

РОЗДІЛ ІХ. ПРОБЛЕМИ ФОРМУВАННЯ ФАХОВИХ КОМПЕТЕНТНОСТЕЙ ЗДОБУВАЧІВ ОСВІТИ

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ESSENTIAL CHARACTERISTICS AND STRUCTURE OF STAGE- PERFORMANCE COMPETENCE OF FUTURE SOLO INSTRUMENTAL ARTISTS IN THE PROCESS OF PIANO TRAINING

This article is devoted to the theoretical substantiation and analysis of stage-performance competence in future soloist-instrumentalists. The primary focus is on identifying the structural components of this competence, specifically the motivational-value, cognitive-perceptual, communicative-reflective, and creative-activity aspects. The article reveals the significance of piano training in developing musicians' professional qualities and examines methods and approaches to improving performance skills. The authors emphasize the importance of an individualized approach to education and the integration of interdisciplinary connections to enhance the effectiveness of training for future artists. The article also analyzes current research in music education, particularly those related to the psychological aspects of stage performance, technical skill, artistry, and interpretive abilities. The authors suggest integrating advanced information and communication technologies, as well as innovative teaching methods, into the piano training process to more effectively develop stage-performance competence. Additionally, the article explores future research prospects in this field, including the development of new assessment methods for performance competence and studying its formation in various musical styles and cultural contexts. This study highlights the importance of a harmonious blend of technical training, emotional expressiveness, and creative individuality in achieving a high level of performance mastery, which is essential for a successful concert career as a future soloist-instrumentalist.

Key words: *stage-performance competence, soloist-instrumentalist, piano training, technical skill, motivational-value component, cognitive-perceptual component, communicative-reflective component, creative-activity component, artistry, interpretive abilities, music education.*

Problem Statement. Modern music education in Ukraine is undergoing active reform and adaptation to European standards. In this context, the issue of developing stage-performance competence in future soloist-instrumentalists, particularly through piano training, has become especially relevant. Some researchers focus on technical proficiency, others on the performer's emotional and volitional qualities, and still others on artistry and the ability to interpret musical works. This diversity of approaches complicates the development of a cohesive system for cultivating stage-performance competence through piano training. Stage-

performance competence is essential for the professional growth of performing musicians, as it determines their ability to perform effectively on stage, reveal the artistic content of musical compositions, and establish an emotional connection with the audience. Addressing this issue will enable the creation of more effective methods for developing this competence, thereby enhancing the quality of musician training in Ukrainian higher education institutions.

Analysis of Current Research. Studies by N. Huralnyk, M. Mykhaskova, O. Ovcharuk, O. Oleksiuk, O. Pometun, and others have focused on defining the essence of stage-performance competence. The structural components of stage-performance competence have been explored by Ukrainian researchers such as L. Huseinova, A. Zaitseva, and others. Research examining the role of piano training has been conducted by scholars like N. Mozgalova, T. Pliachenko, and O. Shcholokova. Psychological aspects of stage performance have been addressed in the works of D. Yunik, focusing on psychological readiness for stage performance, including emotional resilience and self-regulation. Scholars O. Horbenko and V. Kovalenko, utilizing innovative approaches to competence development, propose the use of interactive and project-based technologies in the piano training process to enhance stage-performance competence. Research by H. Padalka and O. Rudnytska emphasizes the importance of integrating various art forms in the development of stage-performance competence. A. Rastrihina and S. Grozan have developed criteria and indicators for the formation of stage-performance competence, which include technical skill, artistry, interpretive abilities, and stage endurance. These studies demonstrate the multifaceted nature of the issue and the need for a comprehensive approach to its resolution. At the same time, they highlight the necessity for further research into the interrelationship between components of stage-performance competence and the development of integrated methods for its formation in the context of piano training.

Purpose of the Article. The purpose of this article is to theoretically substantiate and define the essential characteristics and structure of stage-performance competence in future soloist-instrumentalists within the context of piano training. Additionally, the article aims to reveal the interrelationship between the components of this competence and the specific features of its formation during piano education.

Research Methods. The research methodology for this article is based on a comprehensive application of theoretical methods of scientific

inquiry. The theoretical foundation of the study comprises methods of analysis and synthesis of scientific literature, which allow for an in-depth examination of the concept of stage-performance competence and the identification of its structural components.

Presentation of Core Material. Researchers Y. Hrytsun, H. Sokolova, and O. Spolska, in their examination of the criteria and levels of stage-performance culture formation in piano students, highlight the motivational-value, cognitive-analytical, and creative-activity components (Грицун, Соколова, Спольська, 2022).

L. Honcharenko considers the technical and artistic-interpretive components, along with the ability to conduct musical-theoretical and performance analysis of a piece and psychological readiness for public performance, as essential elements in the structure of a future teacher's performance mastery. The level of development of the technical component determines the virtuosity of a musician-instrumentalist's playing.

The artistic-interpretive component of a future teacher's performance mastery encompasses the emotional-aesthetic and intellectual qualities of a musician, which facilitate the artistically meaningful execution of a musical work through deepened reflective activity. A key aspect here is the ability to conduct both musical-theoretical and performance analyses of compositions. Psychological readiness for public performance involves developed skills in auditory control and real-time adjustment of the performance.

L. Huseinova identifies five components of performance mastery. The motivational-volitional component includes a sustained interest in the future profession; the development of motivational frameworks that foster commitment to instrumental-performance activities; and control over the volitional sphere, which is motivation-based and helps refine the practical approach to learning.

The cognitive-analytical component highlights the necessity of accumulating systematic theoretical knowledge, a conceptual and terminological base, and the development of analytical and performance-related thinking, which, unified with essential professional qualities, ensure suitability and self-realization in instrumental-performance activities.

The creative component involves the development of artistic and creative skills (musical-performance and improvisational), which cultivate professionally significant qualities such as empathy, artistry, reflection, independence, creative activity, and initiative.

The value-orientational component is fundamental for establishing reflective normative-regulative mechanisms (values, tastes, ideals) in evaluative activities, grounded in socially accepted systems of values and collective experience.

The operational component encompasses the application of a technological repertoire, the use of acquired knowledge and skills, and the implementation of efficient technical techniques in both the preparation and performance of a musical piece (Гусейнова, 2005).

As a result of structural analysis, V. Fedorishyn identified key components of performance mastery in future music teachers, which include motivational-volitional, operational-technological, communicative, and activity-creative components. The interaction and interdependence of these components ensure the integrity of this phenomenon. Based on the content parameters of each identified component, criteria for the development of performance mastery in future music ensemble leaders have been established, each comprising a set of indicators (Федоришин, 2006).

R. Valkevych identifies the communicative-cognitive component, which facilitates partnership relations within the stage-performance process, and a personal performance level of student abilities, which enables artistic-performance activity and independent creative construction. The neuro-psychological component ensures a student's endurance in performance activities (Валькевич, 2022).

The personal stage-performance experience of the instructor also plays a significant role in shaping the student's vision for applying their unique creative, performance, and research achievements in their future work as a young music educator.

L. I. Bondarenko, based on an analysis of literature on the topic, observations of master's students' educational and cognitive activities, self-assessments of graduates in the "Higher Education Pedagogy" program on their ability to conduct scientific-pedagogical research, and expert evaluations, identifies four levels of research competence development in future educators: informational-algorithmic, reproductive-operational, cognitive-search, and activity-creative (Бондаренко, 2017).

The motivational-value component of the stage-performance competency in future solo instrumentalists is a complex structure encompassing various aspects of the musician's personality. At the core of this component lies a profound internal motivation, primarily expressed through a genuine love for music. This passion acts as a driving force that

encourages the musician to dedicate their life to the art, continually improve, and seek new means of self-expression through music.

The desire for creative fulfillment is closely linked to the need for self-expression and the wish to convey personal emotions and thoughts through music performance. This ambition fuels the creative pursuit and exploration of diverse styles and performance techniques. Professional values play a significant role in shaping the musician's personality. Respect for musical tradition is demonstrated by a deep understanding of the historical context of performed works and an appreciation for the importance of preserving and continuing the musical legacy.

Professional ethics involves upholding high standards of conduct, responsibility toward colleagues and the audience, and integrity in the creative process. A commitment to continuous learning reflects the musician's understanding of the need for lifelong professional development and their willingness to learn throughout their career. Personal attitudes shape the soloist's approach to work and performance.

Perfectionism is evident in the pursuit of excellence in performance and a constant quest to enhance one's mastery. Openness to new ideas enables the musician to experiment, broaden their repertoire, and expand their technical capabilities. Resilience is crucial for maintaining composure and focus during performances, particularly in high-stress situations. Emotional engagement in the performance process allows the musician to deeply experience the music they play and convey these emotions to the audience. This ability to empathize with the musical work and the audience is key to establishing a powerful emotional connection during a performance.

Responsibility toward the audience is also essential, expressed in the musician's aim to meet the listeners' expectations, provide them with high-quality performances, and create an unforgettable musical experience. Readiness to overcome the challenges associated with public performance includes managing stage anxiety, physical and emotional tension, and adapting to different performance conditions.

The development of these aspects within the motivational-value component contributes to forming a well-rounded musician capable of not only technically mastering musical works but also deeply understanding and feeling the music, conveying its essence to listeners, continuously evolving, and making a unique contribution to the musical arts.

Continuing the analysis of the motivational-value component of stage-performance competence of the future solo instrumentalist, it is

important to emphasize its multidimensionality, which encompasses both internal and external aspirations. One key aspect of this component is the desire for self-realization and recognition in the professional field. This drive to achieve high levels of performance mastery, gain acknowledgment from peers and critics, and leave a lasting impact on the history of musical art motivates musicians to continuously push their creative boundaries, maintain high standards of mastery, and strive for personal growth. In this context, an essential aspect is the development of an individual performance style, which reflects the musician's uniqueness and personal interpretation.

The motivational-value component also involves awareness of the social significance of musical art. Musicians understand their role in the cultural life of society, recognizing the responsibility to preserve and advance musical culture. This awareness encourages them to actively participate in cultural and educational events, such as conducting master classes, charity concerts, and promoting musical art to a broader audience.

Another crucial element of this component is critical thinking and self-analysis. To improve their skills, musicians must objectively evaluate their performance, identify their strengths and weaknesses, and create pathways for further improvement. Being receptive to constructive criticism, learning from their mistakes, and continuously seeking opportunities for growth are essential parts of this aspect.

A further indispensable quality is the ability for self-motivation and self-discipline. In their professional journey, soloists often face creative crises or setbacks, so they must be able to maintain high levels of motivation and disciplined dedication, even during challenging times. This quality includes developing regular practice routines and self-control habits, which contribute to gradual improvement in skill and interpretation.

Finally, the development of emotional intelligence is an integral part of the motivational-value component, as it allows musicians to not only deeply feel and express emotions through music but also effectively communicate with others—conductors, producers, fellow performers. The ability to recognize and manage their own emotions, understand the emotional states of others, and respond appropriately fosters harmonious teamwork and personal growth for the artist.

Thus, cultivating these elements within the motivational-value component helps shape a musician who not only achieves technical mastery but also deeply understands and connects with music, constantly grows, and

brings unique contributions to the world of musical art. Thus, the motivational-value component of stage-performance competence is a multifaceted structure encompassing various aspects of the musician's personality, playing a crucial role in shaping their professional mastery and creative potential.

The cognitive-perceptual component of stage-performance competence for the future solo artist-instrumentalist is a key element in developing the musician's professional skills, incorporating a broad range of knowledge, skills, and abilities related to mental processes and perception. This component is based on a profound understanding of music theory, music history, and the characteristics of various musical styles and genres. It implies an advanced capacity to analyze musical works, including their structure, harmony, melody, and rhythm. Knowledge of the technical aspects of playing the instrument, understanding its capabilities and limitations, is also an essential part.

The cognitive-perceptual component encompasses a well-developed musical ear, the ability to accurately distinguish pitch, timbre, and sound intensity, as well as the ability to perceive and reproduce complex rhythmic patterns. This component also includes enhanced musical memory, enabling the musician to memorize and reproduce large amounts of musical material. An important aspect is the ability for musical imagination, which allows the creation of internal auditory images of musical works and experimentation with various interpretations.

The solo artist-instrumentalist must have sight-reading skills, which require rapid visual perception and processing of musical information. Additionally, the cognitive-perceptual component includes an understanding of the acoustic features of different concert venues and the ability to adjust one's performance to these conditions.

An important aspect also includes developed kinesthetic sensitivity, allowing precise control of movements during instrument play. This component also requires the ability to concentrate, maintaining focus on performance even amidst external distractions.

Developing the cognitive-perceptual component contributes to a profound understanding of musical pieces, an ability for creative interpretation, and technically flawless performance. It also enables musicians to learn effectively, rapidly assimilate new repertoire, and adapt to diverse performance situations.

Thus, the cognitive-perceptual component is fundamental to developing stage performance competence, providing the essential intellectual and sensory foundation for the professional activity of a solo instrumental artist.

Continuing the analysis of the cognitive-perceptual component, it should be noted that it also includes a well-developed capacity for musical thinking. This entails the ability to contextualize musical compositions within cultural and historical eras, comprehend the composer's intent, and arrive at one's own interpretive solutions. Analytical thinking is crucial here, allowing the musician to deconstruct complex musical structures, identify patterns, and perceive connections among various elements of a musical work.

The cognitive-perceptual component also involves developing metacognitive skills, enabling musicians to be aware of and control their own cognitive processes. This includes the ability to effectively plan their work on a musical piece, choose optimal learning and practice strategies, and assess the results of their efforts.

Another significant component is the development of perceptual sensitivity to performance nuances. This involves an ability to perceive and reproduce subtle distinctions in dynamics, articulation, timbre, and other expressive musical elements, allowing musicians to craft rich and expressive interpretations.

The cognitive-perceptual component also encompasses spatial-temporal perception in music. This is expressed in the ability to feel and control the tempo-rhythmic structure of a piece, understand its architecture, and shape the dramaturgy of the performance.

The development of interdisciplinary thinking is also crucial. A solo instrumental artist must be able to integrate knowledge from various fields—not only music but also history, philosophy, psychology, acoustics, and more. This allows for deeper and more contextually grounded interpretations of musical works.

The cognitive-perceptual component also requires self-directed learning and self-improvement skills. This includes the ability to locate and critically evaluate new information, experiment with various techniques and approaches to performance, and continually broaden one's musical horizons.

Thus, the cognitive-perceptive component of stage performance competence represents a complex and multifaceted structure that encompasses a wide range of mental and sensory processes. Its development is essential for shaping a highly professional solo

instrumentalist capable of profound comprehension and vivid performance of musical pieces.

The communicative-reflective component of stage performance competence for the future solo instrumentalist is a crucial aspect of professional mastery, ensuring effective interaction between the musician, the audience, colleagues, and their inner self. This component includes a broad spectrum of skills and abilities related to musical communication and self-analysis. At its core is the musician's ability to express emotions through their instrument, conveying deep feelings and ideas through the language of music. This requires developed empathy, enabling the performer to profoundly connect with the emotional content of a musical piece and to communicate it to the listeners.

The communicative aspect of this component includes the ability to establish an emotional connection with the audience, to sense their reactions, and to adapt the performance according to the atmosphere in the hall. Another essential element is non-verbal communication on stage – the use of facial expressions, gestures, and posture to amplify the musical impact.

The solo instrumentalist must possess stage presence skills, being able to create the right impression and mood even before the performance begins. The reflective aspect of this component involves a developed capacity for self-analysis and self-assessment. A musician should be able to critically evaluate their performance, analyze strengths and weaknesses, and determine directions for further improvement. This includes the ability to analyze their own emotional states during the performance, to manage stage anxiety, and to use its energy to enhance expressiveness.

Another important facet is the ability to reflect during the interpretation of a musical piece—to consider one's approach to performance, analyze different interpretative choices, and justify those decisions. The communicative-reflective component also includes professional communication skills for interaction with colleagues, instructors, conductors, and other participants in the musical process. This entails teamwork abilities, giving and receiving constructive feedback, and sharing experiences and ideas.

Developing this component contributes to shaping a well-rounded musician capable of not only technically flawless execution of musical works but also creating a profound emotional connection with the audience, continually reflecting on their artistry, and honing their craft. This enables the

solo instrumentalist to reach a high level of expressiveness and impact in their performances, creating memorable musical experiences and evolving as a professional throughout their career.

Continuing with the analysis of the communicative-reflective component, it's worth noting that it also encompasses the solo instrumentalist's ability to adapt to diverse performance situations. This entails quickly responding to unforeseen circumstances during a performance, such as technical issues with the instrument, changes in the acoustics of the hall, or unexpected audience reactions. Flexibility and adaptability in communication allow the musician to maintain professionalism and a high level of performance even under stressful conditions.

An important aspect of the communicative-reflexive component is the development of verbal communication skills. A modern solo instrumental artist often faces the necessity to perform before an audience not only as a performer but also as a speaker—presenting their programs, discussing the music they perform, or participating in press conferences and interviews. Therefore, the ability to express thoughts clearly and engagingly, share their vision of music, and interact with the audience on a verbal level is becoming an increasingly important aspect of professional competence.

The reflexive aspect of this component also includes the ability to plan one's professional development in the long term. This entails the skill to analyze one's creative journey, set long-term goals, and develop strategies to achieve them. Such an approach allows the musician to continuously move forward, expand their repertoire, refine their technical mastery, and develop their unique performance style.

Moreover, the communicative-reflexive component encompasses the musician's ability for intercultural communication. In the context of the globalization of the arts, a solo instrumental artist often performs for audiences from various countries and cultures. Therefore, developing cultural sensitivity and the ability to adapt one's communication and performance to the nuances of different cultural contexts—while maintaining authenticity as a performer—is essential.

Thus, the communicative-reflexive component of stage performance competence is a complex and multifaceted aspect of the professional mastery of a solo instrumental artist. Its development contributes to the formation of a holistic, harmonious personality in the musician, capable not only of virtuously performing musical works but also

of effectively communicating with their audience, colleagues, and themselves, while constantly reflecting and improving their craft.

The creative-activity component of stage performance competence for the future solo instrumental artist is a key element in shaping the musician's professional mastery. This component encompasses a wide range of skills, abilities, and creative talents necessary for successful stage activity.

At the core of the creative-activity component lies the musician's ability to deeply understand and interpret a musical work. This involves not only technical proficiency with the instrument but also the ability to reveal the artistic essence of the composition, convey its emotional mood, and reflect its stylistic characteristics. An important aspect is the development of an individual performance style that allows the artist to express their unique musical personality.

The creative aspect of this component manifests in the musician's capacity for improvisation and creative reinterpretation of the material being performed. This can include minor variations in the interpretation of well-known works, as well as the creation of fully-fledged improvisational compositions. Developing this ability requires a deep understanding of music theory, harmony, and form, along with constant practice and experimentation.

The activity aspect of the component is linked to the practical realization of creative ideas on stage. This includes mastery of stage presence, the ability to manage one's emotional state during a performance, and the capability to establish a connection with the audience. The development of artistry is crucial, enabling the musician not only to perform music but also to create a cohesive artistic image on stage.

A special role in the creative-activity component is played by the ability for self-analysis and self-improvement. The future solo instrumental artist must be able to critically evaluate their performances, identify their strengths and weaknesses, and continually work on enhancing their technique and expressive qualities.

An important aspect is also the development of skills for engaging with different types of audiences. The solo instrumentalist should be able to adapt their performance to various concert venues, from intimate halls to large open spaces, as well as to different types of listeners—from professional musicians to the general public.

The creative-activity component also includes the ability to work in an ensemble, even if the musician's primary specialization is solo

performance. This involves developing skills in musical communication, the ability to listen to other performers, and the capacity to harmoniously blend into the overall sound of the ensemble.

The development of this component is closely linked to the formation of the musician's psychological resilience. The ability to overcome stage fright, maintain concentration, and sustain a creative mindset in stressful situations is an integral part of the professional competence of the solo instrumentalist.

It is important to note that the creative-activity component is not static; it continuously evolves throughout the musician's professional career. This requires ongoing learning, experimenting with new techniques and styles, expanding the repertoire, and enhancing performance mastery.

In the context of the modern musical world, the creative-activity component also includes the ability to work with new technologies. This may involve using electronic instruments, working with recording equipment, and presenting oneself in the digital space.

Thus, the creative-activity component of stage performance competence for the future solo instrumental artist is complex and multifaceted. It encompasses a wide range of creative, technical, and psychological skills that collectively shape the professional mastery of the performing musician. Developing this component demands systematic effort, continuous self-improvement, and openness to new ideas and approaches in musical art.

Continuing the analysis of the creative-activity component of stage performance competence for the future solo instrumental artist, it is worth noting several additional aspects.

An important part of this component is the development of musical memory and internal hearing. The ability to memorize large volumes of musical material, as well as the skill to internally "hear" music before performing it, is critically important for the solo instrumentalist. This enables the performer to focus more on the artistic interpretation of the work rather than on the technical aspects of its reproduction.

The development of physical endurance and coordination is also an integral part of the creative-activity component. Extended concert performances, especially when playing complex technical programs, require significant physical effort from the musician. Therefore, the development of proper posture, breathing techniques, and the specific muscle groups involved in playing the instrument is essential.

Another important aspect is the development of stage movement skills and nonverbal communication. The solo instrumentalist must effectively use body language to enhance musical expressiveness and establish visual contact with the audience.

A crucial component of the creative-activity aspect is also the development of musical direction skills. This includes the ability to curate concert programs, taking into account the dramaturgy of the performance, contrasts between works, and the physical and emotional capabilities of both the performer and the audience.

The development of creativity and innovative thinking is another key aspect. In the modern musical world, where the boundaries between genres and styles are increasingly blurred, the ability to experiment, create new sound concepts, and blend various musical traditions becomes ever more significant.

It is also important to note the role of an interdisciplinary approach in the development of the creative-activity component. Knowledge in the fields of music history, cultural studies, aesthetics, and psychology helps musicians gain a deeper understanding of the context of the works they perform and create more cohesive and meaningful interpretations.

The development of self-regulation and stress management skills is critically important for the solo instrumentalist. This includes the ability to control one's emotional state before and during performances, as well as the capacity to recover quickly after concerts.

Another vital aspect is the development of professional ethics and behavior both on and off the stage. This includes respect for colleagues, the audience, copyright, and the ability to represent oneself with dignity in a professional environment.

Finally, it is important to emphasize the role of continuous professional development and lifelong learning. The musical art form is constantly evolving, with new styles, techniques, and technologies emerging. Therefore, the ability to continually learn, adapt to new conditions, and expand one's professional horizons is key to a successful career as a solo instrumentalist.

Thus, the creative-activity component of the stage-performance competence of a future solo instrumental artist is a complex and multifaceted phenomenon that encompasses a wide range of skills, abilities, and personal qualities. Its development requires a comprehensive approach

that combines technical improvement, creative development, psychological preparation, and continuous professional growth.

Conclusions and prospects for further research. As a result of the conducted study on the essential characteristics and structure of the stage-performance competence of a future solo instrumental artist in the process of piano training, it can be concluded that stage-performance competence is an integral characteristic of a musician's personality, which includes a set of professional knowledge, skills, and personal qualities necessary for successful concert activities. This competence is formed and developed during piano training, which plays a key role in the establishment of a future solo instrumental artist.

The structure of stage-performance competence includes several interrelated components: motivational-value, cognitive-perceptual, communicative-reflexive, and creative-activity. The motivational-value component reflects the musician's aspiration for self-improvement and professional growth. The cognitive-perceptual component encompasses a system of knowledge about musical art, the specifics of stage performance, and the psychology of musical perception. The communicative-reflexive component includes technical mastery, artistry, the ability to interpret musical works, and the capability to manage one's psycho-emotional state during a performance. The creative-activity component involves the ability for self-analysis and critical evaluation of one's own performance activities.

The research has shown that the process of piano training has significant potential for the formation of all components of stage-performance competence. In particular, it contributes to the development of technical mastery, musical thinking, emotional expressiveness, and also cultivates skills in independent work and stage endurance. An important role in this process is played by an individual approach to teaching, which allows for consideration of the personal characteristics and creative potential of each student.

The conducted research also made it possible to define the criteria and indicators of the formation of stage-performance competence, which can be used to assess the level of preparation of future solo instrumental artists. These criteria include motivational orientation, the level of theoretical knowledge, technical mastery, artistry, interpretative skills, and the ability for self-regulation.

The prospects for further research in this area are quite broad and relevant. In particular, the development and experimental validation of a

methodology for forming stage-performance competence during piano training, which takes into account all components of this competence, is important. An interesting direction for research could be the study of the impact of modern information and communication technologies on the development of stage-performance competence. Investigating interdisciplinary connections in the process of forming this competence is also relevant, particularly the interaction between piano training and other musical disciplines and psychological-pedagogical courses.

Furthermore, a promising avenue is the study of the features of forming stage-performance competence in the context of various musical styles and genres, as well as the exploration of the influence of cultural context on the development of this competence. An important aspect of future research could be the development of innovative methods for assessing stage-performance competence that consider not only technical mastery but also the creative individuality of the performer.

Thus, the study of the essential characteristics and structure of stage-performance competence of future solo instrumental artists in the process of piano training opens up wide prospects for the further improvement of the music education system and the training of highly qualified specialists in the field of musical performance.

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АНОТАЦІЯ

Маліновський Богдан. Основні характеристики і структура сценічно-виконавської компетентності майбутнього артиста-соліста-інструменталіста в процесі фортепіанної підготовки.

Статтю присвячено теоретичному аналізу сценічно-виконавської компетентності майбутнього артиста-соліста-інструменталіста. Основну увагу приділено визначенню структурних компонентів досліджуваної компетентності, зокрема, мотиваційно-ціннісний, когнітивно-перцептивний, комунікативно-рефлексивний та креативно-діяльнісний. У статті виявлено важливість навчання фортепіано у формуванні професійних якостей музикантів та вивчено методи й підходи до вдосконалення навичок виконавства. Автором підкреслено важливість індивідуалізованого підходу до освіти та інтеграції міждисциплінарних зв'язків для підвищення ефективності навчання майбутніх митців. У статті проаналізовано сучасні дослідження музичної освіти, зокрема такі, що стосуються психологічних аспектів сценічного виконавства, технічної майстерності, артистичності та інтерпретаційних здібностей. Автором запропоновано інтегрувати передові інформаційні та комунікаційні технології, а також інноваційні методи навчання в освітній процес фортепіано для більш ефективного розвитку сценічно-виконавської компетентності. Крім того, у статті досліджено подальші перспективи досліджень у цій галузі, включаючи розробку нових методів оцінювання сценічно-виконавської компетентності та вивчення її формування в різних музичних стилях та культурних контекстах. Це дослідження підкреслює важливість гармонійного поєднання технічної підготовки, емоційної виразності та творчої індивідуальності в досягненні високого рівня виконавської майстерності, що є важливим для успішної концертної кар'єри майбутнього соліста-інструменталіста.

Ключові слова: сценічно-виконавська компетентність, соліст-інструменталіст, фортепіанне навчання, технічна майстерність, компонент мотиваційно-ціннісний, компонент когнітивно-перцептивний, комунікативний компонент, компонент креативно-діяльнісний, артистичність, інтерпретаційні здібності, музична освіта.