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## The structure of a musical teacher artistic technique

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**Abstract.** The researches by K. Stanislavskyi, Yu. Tsagarelli, M. Barakhtian and others in the domain of general, musical and theatre pedagogics and psychology concerning the structure of performing techniques, artistry and pedagogic techniques are analyzed in the article. The structure of the artistic technique of a teacher is defined and explained.

**Keywords:** music teacher's artistic technique, artistry, pedagogic technique

**Topicality of the problem and its novelty.** In the conditions of higher pedagogical school development, the processes of future professors' and namely music teachers' learning content renovation acquire greater importance. The problem of training of innovative musical teacher capable not only to realise themselves in the professional sphere, but also to find original solutions of practical tasks and to use the most effective ways of professional activity, mastering the forms of personal aesthetic self-expression arises as actual one.

We believe, that the professional activity of a music teacher is impossible without managing artistic techniques, which we define as a range of skills and arts used by a teacher for a musical composition artistic realisation in the process of musical-pedagogical interaction.

The analysis of scientific literature in pedagogy, psychology and art history proves that the problem of future teacher artistic technique defining and forming was illustrated only casually or as part of other problems such as artistic-communicative activity investigation (T. Zhygynas, V. Kan-Kalyk, L. Maikovska, I. Sypchenko, S. Starobinskyi); pedagogical mastery and culture perfection (V. Abramian, M. Barakhtian, D. Budianskyi, O. Bulatova, T. Honcharova, V. Hryniova, I. Ziaziun, T. Levshenko, V. Symonov, S. Shvydka); creative potential development (Yu. Azarov, T. Honcharova, V. Zagviazynskyi, Yu. Lvova); pedagogical techniques enhancement (Yu. Azarov, V. Hryniova, A. Mudryk, L. Ruvynskyi, I. Synytsia); aesthetic emotional experience in the process a work of art perception (N. Malysheva, V. Razhnikov, Yu. Tsagarelli, T. Tsyhulska, H. Tsyypin); forming teachers' (namely musical teacher's) personal qualities of professional importance (E. Abdullin, L. Archazhnykova, C. Bolsun, V. Mutsmaher, O. Oleksiuk, H. Padalka, M. Potashnyk, T. Smyrnova); implementing theatrical pedagogics into pedagogical process (L. Dubyna, I. Zaitseva, C. Matsyievska, T. Nadolinska, H. Pereuhenko); teacher preparation for the theatrical schoolers' activity managing (T. Borysova, V. Butenko, A. Yershova, V. Iliev, V. Levin, L. Masol, T.S. Penia); actor stage activity training (Ye. Kalmanovskyi, M.Knebel, L. Kurbas, K. Stanislavskyi, A. Nemerovskyi, L. Novytska, M. Chekhov and others).

The analysis of the researches mentioned allows to separate a range of notions which form a semantic field of the "artistic technique" concept and have some common characteristics with it. They are such notions as "artistry"; "pedagogical artistry"; "pedagogic technique"; "artistic skills". The most of them are rather theoretically grounded. Still, the concept of "artistic technique" does not possess sufficient scientific characterization. In particular its

structure in terms of music teacher professional activity is not described. Thus, the **purpose** of our **article** is the structure of a music teacher artistic technique identifying.

The successful investigation of the essence and the role of a music teacher artistic technique and its further forming in the process of students' professional training are closely connected with identifying and describing the structure of this technique, which is the main components and their interrelation.

Concerning a music teacher artistic technique defining, we believe it appropriate to examine the most grounded of the components of the notions mentioned above.

They are viewed by the scientists in terms of investigation such problems as: 1) preparation *an actor* for stage activity; 2) *teacher's* pedagogic culture and mastery perfection; 3) forming *a music teacher's* and *a musician's* personal qualities of professional importance.

It was defined, that describing the structure of these notions the scientists mostly use the idea of two-components – inner and outer sides which reflect the essence of the concept as a complicated psychological-pedagogic phenomenon. The logic of the components singling out is grounded mainly on professional activity functions and personality structure correlation.

Thus, the theatre professor K. Stanislavskyi, using the conclusions of the psychological investigations of his time, composed a full list of emotional feelings elements, which he viewed as the levels of artistic technique, which guided an actor to a creative experience. K. Stanislavskyi, singled out the inner (psycho-technique) and the outer actor technique. Among the most important elements of the inner actor technique K. Stanislavskyi emphasized on attention, imagination, emotional memory, logic and concordance of actions, thoughts and feelings [8]. Outer actor technique training presupposes development of the specialist's physical constituent (mimics, flexibility, voice, speech, movements) in such a way that it could be ruled by the inner impulse.

In terms of the main principles of K. Stanislavskyi studies, his followers (B. Zahava, M. Knebel, H. Kristi, M. Chekhov and others) as well as modern specialists in drama study (S. Hippus, P. Yershov, Ye. Kalmanovskyi, A. Nemerovskyi L. Novytska and others) also believe, that artistic technique contains both psychic (inner) and physical (outer) elements.

Similar ideas are expressed by the scientists concerning the structure of pedagogic technique. Thus, in their opinion, the concept of "pedagogic technique" consists of two groups of components. The first group is connected with the teachers ability to manage his or her behaviour: the techniques of physical performance (mimicry, move-

ments); control of emotions and spirits for excessive tension release; creative mind stimulation; obtaining skills of social perception (techniques of imagination and attention managing); speech techniques (breathe, articulation, volume, speech speed managing).

The second group is connected with the ability to influence a personality and a collective: the technique of contact establishment, pedagogic communication management; technique of suggestion etc.

To the scholars' mind, the constituents of the first and the second group of pedagogic technique are aimed either at inner state organisation or at the ability to express this state in an adequate way. That is why in the same way as the theatre technique, the pedagogic technique is conditionally divided into inner and outer [2; 6].

In O. Bulatova's opinion, the structure of pedagogic artistry also includes both the inner and the outer aspects. Thus she believes, that artistry reflects the emotional richness, the play of imagination, associative vision, self-possession in front of the audience, teacher internal aspiration for creation. Outer artistry presupposes the technique of "performance", transmitting an individual's attitude to the activity, possessing the skills of self-presentation, efficient lesson direction etc [4].

In the research by D. Budianskyi the structure of teacher's pedagogic artistry is presented as a interaction of such components: motivational component; internal component (emotion, self-regulation, empathy, attention etc); outer component (mastering the skills of verbal and non-verbal communication)[3].

According to M. Barakhtian, who examines the artistic skills of a teacher, their structure should contain speech-performing component (speech technique, speech coherence, intonational richness), emotional-imagery component (inspiration, fantasy, emotional memory), outer-expressional component (mimicry, gesticulation, movement grace), communicative component (audience contact and its attention managing) and self-regulatory component (lifting up spirits, forming creative atmosphere, managing the teachers own emotions and will) [1].

V. Razhnikov in his research concerning musicians artistry also singles out the inner and the outer aspects of this phenomenon [7]. In this specialist's of drama study opinion, outer artistry is the artistry of communication (a good mood, sparkling eyes, a smile, some kind of charisma, decent articulation) which does not influence the essence of the image but it is in the outer artistry where the art of the contact with the audience prevails. Inner artistry presupposes the ability of transmitting the content of a musical composition.

A famous Russian psychologist Yu. Tsagarelli, researching a musicians qualities of professional importance was the first to systematically describe the structure of the artistry [9]. The author has singled out such components

as stage impersonation, stage movements and stage attention.

Examining a music teacher artistry structure L. Mai-kovska singles out such components as psychophysical one (attention, efficient memory, imagination; articulation, voice, logic, gesticulation), emotional-aesthetic (a teacher's emotional experience), artistic-logical ( an ability of a music teacher to construct a system of artistic-communicative activities during the lesson [5].

So, analysing the scholars' researches we can make a conclusion that the authors' views as for the structure of theatre and pedagogic techniques as well as of actor and pedagogic artistry mainly coincide. The scientists consider the inner and the outer components being in the harmonic interaction of psychic and physical processes of an actor, a musician, or a teacher during their professional activity as necessary and complete

Everything mentioned above gives us an opportunity to single out a range of interconnected and interdependent structure components of a music teacher artistic technique, possession of which will, in our opinion, promote the learning process optimisation and provide a full-fledged professional's movement to artistic creative self-realisation an self-perfection in course of music pedagogic activity.

We view a music teacher's artistic technique as a unity of *motivational-emotional, theoretical-cognitive and operational-functional components*.

Thus, motivational-emotional component as the first constituent of a music teacher's artistic technique structure presupposes a music teacher's ability to sieve all the phenomena of the music-pedagogic process through the individual "emotional filter". It defines the progress and the effectiveness of the artistically directed music-pedagogic activity (ruled by interests, need, aims, motives, wishes, ideals, beliefs as motivational state of a personality); promotes the need of self-realisation of a personality and helps to form an individual artistic-sensible attitude to a music performing process (emotional-aesthetic need); defines the connection between learning and emotional state, what stimulates the interest in a music teacher artistic technique acquiring; presupposes personal development directed to obtaining a music teacher artistic techniques. Theoretical-cognitive component is characterized by appropriately formed person's intellectual potential, that is a sufficient level of knowledge concerning artistic technique of a music teacher, necessary for transmitting an artistic image of a musical composition during the music pedagogic activity. It is also characterized by an ability to use musical-theoretical knowledge, categories of theatre pedagogy and knowledge which compose the terminological apparatus of a music teacher artistic technique. Besides it includes the high level of musical thesaurus, creative imagination and fantasy development.

**Chart 1.** The skills, belonging to the operational-functional component of a music teacher artistic technique

Groups of skills	Content
Will and emotions	the ability to experience and demonstrate emotional flexibility; the ability of emotional self-control and emotional tension minimizing
Organisation-communication	the ability to organize cooperation with the participant of the artistic dialogue, to develop communicative interaction between the audience and music composition performers the ability to use mimicry and gesticulation in a way, corresponding to the artistic image

Operation-functional component is characterized by individual's possessing such groups of skills: skills of will and emotion control and organizational-communicative skills (Chart 1).

**Conclusion.** Thus, the analysis of the researches, concerning the problem of defining the structure of artistic skills proves the existence of the components which reflect cognitive, affective and social-psychologic spheres of personality. On the ground of the existing componential

structures we managed to identify the essence of a music teacher artistic technique. We singled out its crucial parts such as motivational-emotional, theoretical-cognitive, operational-functional. We believe that these are the elements which correspond to the harmonic interaction of a music teacher's professional activity inner and outer processes, forming and development of which provide a more effective representation of a future professional.

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#### **Ткаченко М.А. Структура артистической техники будущего учителя музыки**

**Аннотация.** В статье анализируются исследования в области общей, музыкальной и театральной педагогики, психологии, а именно работы К. Станиславского, Ю. Цагарелли, Н. Баракхтяна и других, в которых рассматриваются структура техники актёра, артистизма, педагогической техники. Определяется и обосновывается структура артистической техники учителя музыки.

**Ключевые слова:** артистическая техника учителя музыки, артистизм, педагогическая техника