

Instrumental Performance as a Means of Forming Students' Spiritual Potential

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Abstract. *The aim of the article* is to highlight important aspects of students' creative potential formation and their preparation for professional activity, as well as for concert performance and the corresponding interpretation of a musical work. *Results.* The aspects that are components of students-instrumentalists' training, also as pedagogical and concert performance activities are studied. The priority issues are the selection, mastering and performance interpretation of musical works of the traditional locus as a background for the students-instrumentalists' repertoire policy formation; the process of the stage transformation of the performer and the authorial (or authentic) work in concert conditions; the issues of control and overcoming stage excitement, etc. It is emphasised that performance of an authentic piece of music has interpretative options that reflect the performance traditions, experience and mentality of the performer-instrumentalist. *Scientific novelty.* Increased attention is focused on the importance of various periods of formation and acquisition of students' professional skills in the field of instrumental performance. The role of public performances for masters in the traditional manner of both solo and ensemble composition is emphasised. For the first time, the experience of training students-instrumentalists at Borys Grinchenko Kyiv Metropolitan University in stage conditions is highlighted. *Conclusions.* Professional training of students-instrumentalists should be comprehensive and include both mastering of musical performance features of the traditional locus, interpretation of the art work, and development of artistry (stage image, transformation, psychological and inner emotional features, etc.). The main criteria for professional preparation for stage concert performance of a musical work include understanding the style, character and manner of performing the traditional repertoire, creating a natural timbral-sound and visual image of the performing tradition on the stage. The repertoire palette of a performer-instrumentalist involves a display of certain individual performance technique (manner), a sense of artistic taste, which manifests his unique performance style and creative individuality.

Keywords: instrumental performance; professional mastery; stage concert performance; interpretation of the art work; artistic image; style; stage image

Для цитування

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Introduction

Training of modern specialists in the musical art sphere requires new methods-approaches in order to provide students with knowledge, skills and abilities that would meet modern requirements of a professional level. Accordingly, attention is focused on the necessity to develop and justify an organisational-methodological, praxeological and art-theological model of students-instrumentalists' spiritual potential formation in the process of professional training

as a musician-pedagogue. First of all, development of this model involves determining the organisational-methodological support of the learning process in the following areas: activation of musical-creative thinking as the basis for professional activity; enhancing of students-musicians' pedagogical and methodological skills, development of their emotional-communicative and psychological processes, improvement of their performance level, artistic-aesthetic development of the subjects of study, ability to musical-creative activity as a musician-

pedagogue. It is also relevant to determine the specifics of musicians-instrumentalists' activity (as performers and teachers), and the requirements of the educational-professional programme regarding professional training of students-instrumentalists at the university. Accordingly, these two directions (performance and pedagogical) are basic in forming students' professional experience, as well as their spiritual potential (Stepko, 2009). Special attention should be paid to the stages of future instrumentalists' performance skills formation and content of students' professional training in instrumental-performance classes (Shcholokova, 2007).

Analysis of previous studies. The review of previous research on the outlined issues allows to determine various approaches to justifying the importance of professional musical performance as a means of forming students' spiritual potential (Oleksiuk et al., 2011, pp. 55–59). This issue has been in the field of professional attention for many years in various spheres of scientific knowledge, namely: philosophical and historical foundations of spiritual potential as an element of cognitive-practical activity (Kanak, 2002); psychological mechanisms of understanding and interpretation of the personal experience of creative youth (Chepelieva, 2013); the social aspect of an individual's spiritual potential (Balahura & Hlushko, 2018); creative experience as a component of future specialists' professional competence (Rudyshyn, 2013; Yakymenko & Yakymenko, 2011); theoretical foundations of the primary professional experience formation among students of art education institutions (Machuskyi et al., 2020); peculiarities of forming future specialists' experience of performing activities in the field of musical art (Labintseva & Liashenko, 2015); the method of forming future music teachers' experience of musical educational activities in the process of performance training (Oleksiuk, 2008, pp. 34–38; Oleksiuk et al., 2011, pp. 123–125).

In the centre of moral problems is the concept of spirituality and spiritual potential of the representatives of the so-called Kyiv School of Philosophers (E. Bystrytskyi, V. Kozlovskyi, V. Malakhov, S. Proleiev et al.) (Demianenko, 2013). "Spirituality could be briefly characterised as the ability of an individual to self-determine in the universe of inner being. The essential measure of human spirituality... is determined by the individual's ability to think about himself as about the other, and about the other as about "himself" (Mozghova, 2015).

The issue of spiritual potential of creative youth (students of art education institutions) is a priority for musicians-pedagogues, researchers-musicologists, performers-practitioners. Thus, in the article of L. Labintseva (2010), concert performance is considered

as a special type of musical performance activity and its role in the formation of students' spiritual potential. I. Ivasyshyn (2014) reveals musical-performing activity as one of the means of development of an artist's personality. In the study of L. Chybis (2004), L. Horenko (2021) the interaction of the conscious and unconscious is substantiated in accordance with the theoretical and practical foundations of performing art. A number of authors highlight the performance and pedagogical aspects of the students-instrumentalists' professional proficiency formation. The concert performance is defined as the main activity of a musicians, examining stages of preparation for a public performance and analysing its specific features in the context of performing activities (Symonenko & Cheban, 2013; Afanasieva, 2019; Zaitseva, 2017). Consider the features of the preparation of students-musicians for concert performances, taking into account the problems of stage excitement, as well as special trainings (in particular, acting skills) for preparing musicians for public performances (Liashenko, 2022; Tsapun & Sinelnikova, 2023). L. Horenko (2021) describe the step-by-step method of forming students' artistic thinking. T. Pistunova and H. Postoi (2017) consider performance activity as a component of students-instrumentalists' training. At the same time, the problem of investigating instrumental performance as a means of forming spiritual potential of creative youth (students) in the process of professional training at the university remains understudied, which caused the necessity for a new scientific search.

The aim of the article is to reveal peculiarities of instrumental performance as a means of forming students' spiritual potential in the process of professional training, as well as the activity specifics of musicians-instrumentalists as performers and teachers.

Results

The crisis of modern civilisation and the necessity for its transformation into a new qualitative state arouses special interest in spiritual issues among scientists. Humanity is increasingly aware that education, particularly, art education, has a strong historical role in preventing irreversible deformations in the spiritual sphere of society as a whole and, most importantly, in the continuous enrichment of moral and aesthetic ideals of the individual. Spirituality is a designation of such a mode of existence as the exit of a person beyond the limits of the life currently given to him and involvement in the life of the human race in its general plan. Hence, the definition of spirituality as an essential quality of a person who embodies an active desire to find the highest meaning of his existence, to correlate his life with absolute values and thus be in-

volved in the spiritual universal of human culture. The set of qualities, abilities and opportunities that give a spiritual dimension to human existence, actualising spiritual essential forces in purposeful activity, are concentrated in the spiritual potential of an individual.

The analysis of natural and sociocultural determinants of spirituality makes it possible to determine the typology of the spiritual potential of an individual in the field of art. Art spiritual potential is based on the embodiment of the idea of Beauty in expressiveness of forms and aesthetic perfection of artistic material structure, which interacts with the ideas of Good and Truth in the form of human feelings and a conceptual-logical vision of spiritual situation of the time. Considering spiritual potential of an individual as an integral quality that reflects the extent of the possibilities of actualising spiritual essential forces in purposeful activity and supra-activity relationships, it can be asserted that in this spiritual entity interact the processes that ensure the ability to the value perception of the world, the need to understand the truth and ability to perform a responsible act and to design a creative lifestyle and activity.

The structure of an individual's spiritual potential is based on the generalisation of personal spheres according to the parameters of emotionality, motivation, cognitive style and volitional regulation of action, on the basis of which its most important components are distinguished as affective, normative-regulatory and behavioral. The study of the content and structural components of an individual's spiritual potential in the field of musical art shows that they are determined by the contexts of musical perception, normative-regulatory mechanisms, and the artistic act. Affective processes are characterised by the capacity for spiritual and emotional experiences. These experiences are based on the combination of an emotional and empathetic response to music with a rational meaningfulness of sensory impressions, which ensures the exit of the individual into the sphere of objectivity interest (Padalka, 1995; Otych, 2009, pp. 156–158). Normative-regulatory mechanisms (estimates, tastes, ideals, value orientations and worldview attitudes) ensure purposeful spiritual activity of the individual, in which harmonious manifestation and development of spiritual essential forces is achieved. Creative self-realisation of the personality, actualisation of his spiritual and essential forces is carried out in the forms of an artistic act.

The highest form of the individual's spiritual potential manifestation in the musical-creative activity of a musician-instrumentalist is spiritual performance of a musical work. The main general psychological mechanism that ensures the common mode of emotional cognition of the composer-performer-listener

is the mechanism of emotional resonance. Its essence lies in emotional-intonational identification, emotional "infection" with imaginary and perceived intonation images. Thanks to this, the discovery, understanding, production and reproduction of artistic meaning and integrity are carried out primarily on the background of certain emotional generalisation, empathy. In a broader context, responsibility is associated with the complicity of the concert performance in the musical experience of humanity based on the socio-value feelings and ideals expressed in music.

In the structure of professional activity of the future specialist (a musician-instrumentalist), the organic interrelationship of the structural components of an individual's spiritual potential acts as a context for determination of professional skills and knowledge, as well as a model of professionally significant qualities. If we take into account the considered component structure of a musician-instrumentalist's spiritual potential then by analogy it is possible to determine the skills through which the spiritual potential of an individual is realised (Masol, 2006; Moskalenko, 2013). The first block of professional qualities includes skills that characterize the emotional-empathic component of spiritual potential of a musician's personality. This is the ability to identify oneself with the Other, such as an image of a musical piece, a performer, a student, with an ideal model of culture, the ability to act based on the concept of the Other. It is in the situation of dialogue with the Other that a musician-pedagogue manages to express his personal value attitude to the world in a holistic way. The second group of skills is aimed at creative discovery of the Truth. Modern pedagogical thought increases attention to that knowledge that makes it possible to "inscribe" oneself in a complex world, to enter into a direct dialogue with it. In this regard, the following skills are fundamentally important: a) to integrate different areas of culture (science, art, religion, philosophy, aesthetics, etc.) as a whole in a new quality; b) to reproduce the context of the era based on the resulting intonation; c) to establish intonation connections, analogies and associations between various artistic phenomena; d) to integrate knowledge from various fields in musical performance and musical pedagogical activities; e) to reveal connection of times in the context of a certain artistic style of the era (through the synchronic analysis of a musical work). To the third group of skills, judgment skills are referred, which are an important prerequisite for choosing professionally significant values, such as motives, attitudes, ideals, postulates, concepts, value orientations, tastes, etc. This is an ability to reproduce the performer's world, value-semantic dominants (vital, situational, contextual), as well as to reveal the ideal type of performer's per-

sonality, to experience the semantic orientations of musical information (program, work, etc.). The professional skills of the fourth group are endowed with specific tones of the living spirit: they are determined by real effectiveness and are aimed at creative self-realisation of a musician-instrumentalist in a specific activity. This is the ability to use innovative pedagogical approaches, to synthesise various techniques and methods of art in creative and educational activities; introduce artistic means into the educational process; create variants of interpretations of a musical work, model different types of music classes, explore the student's personality in the process of educational activities. The integrative basis of future specialists-instrumentalists' spiritual potential is moral-aesthetic experience, which, including the experience of musical perception, mastering the categories of aesthetics, evaluative and value-oriented activities, expands and deepens in the process of spiritual development as a musician-performer and a teacher-mentor.

Integrative cultural processes, which act as a powerful factor in solving global problems of humanity, determine the search for sources of the future instrumentalists' spiritual potential formation, whose activities will be manifested in the social and cultural sphere in the deep processes of functional connections of macro- and micro-societies (Oleksiuk, 2017, pp. 134–139). The mental, individual-cultural, sub-cultural and trans-subcultural levels of the peculiarities of future instrumentalists' inclusion in culture are determined by the social institutions of their spiritual potential formation: cultural institutions, mass media, communication and self-education, creative identification and self-identification on the basis of national culture and mentality, civic position, etc.

The leading factor in the formation of spiritual potential of student youth in the field of instrumental performance is a theoretically grounded and experimentally tested organisational-methodological system. Its main components (target, communicative, content-organizational and analytical-resultative) are characterised by the fact that there is a mutually determined relationship between them. The dominant role in the system of formation of the students-instrumentalists' spiritual potential is played by the communicative component, which reflects the style of subject-subject relations in the educational process and creates an area of dialogic interaction between the teacher and the student. The overall integrity, interdependence of components is ensured by internal effective, regulatory and behavioral processes related to the actualisation of future specialists' spiritual essential forces.

The concept of future specialists' (students-instrumentalist') spiritual potential formation developed during the study is implemented with the help

of the synergy of socio-pedagogical conditions that contribute to the strengthening of the systemic nature of this phenomenon. They include a) students' orientation to the preservation and reproduction of the intellectual potential of Ukrainian people in a universal context; b) strengthening the humanistic function of the educational process using paradigmatic approaches in education; c) development of professional competence based on the inclusion of students-instrumentalists in social and cultural activities. These conditions lead to an organic combination of mental, individual-cultural, subcultural and trans-subcultural spaces, which create the sphere of action of self-regulated cultural processes; enable the use of means of purposeful influence on the basis of organisational and theoretical-methodological support of the process of forming future specialists' spiritual potential in the field of instrumental performance.

Conclusions

The criteria for the formation of spiritual potential of student youth are defined as the characteristics of its affective, normative-regulatory and behavioral components and include the following indicators: ability to respond emotionally and empathically to music; ability to understand the logic of a musical image development; ability for spiritual and emotional experience (affective criteria); depth of the categorical and conceptual fund; evaluative and critical ability of taste for the ideal; nature of worldview; consistency of the ideal "Self" with the actual "Self" (normative-regulatory criteria); striving for creative self-realisation in the process of interpretation and improvisational activity; ability to develop personal strategies in solving non-standard professional problems; creative activity in the social and cultural sphere (behavioral criteria).

The conducted research made it possible to determine the stages in which the essential dynamics of the students' spiritual potential formation is reflected: from creation of a conceptual position on a value-methodological basis, which focuses on the humanistic meaning of profession — through the expansion of moral-aesthetic experience in the musical-creative team — to creative self-realisation in sociocultural sphere.

Formation of the future instrumentalists' creative-spiritual potential should be carried out in two professional directions — performing and pedagogical, which meets the requirements of educational-professional programmes in instrumental performance, which define the aim and main tasks for the education of undergraduate students at the university.

The performing aspect of forming students' spiritual potential maximally reflects the specifics of the

concert performance activity of teachers-musicians. The following forms of work in the learning process are included: independent analytical activity of students (designing one's own stage activity and forming the ability to anticipate various performance situations in advance); intensive development of musical thinking (acquiring knowledge about the composer's style, historical era, musical genres, about the structure and dramaturgy of the work, peculiarities of musical language and means of expression); assessment and critical analysis of students' concert performances at thematic art projects, lectures-concerts, musical and literary events, festivals and competitions, etc. First of all, professional experience of future specialists-instrumentalists' performing activities in musical art should be understood as an essential characteristic of a creative personality and his spiritual potential, which is achieved through the qualitative assimilation of musical-theoretical knowledge, practical skills and skills of processing and performing a musical work, as well as studying professional experience of well-known musicians-performers and musicians-teachers.

The pedagogical aspect regarding formation of specialists in the sphere of musical (instrumental) performance is laid out comprehensively (at classes on professional methods, historical-theoretical and instrumental-performance discipline). The main components of this process are: 1) mastering the methods of learning to play a special instrument (according to the chosen specialisation) and knowledge of the teaching methods of this discipline in specialised art education institutions of all levels; 2) understanding of the specifics and content of instrumental training of pupils of children's music schools, art schools, centers of children's and youth creativity, etc.; 3) possession of basic knowledge of pedagogy, psychology and ability to implement them in practice; 4) ability to apply knowledge from historical-theoretical disciplines in professional activity (history of music and performing arts, history of styles and performance interpretation, basics of composition, harmony, polyphony, analysis of musical works); 5) ability to implement one's own performance skills in teaching students-instrumentalists; 6) readiness to perform the functions of a teacher of instrumental-performing disciplines in the relevant institutions of art education. Also, an important aspect of a musician-instrumentalist's activity is enlightening as an important functional element of his pedagogical work, which is characterised by syncretic nature of activity, using means of influence inherent exclusively to musical art, specific performance conditions (publicity, scenicness, artistry), originality of forms and methods.

Scientific novelty. Attention is focused on the role of instrumental performance as a means of forming

future specialists' spiritual potential in the sphere of musical art.

Prospects for further research are seen in two areas for the professional growth of students-instrumentalists: 1) practical performance — as interpreters of a musical work, strengthening further search for improving the methods of preparation for concert-performance activities and diversification of public performances forms; 2) educational-pedagogical — methods of accumulation and updating of pedagogical experience. Further study requires constant testing and research as an analytical key in the process of forming students' spiritual potential at the current stage.

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Інструментальне виконавство як засіб формування духовного потенціалу студентів

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Анотація. *Мета статті* — висвітлити важливі аспекти формування творчого потенціалу студентів та їх підготовки до професійної діяльності, а також до концертного виступу та відповідної інтерпретації музичного твору. *Результати дослідження.* Розглянуто аспекти, що є складниками підготовки студентів-інструменталістів і педагогічної та концертно-виконавської діяльності. Пріоритетними постають питання щодо підбору, опанування та виконавської інтерпретації музичних творів традиційного локусу як основи формування репертуарної політики студентів-інструменталістів; процес сценічного перевтілення виконавця та авторського (чи автентичного) твору в концертних умовах; питання контролю й подолання сценічного хвилювання тощо. Наголошено, що виконання автентичного музичного твору має інтерпретаційні варіанти, які відображають виконавські традиції, досвід і ментальність виконавця-інструменталіста. *Наукова новизна.* Акцентовано посилену увагу на значенні різних періодів формування й набуття професійної майстерності студентів у сфері інструментального виконавства. Підкреслено роль публічних виступів для виконавців у традиційній манері як сольного, так і ансамблевого складу. Вперше висвітлено досвід підготовки студентів-інструменталістів Київського столичного університету імені Бориса Грінченка в сценічних умовах. *Висновки.* Професійна підготовка студентів-інструменталістів має бути комплексною й передбачати як опанування музично-виконавських особливостей традиційного локусу, інтерпретації твору, так і роботу над розвитку артистизму (сценічного іміджу, перевтілення, психологічні та внутрішньо-емоційні особливості тощо). До основних критеріїв професійної підготовки сценічно-концертного виконання музичного твору є розуміння стилю, характеру й манери виконання традиційного репертуару, створення на сцені природного тембрально-звукового й візуального образу виконавської традиції. Репертуарна палітра виконавця-інструменталіста передбачає показ індивідуальної виконавської техніки (манери), відчуття мистецького смаку, що проявляє свій неповторний стиль виконання й творчу індивідуальність.

Ключові слова: інструментальне виконавство; професійна майстерність; сценічно-концертне виконання; інтерпретація твору; художній образ; стиль; сценічний імідж

Відомості про автора

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