FACTORS FOR ACTIVATING THE ARTISTIC POTENTIAL OF AN INSTRUMENTAL MUSICIAN

Abstract. The article examines the problem of forming the artistic skills of junior high school students in out-of-school art education institutions. In this aspect, the author highlights external and internal factors that create a favorable environment for activating the artistic potential of an instrumentalist musician in his creative activity. It has been proven that the most important external objective factors include: curricula, programs, etc., which operate at the level of instrumental training of a musician-performer, on the one hand, and on the other, specially developed tasks, exercises, etc., aimed at the development of his artistry. Thanks to their purposeful use, the creative person begins to become more aware of his possibilities in search of a differentiated approach to multiple interpretations of the author's text, where his own interpretation is based on projected musical and artistic techniques, saturated with internal "energy" and endowed with emotional memory.

It was revealed that the internal conditions for the formation of the artistry of an instrumental musician differ in their specificity, as evidenced by such factors as: peculiarities of the psychophysical organization of a creative personality, socio-moral and cultural-aesthetic experience, professional orientation of the personality. In this regard, among the external factors for the activation of the artistic potential of an instrumentalist musician, the author considers: the psychophysiological essence of the artistry of an instrumentalist musician, taking into account the age and individual characteristics of the personality in the process of organizing the educational process, the presence of psychological readiness for schooling, the presence of interest in musical activity.

It is proven that taking into account the researched factors will contribute to the successful process of forming the artistic abilities of younger schoolchildren during music education by involving younger schoolchildren in active game activities, creating a creative environment in the educational process of extracurricular education institutions.
ФАКТОРИ АКТИВІЗАЦІЇ АРТИСТИЧНОГО ПОТЕНЦІАЛУ МУЗИКАНТА-ІНСТРУМЕНТАЛІСТА

Анотація. У статті досліджується проблема формування артистичних умінь молодших школярів у закладах позашкільної мистецької освіти. В даному аспекті автор висвітлює зовнішні та внутрішні фактори, які створюють сприятливе середовище для активізації артистичного потенціалу музиканта-інструменталіста у його творчій діяльності. Доведено, що до найістотніших зовнішніх об’єктивних факторів належать: навчальні плани, програми тощо, які діють на рівні інструментальної підготовки музиканта-виконавця, з одного боку, а з іншого, спеціально розроблені завдання, вправи та ін., орієнтовані на розвиток його артистику. Завдяки їх цільовому використанню, творча особистість починає глибше усвідомлювати свої можливості у пошуках диференційованого підходу до множинних трактувань авторського тексту, де її власна інтерпретація ґрунтується на спроектованих музично-артистичних прийомах, що насичені внутрішньою «енергетикою» та наділені емоційною пам’яттю.

Виявлено, що внутрішні умови формування артистизму музиканта-інструменталіста відрізняються своєю специфікою, про що свідчать такі чинники, як: особливості психофізичної організації творчої особистості, соціально-моральний та культурно-естетичний досвід, професійна спрямованість особистості. У зв’язку з цим, серед зовнішніх факторів активізації артистичного потенціалу музиканта-інструменталіста автор розглядає: психофізіологічну сутність артистику музициа-інструменталіста, врахування вікових та індивідуальних властивостей особистості в процесі організації освітньо-виховного процесу, наявність психологічної готовності до шкільного навчання, наявність інтересу до музичної діяльності.

Доведено, що врахування досліджуваних факторів сприятиме успішному процесу формування артистичних здібностей молодших школярів під час музичного навчання шляхом залучення молодших
школярів до активної ігрової діяльності, створення творчого середовища в навчально-виховному процесі закладів позашкільної освіти.

Ключові слова: артистичні здібності, фактори активізації артистичного потенціалу, молодший шкільний вік, учні дитячої музичної школи, музична підготовка.

**Formulation of the problem.** The modernization of the education system that began in our country, associated with the processes of humanization, democratization of public life, has led to the need for additional education for children.

Education in childhood has a number of features in comparison with education in the vocational training system. One of the problems of institutions of additional education for children is the formation of artistry among students, which is understood as a complex motivational and semantic education.

The concept of artistry is extremely complex and multidimensional. It contains many features. At the same time, at each new phase of its evolution, the content of this concept expands, supplementing it with actual meanings, characteristics and requirements.

However, even today there are problems that require reflection and further theoretical development, since artistry is often understood in a narrow sense, as a manifestation of acting techniques and skills necessary for the profession of an actor. The children's music school, which initially has broad educational opportunities in terms of personality formation through art, but does not use this potential to the proper extent, mainly instills in children the necessary performing skills and abilities, abstracting from issues of artistry (creative self-realization, the ability to establish contacts with stage partners and dialogue with the audience).

**Analysis of recent research and publications.** A children's music school is an institution of additional education for children, and this determines the goals and objectives of its activities, the features of interpersonal relations and interactions that arise between subjects of the educational process, as well as the specifics of a multicultural educational environment.

In recent decades, in pedagogical research, the essence of additional education of children and youth has been deeply studied and revealed, its conceptual foundations have been determined, and its difference from general education has been revealed (O. Asmolov, V. Berezina, V. Bereka, L. Buylova, L. Burovkina, E. Evladova, S. Zhdanova, O. Zhukova, B. Kupriyanov, O. Lytovchenko, L. Loginova, N. Mykhaylova, G. Pustovit, M. Chekov, etc.).
The purpose of the article – study of factors for activating the artistic potential of the musician-instrumentalist.

Presenting main material. The problem of forming the artistic abilities of younger schoolchildren in the process of studying in institutions of additional art education requires highlighting the external and internal factors that create a favorable environment for the activation of the artistic potential of an instrumentalist musician in his creative activity.

Thus, the most important external objective factors, in our opinion, include: curricula, programs, etc., which operate at the level of instrumental training of a musician-performer, on the one hand, and on the other hand, specially developed tasks, exercises, etc., oriented on the development of his artistry. Thanks to their purposeful use, the creative person begins to become more aware of his possibilities in search of a differentiated approach to multiple interpretations of the author's text, where his own interpretation is based on projected musical and artistic techniques, saturated with internal «energy» and endowed with emotional memory.

Thus, the brighter the instrumentalist's abilities for musical and stage transformation are revealed in the gradual development of artistic skill, the deeper the content of his performing activity becomes, and the very techniques of artistry acquire the necessary professional guidelines, «generalize» individual experience, which is extremely important and indispensable for a growing musician. Accordingly, the process of mastering the external technique necessarily involves the presence of productive, expedient artistic actions, from the point of view of musical performance practice, where external expressiveness does not overshadow their meaningful orientation. At the same time, for a musician-instrumentalist who maintains the necessary psychophysical form, his strong-willed qualities, including focus, perseverance, self-control, determination, etc., are extremely significant.

In general, characterizing an artistic musician-instrumentalist, we can say that he should possess the following most important qualities, abilities, skills and techniques:

− psychoregulatory methods of musical and scenic expressiveness, including a wide range of plastic, mimic and other means of a non-verbal nature;
− a pronounced stage temperament, which determines the general emotional tone of the artistic and performing techniques involved;
− a well-developed plastic imagination, which gives rise to a sense of involvement in the performed instrumental works, and allows one to identify oneself with their figurative content;
− a subtle sense of proportion, which helps to find «harmony» in the external manifestations of one's artistic essence.
It is natural that the internal conditions for the formation of the artistry of an instrumentalist musician differ in their specificity, as evidenced by such factors as:

- peculiarities of the psychophysical organization of a creative personality (temperament, attention, observation, artistic fantasy, imagination, intuition, etc.);
- socio-moral and cultural-aesthetic experience, which is reflected and refracted in the presence of a certain artistic level of one's internal ideas about the phenomenon of musical and performing artistry, which are «fueled» by the unwavering desire for self-improvement in the field of instrumental interpretation;
- professional orientation of the individual (purposefulness in the application of knowledge, unwavering interest in musical and performing activities, systematic approach to qualitative mastery of elements of artistic technique).

It is important that the psychophysiological essence of artistry of an instrumentalist musician, as a certain given, is manifested in a combination of both natural gifts and acquired abilities, where the phenomenon of creative giftedness finds its real embodiment in one or another artistic and performing «image». Thus, an artistically gifted individual achieves readiness to act in the chosen direction, which is formed against the background of a continuously enriched complex of artistic and aesthetic emotions and experiences. A significant place in this process is occupied by attention, observation, creative fantasy and imagination. Thanks to them, the instrumentalist musician, who is artistic by nature, translates the images-ideas born in him into the images-«vision» of the performance interpretation of the work closest to him, reproducing with artistic intent and interpreting in different ways certain performance moments on a musical instrument.

As you know, one of the most important problems of psychological and pedagogical science is the question of taking into account age and individual characteristics of the personality in the process of organizing the educational process. Work with children can be successful only if the teacher is familiar with the issues of age psychology. Thus, an effective solution to the problem of forming the artistic abilities of younger schoolchildren in the process of musical education in out-of-school education institutions is impossible without taking into account the age characteristics of the students, so let's dwell on it in more detail.

For conducting the experiment, the junior school age was not chosen randomly. The analysis of the psychological-pedagogical and methodical
literature on the given problem leads to the understanding that the process of forming artistic abilities will take place more effectively at the age of the younger schoolboy. As you know, children of this age category have a small amount of attention, the ability to concentrate, but they are characterized by bright emotional vulnerability, sensitivity to everything unusual, colorful.

Currently, there is no doubt that the primary school age is crucial in the formation and development of a child's personality. Many famous scientists devoted their works to the problems of age psychology. Thus, questions of mental development and its driving forces, various forms of reductionism in foreign age psychology were dealt with by K. Lorenz, S. Burt, and others. Criticism of biogenetic and sociogenetic directions in child psychology, the concept of recapitulation as the quintessence of reductionism was dealt with by G. Hall, D. Baldwin and others. Classic and modern concepts of spontaneity of mental development were considered by K. Buhler, C. Spearman and others. A critical review of the periodization theories of A. Gesell, E. Erikson, J. Piaget, and others. A great contribution was made by S. Freud, A. Adler, and others. (Psychoanalysis of mental development problems).

The issue of taking into account age characteristics in the educational process is a mandatory psychological and pedagogical fact. Thus, psychology helps to understand the peculiarities of the personality, and pedagogy determines the means, methods, content, peculiarities of formation in the conditions of the educational process with children of different age groups. One of the main tasks of age and pedagogical psychology is to identify and effectively use those reserves that children of a certain age have. Many scientists, as well as practicing teachers in Ukraine, talk about the need to take into account age characteristics when developing the concept and building a separate lesson (T. Guzhanova, I. Pidlasy etc.).

O. Rostovsky singled out the objectively existing characteristics of younger schoolchildren, which the teacher should take into account when organizing and conducting music lessons:

− scattered, unformed, unorganized musical experience; − insufficient vocal-auditory and motor-auditory coordination;
− predominance of the role of visual impressions relative to auditory impressions;
− tendency to hedonistically colored feelings;
− the need for a constant change in emotional states, their peculiar impulsiveness and lack of control;
− tendency to direct empathy, emotional identification in the situation of communication (with adults, with characters in musical works, etc.);
- regulation of activity, communication based on sensory sensations, images, but not on words (trying to «see» a specific action behind a word; giving preference to those words that generalize vivid images, children's ideas);
- intellectual-volitional regulation only for the sake of subjectively attractive, «important» circumstances;
- personal dominant: the desire for self-expression in the most diverse forms - sound, visual, motor, etc. [3].

It is also necessary to take into account that each child has his own individual path of development. The mental individuality of each student is unique and therefore unique. Individual originality, uniqueness and the like, typical in an emotional form is a psychological background that must be taken into account during education [2]. Temperament and character, which develops on its basis, leave their mark on creativity, interpretation, perception of music.

Individual personality traits include temperament, character, and abilities:
- hyperthymic type – characterized by liveliness of temperament, sociability;
- stuck type – sensitive to insults and upsets;
- emotional type – soft and sensitive;
- pedantic type – characterized by a tendency to intense thinking;
- anxious type – characterized by timidity, tendency to fear; demonstrative type – the desire to be in the center of attention;
- excitable type – difficulties in regulating one's behavior;
- dysthymic type – low contact, few words, dominant pessimistic mood;
- cycloid type – frequent changes in mood, frequent change in the manner of communication with others;
- exalted type – high contact, talkativeness, amorousness;
- extraverted type – high contact;
- introverted type – very low contact.

The well-known classification of temperament types: sanguine, choleric, phlegmatic and melancholic:
- choleric include strong, somewhat unbalanced people with a mobile type of nervous system;
- to sanguine – strong, balanced people with a mobile type of nervous system, cheerful and sociable, optimistic under any conditions;
- to a phlegmatic person – slow movement of nervous processes. This type of temperament is difficult to get out of yourself, because it is a very balanced, inert type of temperament;
– to melancholic – people with a sensitive nervous system. Gloomy, distrustful, indecisive.

It is known that in a classically pure form these types of temperament rarely occur. Most often, intermediate types can be observed. It is worth noting that the extreme manifestations of any of these types can be smoothed out through education and self-control.

There is also a distinction between «artistic» and «thinking» and «artistic-thinking» types of nervous activity. At the same time, the artistic type is characterized by a developed first signal system. People with this type of nervous system are characterized by holistic, emotional, figurative perception. With the second («thinking») – a second signal system is developed. The average type is characterized by analytical, rational, step-by-step, elemental perception, to which most people can be attributed [6].

Junior school age (from 6–7 to 10–11 years old) is characterized by important life events: admission to a comprehensive school, to various institutions of additional education, including a music school. As a rule, education in general educational institutions begins at the age of 6-7. Teachers of music schools determine a child's readiness for learning music through various forms of interviews and testing.

The decision to send a child to a music school is usually made by parents. Parents communicate with a child of this age as a unique person who has undertaken not only to study like all children of his age in a comprehensive school, but also to study music. At this age, we observe a turning point in the child's psyche, because he has constant responsibilities related to educational activities: to follow the school schedule, to do homework, to meet general requirements, to study successfully. In this period of life, a lot depends on parents, who must constantly monitor the quality of education and the student's behavior, which depends on the success of the educational process. All successes and failures related to learning are especially acutely experienced by younger schoolchildren, therefore the support of parents and teachers during this period is very important and has a beneficial effect on the educational process.

Already at this age, the child is an individual, he must be aware of his new duties as work, and be responsible for the quality of his performance. She already understands that the assessment of her actions and motives is determined not so much by her own attitude towards herself («I am good»), but primarily by how her actions look in the eyes of the people around her. By that time, the child's reflexive abilities are already sufficiently developed. At this age, the predominance of the motive «I am guilty» over the motive «I want» should be an essential educational moment of the child's development [4, C. 94].
In school-type institutions (general education, music school, etc.), the child's living and activity conditions are standardized, as a result of which many deviations from the involuntary path of development are revealed: hyperexcitability, hyperdynamism, marked retardation, etc. These deviations form the basis of children's fears, reduce volitional activity, cause depressed states, etc., and the task of the child is to overcome these trials. The general sensitivity to the influence of the surrounding conditions of life, characteristic of childhood, contributes to the development of adaptive forms of behavior, reflection and mental functions.

As research by scientists in the field of psychology shows, in most cases the child adapts to standard conditions, where educational activity becomes the leading one. At this age, achieving success or suffering defeat, the child falls into the trap of accompanying negative formations, may feel superiority over other children or envy. The developing ability to identify with the teacher helps to relieve the pressure of negative mental formations and develop accepted positive forms of communication. It is very important that a teacher who works with children of primary school age pays great attention to the mental state of the child. If there is no such attention from the teacher, then inertia and aggressiveness appear in the student, rejection of what the teacher is trying to teach him. Each child is a person, an individual with his own special inner world. Therefore, it is important to find special approaches, techniques based on the character, temperament and abilities of each child.

The success of a child's artistic upbringing and personality development largely depends on his psychological readiness for schooling. A special place in the structure of a child's intelligence is occupied by such features of thinking as the ability to draw one's own conclusions, highlight the main thing, the ability to compare and find the causes of phenomena. At the same time, the formation of interest in knowledge is of great importance in cognitive activity. Even in the presence of good natural data and abilities of a junior high school student, it is impossible to achieve good results in the absence of interest in the subject of one's activity.

Children of elementary school age have great potential for perception, understanding and emotional response to works of art that make them worry and empathize with their characters. The development of the artistry of younger schoolchildren in classes at a children's music school is an inexhaustible source of the development of a child's feelings, experiences, and emotional discoveries.

Since the educational process is synthetic in nature and acts as an active, individual process that combines the ability to perceive performing and
stage art, and involves the implementation of creative actions of different nature (productive, performing, etc.), the development and improvement of the emotional sphere and creativity of students takes place.

However, nowadays practice proves that:

− children of primary school age in music school lessons do not pay enough attention to the formation of artistic abilities, because teachers underestimate the need to familiarize themselves with this type of activity;
− children's familiarization with children's theater is underestimated;
− children have no idea about the stage design of the work, because they do not have the necessary minimum of special knowledge, which leads to rejection of performing activities;
− game techniques introduced into the pedagogical process are primitive in nature, as there is no improvisation.

There is a lack of readiness of teachers to lead the process of forming artistry and developing children's stage activities. A contradiction arises between the recognition by pedagogical science of the importance of artistry in the emotional and creative development of a child and the lack of development of artistic abilities in the conditions of educational practice. Overcoming these contradictions is possible by introducing children to artistic techniques and organizing students' stage activities.

In any kind of musical activity, interest in the subject is of particular importance, as its presence contributes to the student's best results. Interest is characterized by various parameters – motivation, need, interest in learning and learning. In philosophy, the concept of «motivation» is considered as a process of encouraging a person to perform certain actions and deeds, often a complex act that requires analysis and evaluation of alternatives, choice and decision-making. From the point of view of psychology, motivation is perceived as a dynamic process of motive formation (as the basis of an act).

The emergence of interest is related to the need for knowledge, but the strength of interest may gradually weaken with the beginning of learning. Thus, in the period from the first to the third grade of a music school, as a rule, there are more problems with behavior in class than with a lack of interest or motivation to study. In the period from the fourth to the seventh grade, children develop other interests that are not related to music (sports section, foreign languages, computers, etc.), which may dominate in the future. Children can change their preferences and choose a different type of activity. Most often, the choice of another, non-musical occupation is connected with the fact that music occupations require daily painstaking work. At this time, you can observe a sharp decrease in motivation to master the art of music. Contests and concerts can be a way out of this situation.
Interest is a purposeful desire to learn about something new. In the period of primary school age, the rudiments of arbitrariness in the acquisition of knowledge appear, and schooling systematizes the assimilation of knowledge and is an arbitrary process. Students like tasks that require mental tension, gradually become more difficult, and help them develop.

In the context of musical performance, children's interest in artistic activity develops if:

− in classes, teach students to listen to the work, to respond emotionally to it;
− acting out skits by involving game techniques;
− take care of the equipment of theatrical games: production of illustrations, stands with photos, prepare video recordings;
− pay serious attention to the selection of musical works, with a moral idea understandable for children, with dynamic events, characters endowed with expressive characteristics.

In the period of junior school age, the child actively develops both mentally and physically (coordination of movements and actions, body image, value attitude towards oneself are improved). Physical activity, coordination of movements and actions, in addition to general motor activity, are also aimed at mastering movements and actions of a specific nature that provide educational activity. Traditional culture makes fixed demands on the body. Among them: the child must learn the «correct» posture, the position of the hands – all that creates a national type of physical representation of a person, because it is known that educational activity is a condition for the socialization of individual intelligence [5]. Educational activity requires the child to make new achievements in his development, the development of language, attention, memory, imagination and thinking, and creates new conditions for personal development. All these provisions of age pedagogy also apply to music education.

If we talk about instrumental pedagogy, then in the studied period it is important for the teacher to monitor the course of physical processes in students, that is, the work of their muscles, the condition of the hands, head, and spine. This will make it possible to reduce the possibility of clamps in pets as much as possible, which can lead to the inefficiency of the gaming device.

According to O. Vashchenko, the task of every teacher is to fully prepare every child for independent life, to lay the foundation for the well-being of future generations. Serious deterioration of children's health is a big problem that complicates the work of a teacher, so children with weakened health get tired quickly, their attention becomes more scattered, it is difficult for them to concentrate [1, C. 6].
The condition of the spine during the game plays a big role in the performance of the gaming machine. If the spine is not aligned or compressed, then the ability to support the body decreases, other muscles begin to work, for example, the abdominal muscles, which does not allow them to respond to the requirements of correct posture while playing the instrument. It is important to note that when singing or playing certain types of musical instruments, such as wind instruments, breathing plays an important role, which must be subordinated to the will of the performer.

It is impossible to achieve this if you do not explain to the student how the breathing process is carried out. If you look carefully at how professional performers-pedagogues use their breathing, you can note a great variety of visible breathing movements. There are also various and subjective sensations that accompany the work of breathing, conflicting opinions of musician-pedagogues about the technique and the role of breathing while playing or singing. Different teachers have different approaches to the problem of breathing, in particular to its type and quantity.

Conclusions. Therefore, the role of the identified factors of activation of the artistic potential of the musician-instrumentalist is to promote the successful process of forming the artistic abilities of younger schoolchildren during musical education in extracurricular education institutions by conducting sets of exercises for mobilizing creative well-being, developing the psychological apparatus, attention, observation, the ability to manage communication, transformation, artistry of processes in typical situations, improvisation; involvement of younger schoolchildren in active game activities in the process of music education; creation of a creative environment in the educational process of out-of-school education institutions.

References:
Література: