative materials;

- problem-creative, which are divided into methods of empathy, training in performance skills and abilities, training in acting technique and performer's artistry;

- creation of special situations where the leading place belongs to improvisation methods;
- intonation and style analysis of music and modeling of the artistic and creative process;
- contrasting juxtaposition of instrumental works.

In particular, the fact that observation, as a personal quality, brings a lively «note» to any narrative-logical statement or figurative comparison, filling the creative sense of the musician-instrumentalist with a qualitatively new content, is in favor of traditional methods. It is enough to mention that the art of observation opens up wide possibilities in terms of critical analysis of individual fragments of concert performances.

The musical interview method has no less potential, which contributes to the creation of the necessary visual and psychological mood in spiritual-aesthetic communication with music and includes a dialogic form of presentation when understanding certain search problems with their further creative discussion.

As for the method of using illustrative materials, where video recordings of concert performances of solo musicians prevail, not to mention the "live" performance of musical works, as a documentary and visual confirmation of the effectiveness of visual and auditory means of artistic and performing expressiveness of any kind of art, in that including the techniques of instrumental technique peculiar to him – all this is extremely important in shaping the effectiveness and success of a musician's professional growth, which is impossible without a deep understanding of the best practices of famous artists. At the same time, it is important that when using a video recording, the musician-instrumentalist should have his own performance concept, so that he does not look for answers to all the questions that he had in the process of working on a musical composition and will probably arise in the future [1, c. 50].

Moving on to the group of methods of creating special situations, we will specifically point out the importance of such an effective and transformative method as the method of improvisation, which represents a conscious «deviation» from uniform interpretations of works, as an act of showing creative initiative in finding one's own options for performance solutions. A somewhat different content includes the method of intonation-stylistic analysis of instrumental music and modeling of the artistic-creative process, which, by its very nature, structures and directs performing skills filled with deeply meaningful artistic content.

The question of the formation of artistic abilities of younger schoolchildren in the process of musical education in extracurricular educational institutions

cannot be solved without the involvement of such an effective method as the method of contrasting interpretation of interpreted instrumental works, which enriches and at the same time facilitates the «viewing» and comparative selection of the most remarkable from their point of view practical essence of artistic and performing versions.

Thus, the approaches, functions, principles and methods of forming the artistic abilities of junior high school students in the process of musical education in out-of-school education institutions, which we have characterized, laid the theoretical foundation for determining the pedagogical conditions for the formation of the researched formation in students of junior high school age of children's music schools, which is the subject of the next section of our research.

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