

SECTION 5. INNOVATION IN EDUCATION

5.1 Specialized methodology of musician's performing culture formation

The achievements of instrumental methodology mostly focus on the development of narrowly specialized technical base of the musician-performer and the formation of artistic skills of the content reproduction of a musical work without reliance on the role of personal factors in the musical-performing process. Traditionally, in the methodology, the concept of performing culture is associated with performing skills as one of its basic complexes, which contributes to the entry of the musician into the culture created by previous generations of performers [107].

Based on a systematic analysis of the culture phenomenon as a multifaceted and multilevel phenomenon, the essence of the musician's performing culture is determined, which is associated primarily with in-depth analysis of personality as a subject of culture and its activities as a manifestation of culture [108]. The performing culture of a musician is interpreted as a personal and professional creation based on the involvement in this process of mechanisms of self-awareness - self-knowledge, self-composition and self-regulation. Thus, the artistic and technical performing skills of a musician should be formed on the basis of self-knowledge and self-regulation of personal characteristics, potentially aimed at organizing the performing interpretation of a musical work [109, c. 4].

In this regard, at the present stage of development of the musician's performing culture in the learning process it is effective to develop and apply ***specialized methods*** aimed at developing performers' ability to acquire artistic and technical apparatus and to successfully communicate with the audience during the performance, providing executive and creative self-realization of valuably-new executive attitudes, their constant self-improvement.

Thus, this phenomenon determines the internal – artistic and substantial; and external - communicative and creative factors that must coordinate with each other on a controlled basis [111, 112].

All this induces the crystallization of important *regulatory physiological factors* in musical performance – that is to control the state of the muscular system of the performer as a basis for appropriate implementation of rational and artistic techniques of the musician, and control over the nature of the performer's breathing. *Regulatory psychological factors* of the musician's performance are the activating role of the imagination of sensory images (visual, auditory, tactile, etc.) and the programming role of words in the real and imaginary situation of the game in the process of working on a musical composition. It is on the basis of these psychophysiological factors that a specialized method of forming the performing culture of a musician-performer is developed.

One of the effective methods of forming a musician's performing skills is the use of correction methods aimed at balancing, harmonizing internal and external factors of the instrumentalist's performance, his professional qualities, achieving optimal balance of his spiritual and ideological mentality, psychophysiological features and artistic and technical performance, correction of expression and technical articulation in modeling of performing interpretive creativity.

The method of the musician's performing activity correction is developed on the basis of the autotraining and meditation methods. This technique in the future allows the future specialist to learn to regulate and model individual professional systems of the musician's personality - modeling emotions, modeling musical thinking, modeling image representation, modeling the sensory-motor system in the process of his performance. The purpose of this technique is to *balance the internal*, professional and personal factors of the performer - personalization of artistic and technical creativity of the performer, and *external factors* - harmonious and creative, communicative performance self-actualization, based on constant self-control and self-correction in the process of interpretive creativity and rehearsal and concert activity.

The method of correction is aimed at creating a management system of performing stereotypes, as well as their transformation, determining the valuably new professional attitudes, including creative control of self-realization of professional attitudes in pre-concert, concert and post-concert situations, arbitrary management of

musical performance. The purpose of the corrective technique is to reveal the personal potential of the musician-performer, his transformational ability, efficiency, artistry in professional processes aimed at communicative and reciprocally enriching relationship with the composition and the listener.

Methods of musical performance correction are aimed at reorganization, streamlining performance stereotypes and appropriate combination of performance stereotypes of a musician in the context of work on a musical composition. These methods include the correction of artistic and artistic and imaginative as well as creative and technical creativity of the performer in the process of working on a musical composition.

In the process of forming the components of performing culture, the *emotional and mental correction of the musician-performer* becomes important. In this context, it is necessary to determine that one of the shortcomings of the musician's performance development is his emotional tightness (tension). The causes of emotional tension are purely individual. They depend on the speed of emotional reaction (dynamics of temperament), emotional cognition (emotional awareness - emotional evaluation) and the efficiency of emotional thinking (emotional creativity - associativity, imagination) of the performer.

Individual features of emotional reactions depend on the nervous processes of excitation and inhibition. Depending on the level of emotional reaction of the musician, his emotional cognition and musical thinking are formed. Obviously, the teacher cannot change the physiological nature of temperament, the complex of musicality of the performer, but it is necessary to analyze it in order to facilitate further creative development.

According to Boris Teplov, musicality is determined by such criteria as: the ability to respond emotionally to music (emotional reaction); the ability to experience music as an expression of a certain content; ability for differentiated perception of music [113]. Experience, as a specific feature of consciousness, interacts with its other aspect of discovery - knowledge. Performing experience is the experience of musical images of the composition, their dramatic development and so on. It is on this basis

that the correction of the process of emotional and figurative embodiment of musical images of the work is carried out. It is important that the performer perceives the musical images of the work not only at the level of their own emotional reactions, but also learns to reflect on them, compare, comprehend to create further conceptual embodiment in the context of performing interpretation. To do this, it is necessary to constantly expand the emotional sphere of a performer with new information through the development of a comprehensive representation of the musical image and deepening its understanding thus implementing the personalization process. Consequently, thinking mediates emotional response, emotional reaction and promotes the formation of meaningful, cognitive emotions, which allows you to control them. This is an extremely important process for the musician-performer both during the work on the musical composition and in the process of various forms of presentation of its interpretation (current lesson, rehearsal, concert performances).

Consequently, to form a creative complex of musical talents on the basic analysis and development of the performer's musicality it is necessary to develop his figurative imagination, both artistic and associative images that arise in listening, performing a musical work, and motor-associative (motor-figurative) imagination as a basis that serves as the relationship between artistic and technical creative potential of the musician-performer. It is important in this method to work out the relationship between auditory and visual imagination of the performer based on the inner optic vision of the nature of the image-association and his emotional experience through the forms-images of the instrumentalist's movements. Therefore, this method is aimed at developing the strength, wealth and initiative of the performer's imagination.

Operating musical images of the musician-performer, their analysis, comparison, modification and creation of new associative images is the essence of the performing thinking development. The development of intellectual and emotional potential, spiritual wealth of the performing personality depends on the depth and content of these processes.

Sensory-motor correction of the musician-performer's technique is aimed at achieving individually balanced rational forms and movements of the instrumentalist

in the process of reconstruction, reorganization of technical (stereotypes) skills and abilities of the instrumentalist in order to achieve their technical and artistic perfection. This method is practiced in the real and ideomotor (imaginary) situation of the game in order to achieve an individually balanced muscular state in the process of forming the techniques of the musician-performer.

The most common negative phenomenon in the development of the instrumentalist's performing culture is the physiological, in particular, muscular stiffness of his technique. This phenomenon contradicts the essence of the game process, which is based on the appropriate freedom of muscles and movements. Hence, all professional techniques of the performer must be in a state of readiness for movement, and professional forms of movement are built in such a way as to ensure the natural state of the body and the greatest ease in reproducing the various forms of professional movements of the instrumentalist.

As the repertoire becomes more complex, when future artists are faced with higher artistic tasks and the future performer is fully covered by them, the teacher must be particularly careful to monitor the sensory-motor state of the instrumentalist's technical base. For the objectives, certain motives and their consequences are always recognized. Conversely, little is known about all the means, methods, mechanisms of movement by which the activities of the musician-performer are executed. The activities of the teacher in this case should be aimed at eliminating illiterate, impractical, uneconomical movements that lead to a gradual strain of the instrumentalist's technique. To conduct a timely correction of the musician's technical condition, the teacher must determine the natural capabilities of motor-sensory and associative-sensory abilities of the student.

He must analyze the state of musician's performance, understand, feel what hinders him, what techniques are inappropriate, in order to timely orient the instrumentalist to the correction or complete transformation of a skill development. After all, the performer him/herself often does not control his/her feelings during the game, and is often unable to notice the tension of his/her performing apparatus.

In this regard, it is important in the process of achieving a rational technique of the instrumentalist to master the management of the muscular states of the performer, and find their individual balance, in order to properly perform, for example, techniques of right and left hands of the violinist. The application of these methods determines the achievement of individual-balanced muscle state of the musician-performer for appropriate and rational mastery of techniques, including knowledge of different gradations of radically opposite muscle states - tense and relaxed, in order to find an average balanced muscle state for each performer. It is on this basis that the instrumentalist's regulatory performance technique is formed, which can be corrected in any situation. In the future, this approach to the performer's technique formation is potentially able to convey to the listener individually-conceived musical images of the composition in their originality and content.

The method of attention management (self-direction and retention of consciousness) in strategically important tasks involves achieving the ability to attain different states of attention of the musician-performer and determine their expediency in the process of working on a piece of music. This method is aimed at forming two strategically defining states of attention - *concentrated* and *distributed*.

Concentrated state of attention is worked out in the process of its specific focus on achieving emotional understanding of the artistic image or technical rational development of a particular technique in the abstract situation of the performing.

Distributed attention is characterized by the presence of a point of concentration - the focus on working out any artistic or technical problem of the musician-performer and, at the same time, control - focus on the general course of the musical-performing process. For example, the concentration of attention on the correct performance of the spiccato bow stroke in the process of playing an etude or the third part of Tchaikovsky's violin concerto. Or the concentration of attention on the appropriate change in the emotional state of the performer in the process of compositional and dramatic changes in the violin concerto by O. Glazunov.

In the process of public presentation of a musical composition interpretation, the point of performer's concentration should always be aimed at reproducing the project-

concept of artistic embodiment of the musical work, control should be executed by the musician over the state of performance.

In general, it is necessary to determine that the correction of artistic and technical performance stereotypes of a musician is applied with a *high and sufficient correspondence between previously acquired knowledge and skills and those (knowledge and skills) needed by musicians to solve interpretive problems accompanied by distributed attention.*

The method of autosuggestion or self-suggestion of musical-performing images (artistic and technical) is a process of suggestion directed by the performer to himself, addressed to himself in order to evoke a feeling, perception, experience of the content of musical information. Through autosuggestion, the performer inspires, comprehends the plot of a musical work, creates new individual-associative ideas, that is, he can deepen, expand his own image-associative professional base, influence the change of his inherent performance style. For example, if the performer has a virtuosorational style of performance, and the style of the composition and its drama requires the deepening of intellectual and emotional processes, the attitude is created for the in-depth development of associative imagination of the performer and his experience.

Arbitrary self-suggestion is achieved through verbal self-instruction or imaginary reproduction of the necessary situations of the performing or stages of work on musical compositions, clearly associated with the necessary change in the musical-performance imagination of artistic images and selection of techniques.

The method of autosuggestion is aimed at forming the sensory imagination of the performer, which includes: auditory, visual and tactile (tactile) imagination, as well as, especially important for the musician-performer formation of motor (technical and figurative) imagination.

Self-visualization (self-representation) of artistic images and techniques provides the operation of sensory images, the inner imagination of the real situation of the performance. Such activities are related to the programming dynamics of internal images. Initially, the musician's imagination focuses on effective emotional images that have a direct suggestive effect for the performer, are his personally dispositional

emotional images associated with deep experience of life situations, and then finds them in musical compositions by listening to different in nature and style musical compositions. The ability to experience such images is further directed to artistically appropriate certain images of musical performance, both in the process of mastering the technical means of expression (bow strokes, vibration, etc.) and in the process of emotional cognition of composer images of a musical composition. The inner imagination of sensory images and the ability to mentally comprehend them have a deep suggestiveness and contribute to the deepening of their figurative content experiences.

It is important for the instrumentalist to achieve a reasonable understanding of the composition techniques, which further ensures their conscious nature of development and allows the process of their correction as a rationally appropriate and artistically appropriate technique. Based on this method, the performer is equipped with the opportunity to consciously develop the technical expediency of the reception and its further transformation through the emotional and figurative connection with the musical composition to the artistic and appropriate reception. It is the depth and originality of the figurative associativity techniques development that deepens the creative process of musical composition personalization and, thus, distinguishes an instrumentalist's performance from others'. It is known that each great performer had his own style of sound production, articulation of bow strokes, vibration, etc., which distinguished his /her performance style from other artists.

Hence, autosuggestive visualization of techniques - creative and meaningful load of each technique, first abstractly, and then in the context of a musical work is a necessary method of development, individualization, deepening technical and expressive skills of a musician, which successfully promotes the development of his performing style. manner of performance, creative self-expression.

The method of autosuggestive figurative self-visualization of artistic images and techniques is used first in an abstract situation (polishing a particular technique), and then in the context of a particular musical composition. To achieve the development of suggestive artistic images, excerpts from various styles of music are selected, in which

the performer determines his set of visual images and selects techniques for their performance. Then he gets acquainted with the performance of these works by reference performers for him and determines the expediency of their own associations of figurative and technical in comparison, performs axiological performance comparative analysis. Then, through emotional comprehension, he corrects his own ideas, or remains in his own position to develop the creative performance process.

The method of autosuggestion of artistic and creative attitudes contributes to the suggestion of new directions of development of personalization of a musical composition, meaning it can influence the change of the inherent performance style. This method of autosuggestion of artistic and creative attitudes is also used to implement appropriate behavior of the performer in the pre-concert, concert and post-concert-rehabilitation periods in order to improve the success of public performances, relieve emotional and physical stress. The method contains techniques of self-suggestion, related to the specifics of each of the artistic periods of performance, to eliminate the negative aspects and stabilize the positive features of the performer during each of them.

The purpose of this method is to implement an individually significant variant of the performer's behavior, which he/she designs and suggests her/himself before the performance to quickly adapt to the stage and achieve mobile entry into the process of presenting a project-concept interpretation of a musical composition. Thus, this method provides predictability of the concert performance, its stability and creates conditions for free, creative presentation of the performance option, ultimately aimed at real or virtual communication with the audience.

The use of specialized methods in the process of forming the performing culture of a musician-performer harmonizes and contributes to the formation of artistic and professional content and creative artistry as a manifestation of creative and, at the same time, controlled musical performance of the instrumentalist.