

РОЗДІЛ VI. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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ARTISTIC AND CREATIVE POTENTIAL IN THE PRACTICE OF FUTURE MUSICIANS-PERFORMERS TRAINING

The article clarifies the meaning of the concept of “artistic and creative potential”, highlights the problematic issues of its development and significance in training of future performers of music profile, substantiates the effectiveness of this process in the practice of the modern music school.

Key words: *artistic and creative potential, musician-performer, music-performing school.*

Introduction. The relevance of this work is due to the social changes taking place in the modern world. The current millennium is characterized by brilliant scientific discoveries and coordinated solutions to many important social problems in the field of culture, science and art. This is a necessary condition for the flourishing of spiritual culture, disclosure of the creative potential of each creative person.

Legislative educational documents of our time state that the whole education system is designed to provide education for creatively developed people, competitive professionals with spiritual culture, respect for individual rights and freedoms, who demonstrate high professionalism, respect for each other, traditions and culture of different peoples.

Qualitative changes in the social structure and way of life of societies give their results and certainly affect the spiritual culture of any country. Such changes significantly affect development of the entire system of higher professional education, including training of future musicians, development and formation of their artistic and creative potential. Therefore, a special responsibility today lies with education institutions designed to educate our youth, to shape their worldview, interests and creative needs, civic consciousness.

Analysis of relevant research. The degree of elaboration of the problem was determined in the process of analyzing the scientific literature on the subject. Thus, the works of philosophers G. Hegel, T. Hobbes, R. Descartes, and I. Kant are devoted to the spiritual and historical depths of creative activity.

The problem of creativity and artistic-creative activity was one of the key in the works of representatives of philosophical thought of the last century. Scientists S. Bulhakov, H. Berdiaiev, I. Iliin, N. Losskyi, V. Rozanov, V. Soloviov, P. Florenskyi conducted analysis of the processes of independent artistic and creative activity of the individual, pondered how to understand and develop his inner world. To do this, the scholars turned not only to science but also to culture, religion and art.

Of particular importance for this issue are the works of prominent musicians, composers, teachers, who laid the foundations for the creative development of the personality – J. S. Bach, L. Beethoven, R. Wagner, D. Verdi, F. Liszt, W.-A. Mozart, N. Paganini, A. Toscanini, F. Chopin, R. Schumann.

The study of the research problem from historical positions is based on the names whose owners influenced the development of domestic and foreign classical music school – M. Balakirev, A. Borodin, M. Glinka, A. Dargomyzhsky, M. Mussorgsky, C. Rachmaninoff, P. Tchaikovsky, as well as M. Lysenko, M. Leontovych, K. Stetsenko, J. Stepov. We also took into account the views on the performance skills of the representatives of the vocal school of different times – H. Vyshnevskaya, M. Demchenko, S. Zvereva, S. Ya. Lemesheva, A. Nezhdanova, O. Obraztsova, H. Obukhova, F. Chaliapin and others.

Various aspects of the theory and practice of music and performance creativity are considered in the works of prominent musicians of our time – A. Aleksiev, D. Barenboim, M. Berlianchyk, A. Goldenweiser, T. Dokshitser, I. Milinteyn, E. Nazaikinskyi, G. Neuhaus, V. Kholopova, O. Shulpiakova.

Modern scientific concepts on the problems of interaction of pedagogical and performing skills are covered in the works of V. Bielikova, O. Horbenko, M. Davydov, O. Markova, V. Moskalenko, R. Valkevych and others. The psychological basis of the creativity of the individuality of the instrumentalist-vocalist as an indicator of his performing skills is considered by L. Bochkarev, O. Vitsynsky, H. Tarasov and others.

Problems of professional development of musicians are increasingly attracting the attention of researchers, including the names of scientists of the past and present – E. Abdullin, Yu. Aliiev, O. Apraksina, A. Bazik, T. Baklanova, O. Bloch, H. Vetlugina, I. Dovzhynets, H. Holiaka, O. Yeremenko, N. Yefimova, S. Zorilova, Ye. Karpenko, S. Kramskaya, T. Kostina, A. Kuznetsova, Ye. Maksymova, M. Petrenko, O. Ustymenko-Kosorych, N. Folomieieva, H. Tsypin, A. Shcherbakova.

Deep aspects of the problem of creativity development of the future specialist in musical art are considered in the works of such scientists as

I. Ziaziun, M. Leshchenko, O. Oleksiuk, H. Padalka, S. Sysoieva, O. Shcholokova and others.

G. Abadzhian, V. Apatskyi, V. Zarytskyi, V. Leonov, R. Teriokhin and other teachers-practitioners in the field of spiritual performance point out the procedural uniqueness and significance of musical and artistic development in the artistic and creative formation of the future performer-instrumentalist.

The scientific works of I. Koshavets, S. Kramska, S. Kutsenko, O. Matlina, O. Muzyka, I. Mursamitova, T. Sytnyk are devoted to the origins of creative and artistic potential of future artists.

It should be noted that in the professional training of a future musician-performer, the development of artistic and creative potential is no less important than the mastery of performing techniques of any genre. This process should be based on the best traditions of artistic culture. This approach corresponds to the current strategic objectives of research in art pedagogy around the world.

Analysis of numerous sources suggests that the artistic and creative potential is a category that has a worldview orientation, conditioned by psychological characteristics of the individual. Artistic and creative potential is formed in the process of acquiring by a future musician-performer of life, professional and creative experience and gives opportunities for self-realization of his personality in terms of creative activity.

The aim of the article is to highlight the significance of the artistic and creative potential of the musician-performer in the complex process of his practical training in the conditions of the institution of culture and arts of higher and secondary special education.

Research methods. To achieve the goal of this work, the following methods were used: theoretical analysis of domestic and foreign scientific literature in the specialty; study, analysis and generalization of pedagogical and artistic experience on the chosen research topic.

Research results. The strategy of modern education development is aimed at asserting the personality of the future art specialist by fully realizing his potential. Nowadays can be traced active development of the music-performing school, where time-tested domestic and foreign musical traditions form the ground for the creative activity of the future professional musician. Given the centuries-old historical experience, the modern art and music-performing school is in search of something new, perfect and effective. Of course, an important role is played by the analysis of the pedagogical and creative heritage of the outstanding masters of music, identification of ancient

techniques, some of which have been lost by our generation due to their oral transmission from teacher to student.

Their revival in modern conditions is of particular value. The essence and content of the artistic and creative potential of the future musician-performer is a rather complex and multifaceted problem. Its disclosure involves an in-depth analysis of pedagogical and musicological literature.

Based on the achievements of science, culture and art, we can say that performance (instrumental or vocal) is one of the oldest and most interesting forms of art mastery, because musical performance is the broadest sphere of manifestation of human nature. Even today, in modern culture, musical performance itself surpasses all other genres of art.

Musical performance and its types (instrumental, vocal) accompany a person throughout his life, regardless of his gender, age, nationality, level of education, financial status, and so on. And today the performing aspect in art is experiencing a surge of interest. The number of people wishing to receive music education has increased, which is confirmed by a fairly high competition for music departments and faculties of creative higher education institutions.

Today, the requirements for education of a professional musician have increased enormously. A specialist in the field of musical performance "... must have high intelligence, spiritual culture, be an aesthetically developed personality, know the performance repertoire, master the complex musical language of classical and modern music, have different styles and performance techniques (Leonov, 2007, p. 202). It is important that "formation of the personality of the musician-performer and his professional training cannot do without the development of artistic and creative potential, which provides a full process of formation of his artistic personality" (Abadzhian, 1982, p. 5).

Modern scholars emphasize that the modern vocational school "... is currently actively developing, based on centuries-old musical traditions of world schools. But, despite the rich historical experience, even today the practice of teaching performing arts continues to be in the process of finding the most perfect and effective techniques" (Apatskyi, 2006, p. 258).

Undoubtedly, "the modern system of professional music education, which has strong, time-tested traditions, needs to be improved in accordance with the new requirements of the time" (Zarytskyi, 2020, p. 195). The problem of developing the artistic and creative potential of future performers-musicians in the conditions of their professional development in education institutions of a new type remains insufficiently studied.

Problems of essence and content of artistic and creative activity of musicians-performers, theoretical and methodological bases of their professional training and professional formation become especially actual.

It is clear that the problems of improving the professional training of a musician-performer in institutions of music education of higher and secondary special level are increasingly attracting the attention of scientists and teachers. That is why today a large amount of pedagogical literature is published, which highlights various aspects of the formation of the skills of future performers in the musical art.

The artistic and creative potential of a musician-performer is closely connected with the general music and performing talent of a person, his musical literacy and emotional sensitivity. The concept of “artistic and creative potential” includes general (for all branches of art culture), special (specific to a particular society, socio-demographic group) and individual (specific to an individual). Artistic and creative potential also contains an element of the unconscious, spontaneously formed in the process of cognition, in the work and creative activity of the performer, where the activation of its formation is carried out by mastering the heritage of outstanding musicians and composers of the past and present.

It is worth noting that today researchers are working to develop effective comprehensive methods for diagnosing the musical performance of the future performer, which includes a computer examination using specially designed tests to determine his emotional and musical hearing, as well as performing abilities. But in such works attention is paid only to the musical capabilities of the musician and does not take into account the artistic and creative features of his personality.

The artistic and creative potential of a musician-performer today should be considered in two main areas:

- in the artistic-creative, which reveals the inner spiritual world of the musician, his thoughts, feelings, ideas and value system;
- in the technical-performing, directly related to its performance apparatus and performance capabilities.

The synthesis of various artistic-creative and technical-performing indicators gives an opportunity to talk about the individuality and uniqueness of the musician. A striking feature of the performer is due to his ability to absorb personal life experience, his social, spiritual, moral and aesthetic education.

All these problems must be solved comprehensively and only so it is possible to really effectively reveal the artistic and creative potential of the

future musician-performer in terms of his training in higher or secondary special education institution of culture and arts.

Of course, teachers and artists understand that time puts forward new requirements for the training of competitive professionals who can not only “revive the traditions of national culture, but also develop culture, art, create spiritual, aesthetic, moral values. This necessitates the development of artistic abilities, unique creative potential of the individual” (Kramska, 1998, p. 49).

But the essence and content of the artistic and creative potential of a person is a very complex and diverse problem. Its disclosure involves a deep and comprehensive analysis of philosophical, psychological, pedagogical and musicological literature, the study of artistic and creative potential as a creative activity.

The problem of the inner potential of the musician-performer, the undiscovered artistic and creative potential of the individual and culture in a particular context in general is of interest to scientists from ancient times to the present day. The problem of analyzing the process of creative search and creative human activity is more than relevant. Scientists are considering the problem of organizing activities that would optimally affect the inner world of our musicians, the principle of understanding and mastering universal values, the process of understanding the content and essence of this phenomenon. Inexhaustible sources in the outlined context are culture, religion, science and art.

Analyzing and summarizing the statements of scientists in this aspect, we can say that *creativity* is a process of human self-expression, it should be understood as the maximum possible, the deepest penetration into objective reality. The concept of “*creativity*” is extremely broad and multifaceted. In the dictionary, creativity is called “activity, the result of which is creation of the new material and spiritual values. The product of creativity differs in novelty, originality, uniqueness” (Slaktionin, 1990, p. 12).

Moreover, representatives of scientific thought in music psychology and art pedagogy in determining the features of artistic creativity in the performing context note: “The need to express one’s feelings on the canvas, paper or note signs arises due to overloading of the emotional sphere of an artist by life impressions. Something that is an everyday fact of life for an ordinary person, in the soul of the artist causes a bright range of experiences due to the special vulnerability and emotional sensitivity, his mental organization” (Oleksiuk, 2004, p. 86). *Creativity* is “not only a practical but also a mental activity that transforms the world. For the creative subject, it is a means of self-expression, self-realization, personal development in general. Its main quality is novelty” (Leontiev, 1977, p. 102).

But the question arises: is everything new can be referred to creativity? Random associations, meaningless actions, even those aimed at any transformative activity, can hardly be called creativity. In all these examples, there is no starting point that encourages creativity – the goal. Like the need for self-realization, the goal is a necessary condition and the main stimulus for creative activity.

It should also be recognized that external practical activities aimed at creating a product of creativity are not the creative process itself. Only the inner mental and intellectual processes that motivate this practical activity can be creative. Thus, L. Vygotsky, reflecting on the peculiarities of *creativity*, wrote: “Creative activity ... is directly dependent on the richness and diversity of past human experience, because this experience is the material from which the fantasy is constructed ... we can conclude about the need to expand the experience of the individual, if we want to create a strong enough foundation for his creative activity” (Vygotsky, 1991, p. 19).

It is interesting to note that the process of *creative search* allows the performer to really rise to a worthy height of *artistic and performing skills*, to achieve a brilliant virtuoso performance of musical material. In addition, performing activities and unlimited potential of the performer in the outlined context surprise with their skill, forcing a different look at the role of music for the *artistic and creative development* of the individual. But such a comprehension requires from the listeners an active creative search in order to realize the depth of the work of art, which not everyone can comprehend. But despite this, modern musicians-performers continue to look for new opportunities to perform, new colors to express their feelings, revealing new opportunities not only for themselves, but also for art of music in general. According to R. Rolland, “music is the greatest value, ... it gives us a pure expression of the soul, the secrets of the inner life of man, which are long transformed in the heart before going out” (Verbets, 2005, p. 4).

The professional training of a musician-performer is based on the inclusion of the individual in artistic and cultural activities, his orientation to the development of creative potential and emotional and value attitude to art.

Studies on the *peculiarities of artistic and creative training* of musicians-performers say that “*artistic and creative activity of students* is a process of cognition, reproduction, creation and dissemination of objective and subjective, original product in the field of art through intellectual processes” (Kramska, 2015, p. 185).

Historically considering the problem of understanding the essence and content of the artistic and creative potential of the individual in the philosophy of music and musicology, we can draw the following conclusions:

- artistic and creative potential of the individual in the process of life acquires a worldview, social and even religious character, which corresponds to the time and development of society;
- the phenomenon under study reflects the emotional inner state of the individual, the level of intelligence and artistic and creative development;
- artistic and creative potential is formed in the process of self-knowledge, in work and study, in search of truth, in terms of creative (musical-performing) activities;
- it is manifested in one's own critical experience gained in the process of life and musical practice, as well as in the interpretation of musical and artistic values;
- the studied phenomenon contains general (for all in the field of art culture), special (specific to a particular society, socio-demographic group) and individual (specific to an individual);
- artistic and creative potential contains an element of the unconscious, spontaneously formed in the process of cognition, in work and creative activity;
- activation of the formation of artistic and creative potential of the individual is carried out through the development of the heritage of outstanding musicians and composers of the past and present, as well as in the creative search for their own style of making music.

Based on the above, we can conclude that artistic and creative potential is the possibility of future realization of the individual in terms of creative activity, a category that has a worldview orientation, due to individual psychological characteristics of the person, and is formed in the course of life and creative experience.

It is well known that potential, as an individual psychological feature of the personality, is closely related to the temperament, character, abilities. It also depends on the emotional and volitional sphere of the individual, degree of his talent, development of cognitive processes: thinking, feeling, perception, imagination, fantasy, memory. Of course, all these components are able to directly influence the peculiarities of the formation of artistic and creative potential of future musicians-performers, to determine the content of professional training in the field of performing arts, to determine a certain amount of necessary knowledge, skills and abilities, to outline effective ways of developing future musicians-performers' artistic and creative potential both in

the conditions of training in an art institution, and in the further professional formation and professional performing activity.

Conclusions and prospects for further scientific research. The artistic and creative potential of future specialists in music and performance in the context of their training in higher or secondary special education institutions is a rather complex phenomenon. It is based on artistic and creative talents, age and individual psychological characteristics of a particular individual, has rational and emotional foundations, depends on emotional and volitional decisions. The professional growth of a musician-performer in today's conditions cannot be full-fledged without the disclosure and development of artistic and creative potential, which provides the process of formation of the individuality of the modern representative of the high art in performance.

The process of artistic and creative potential development is an effective tool in the practice of training musicians in art institutions, promotes creative self-expression of talented students, taking into account the individual characteristics of each of them, as well as artistic manifestations of their activity in music and performance. This allows the music performers-beginners in the process of their professional training to master effective strategies for attracting art fans to the cultural society and be directly involved in the functioning of the system of modern culture as a whole.

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РЕЗЮМЕ

Крамская Светлана, Островский Валерий. Художественно-творческий потенциал в практике подготовки будущих музыкантов-исполнителей.

В статье уточняется содержание понятия «художественно-творческий потенциал», освещаются проблемные вопросы его развития и значимости в процессе подготовки будущих исполнителей музыкального профиля, обосновывается эффективность данного процесса в практике современной музыкально-исполнительской школы.

Ключевые слова: художественно-творческий потенциал, музыкант-исполнитель, музыкально-исполнительская школа.

АНОТАЦІЯ

Крамська Світлана, Островський Валерій. Художньо-творчий потенціал у практиці підготовки майбутніх музикантів-виконавців.

У статті уточнюється зміст поняття «художньо-творчий потенціал», висвітлюються проблемні питання його розвитку і значущості у процесі підготовки майбутніх виконавців музичного профілю, обґрунтовується ефективність даного процесу у практиці сучасної музично-виконавської школи.

У роботі висвітлюються історичні аспекти виникнення досліджуваного феномену як особливого явища в мистецтві. Окреслюється природа художньо-творчого потенціалу й основні мистецькі площини, у ракурсі яких слід розглядати його зміст і сутність: у художньо-творчій, яка розкриває внутрішній духовний світ музикантів-виконавців, їх почуття, уявлення та систему цінностей; у технічно-виконавській, пов'язаній безпосередньо з інструментально-виконавським апаратом музикантів і їх виконавськими можливостями. Визначаються сутнісні характеристики творчого потенціалу особистості (багаторівневість змісту, діалогічність, соціальність, системність), специфіка творчості як цілісного багаторівневого соціально-духовного явища, підпорядкованого універсальним законам розвитку особистості, а також особливості творчого розвитку і становлення музикантів-виконавців як сфери реалізації їх художньо-творчого потенціалу (мотиваційно-творча спрямованість особистості майбутнього митця, дивергентність мислення, творчі здібності, активність особистості, інтелектуальний і мистецький розвиток). Поняття «творчість» окреслюється в ракурсі не тільки створення нових ідей і творів мистецтва, а і як яскравий феномен соціально-духовного життя суспільства. Процес

творчої діяльності подається як унікальний засіб саморозвитку особистості і реалізації її творчого потенціалу. Отже, художньо-творчий потенціал визначається як сукупність готовності, можливості і здатності музиканта-виконавця здійснювати діяльність, мета якої полягає у вираженні власної мистецької неповторності. Така якісна змістовність художньо-творчого феномену сприяє виведенню особистості музиканта-виконавця на новий (мистецько-творчий) рівень життєдіяльності, де творча особистість може себе висловлювати, реалізовувати й затверджувати у виконавській майстерності. У даній праці розглянуто головні дієво-творчі засади художньо-творчого потенціалу, визначено його важливість у контексті підготовки майбутніх музикантів-виконавців і їх подальшого професійного становлення, окреслено значимість та унікальність досліджуваного феномену у практиці музично-виконавського мистецтва.

Ключові слова: художньо-творчий потенціал, музикант-виконавець, музично-виконавська школа.

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ПРОЦЕС ВИКЛАДАННЯ І НАВЧАННЯ ГРИ НА СКРИПЦІ ТА ВПЛИВ РАДЯНСЬКОЇ СКРИПКОВОЇ МУЗИЧНОЇ ШКОЛИ НА ОСВІТУ СКРИПАЛІВ В ЕКВАДОРІ

У статті окреслено тип скрипкової школи, що мала місце в Радянському Союзі, і проаналізовано її вплив на розвиток скрипкової школи в Еквадорі, зокрема міста Лоха, що була створена зусиллями еквадорських студентів та викладачів. Висвітлено особливості навчання гри на скрипці в різних школах і музичних консерваторіях країни. Проаналізовано такі методи навчання, як метод Орфа або метод Судзукі, що найчастіше використовуються у процесі навчання музики в цілому та гри на скрипці зокрема в художніх коледжах і консерваторіях Еквадору.

Ключові слова: скрипка, освіта, навчання, рівень.

Постановка проблеми. Еквадор належить до низки країн, об'єднаних культурними традиціями Латинської Америки. Це і танцювальна культура, і особливий метро-ритмічний характер народної музики, що поєднує етнічні, креольські, іспанські інтонації та ритми. І в той самий час, у розвитку художньої культури країн Латинської Америки існує тенденція до асиміляції високого музичного мистецтва Європи. Більша частина студентів-еквадорців тяжіє до виконавства на струнно-смичкових інструментах, зокрема на скрипці.