

THE PECULIARITIES OF THE FORMATION OF THE MUSICAL-PERFORMING EXPERIENCE OF THE FUTURE TEACHER OF THE MUSICAL ART IN THE EDUCATIONAL INSTITUTIONS OF UKRAINE

^aMARYNA BILETSKA, ^bTATIANA PIDVARKO,
^cJAROSLAVA SOPINA, ^dLINA KOTOVA

Bogdan Khmelnytsky Melitopol State Pedagogical University, 20 Hetmanska Str, Melitopol, Zaporizhzhia region, Ukraine 72312
email: ^aviolinchik@ukr.net, ^brifusya_@ukr.net, ^csopina_jaroslava@ukr.net, ^dkotova.lina70@ukr.net

Abstract: The main conditions, the forms and the means of the formation of the musical-performing experience of the future teacher of the musical art are analyzed and highlighted in the article; the psychological factors from which depend the effectiveness of the formation of the musical-performing experience of the students, the possibility to influence and to control their own emotional sphere, the self-regulation of the stage condition during the performance, the providing of the implementation of the musical work at a high artistic and the technical level are determined and are analyzed.

Keywords: teacher of musical art, creative independence, concert-performing practice, concert performance, musical conversation, interpretation of the musical work.

1 Introduction

The peculiarities of the musical-performing activity of the teacher of the musical art consist in its pedagogical orientation, which foresees the orientation on the children's audiences, the desire to capture children with the music on the base of their own making music, the involvement of the pupils to the common in the performing activity, the awakening their creativity, the imagination, the associative thinking, etc (Abdullin, 2004). Therefore, the important component of the educational-professional program of the preparation for the students with a Bachelor's degree and the educational-scientific program with a Master's degree in the institutions of the higher education in the specialty of "Musical art" is the practical performing preparation of the students.

During all period of the study, the students acquire the special and the general-aesthetic knowledge, while they form the professional abilities and the skills, the creative methodical thinking is developed, the artistic and the musical-performing experience are acquired. One of the main conditions of the increase of the quality of the preparation of the future professionals is the purposeful formation of the musical-performing experience of the students in the educational process. That is why the problem of the musical-performing preparation and the acquirement of the musical-performing experience of the students in the institutions of the higher education is still actual. Also, the musical-performing experience has the great meaning in the professional preparation of the students also because it is a necessary factor of the becoming of the personality of the future teacher of the musical art. Thus, the formation of the musical-performing experience evidences about the readiness of the specialist to the musical-pedagogical work and it reflects the process of the psychological readiness of the student to the performing activities, own performing interpretation, the analytical activities, the cognition of the content of the musical work (Labintseva, 2016).

2 Literature Review

The musical performing activity is presented in the scientific literature in the context of the problems of the interpretation of the musical works and the methodical providing of this process (Barenboim, 1969; Medushevskiy, 1976; Oleksuk, 2009); in the different aspects of the improving of the performing level of the future teacher of the musical art (Zgurs'ka, 2001; Krytskyi, 2009; Shcholokova, 1996); the question of the formation of the experience are considered in the psychological-pedagogical works (Gabai, 1995; Graf, I. Iliasova & Liaudis, 1981; Talyzina & Gabai 1977; El'konin 2001). The psychological peculiarities of the musical-performing activity are considered by L. Bochkaryov (2008), E. Yorkina (1996), L. Kotova (2016),

Y. Tsagarelli (2008); the problems of the musical-performing experience are presented in the works of L. Ginzburg (1998), J. . Milshteyn (1983), O. Khlebnikova (2001) and others.

3 Results and Discussion

Determining the main conditions, the forms and the means of the formation of the musical-performing experience of the students, the essence of the concepts "experience", the "performing experience", the "musical-performing experience" should be considered. The systematization and the analysis of the scientific literature give the opportunity to note that the category of the "experience" plays the important role at the present stage of the development of the musical-pedagogical education. The retrospective approaches show that the category of the "experience" has changed depending on the becoming and the achievements of the philosophical thought. In the ancient Greece, the "experience" has associated with the intellect (Aristotle, Plato, etc.), the ancient Roman thinkers - with the cognition (Lucretius, Seneca), the ancient Chinese philosophers have believed that the experience is the meaning of the human existence and has an axiological basis (Lao Tzu, Han Fei, Yang Zhu and others). The philosophical views of the Middle Ages are characterized with the recognition of the leading role of the experience in the cognition, and also the consideration of the active activity of the human as the basis of the formation of the experience (Augustine, F. Aquinas, etc.). The scientific inventions of the Western European thinkers of the New Age have made the interpretation of the experience as the mental, the logical phenomenon (Shevchenko, 2019).

The "Performing experience" is a totality of the knowledge and the skills what directly affect the productivity of the process of the professional activity. The knowledge is a special form of the spiritual mastering of the results of the cognition of the process of the reflection of the reality of the performer, by means of the deep awareness of the author's concept, and the skills are the actions which components in the process of the formation of the performing interpretation become the automatic on the base of the application of the knowledge about the appropriate way of the actions due to the purposeful exercises (Bilous, 2005).

According to M. Anisimov, the "musical-performing experience" is a totality of the performing abilities, the skills and the techniques received in the process of the playing practice, it is a form of the cognitive, the practical, the spiritual-sensual and the emotional activity of the musician-performer "(Anisimov, 2014). Thus, the formation of the personal experience is connected with the development of his individual qualities, the acquisition of the knowledge and the improvement of the abilities and the skills which can be acquired by a person only in the process of the activity and the mastering of him the social experience.

The essence of the musical-performing activity of the students is to creatively "read" the musical work, to reveal in his performance the emotional-semantic content, which was laid in it by the author. The nature of the music, its emotional content must be reproduced as accurately and convincingly as possible, it is necessary to create the emotionally vivid musical image which will be remembered by the listener. At the same time, the performance becomes creative only if it brings its own, little, but the individual, the "self-found" experience of the understanding and the experiencing of the music, which gives the interpretation the special uniqueness and the persuasiveness (Nadyrova, 2014). Thus, the process of the formation of the performing experience cannot be divided from the formation and the development of the complex of the professional-personal qualities which underlie the stage behavior.

We have been analyzed and identified the main conditions, the forms and the means of the formation of the musical-performing experience of the future teacher of the musical art. Thus, according to the famous German educator K. Martinsen, the creative independence is the basis of the musician's performing experience (Martinsen, 1977). The starting point of the definition of the essence of the "creative independence" is the principle of the integral development of the personality. The psychologists perceive in it the generalized quality of the personality, which is manifested in the initiative, the criticality, the self-appraisal, the feeling of the personal responsibility for their activities and they have associated it with the active work of the intellect, the feeling and the will.

The creative independence, as the leading condition of the formation of the musical-performing experience of the future teacher of the musical art combines the following abilities and the personal qualities:

- the ability to find the problem, to concretize the purpose of the activity, the pedagogical tasks, to find non-traditional means of their solution;
- the ability to plan and to design the creative pedagogical activity;
- the ability to flexibly use existing knowledge in the new and the non-standard situations;
- the ability to think independently, critically, to generate the new ideas;
- the ability to reflect on own musical-performing activity;
- the desire and the ability to the self-development, the performing of the self-perfection, the enrichment of own performing experience (Shylkunova, 2015).

O. Khliebnikova on the basis of the activity approach has defined and has scientifically grounded the structure of the experience of the musical-performing activity, which has included such components as:

- the level of the music-theoretical and the performing analysis of the musical work;
- the level of the mastering of the technology of the performing of the musical work;
- the psychological readiness for the performing of the musical work;
- the level of the mastering of the ability to analyze, to control and to adjust the performance of the musical work;
- the quality of the reproduction of the performing interpretation of the musical work (Khliebnikova, 2001).

The interpretation of the musical work develops maximally the creative independence of the students, it accumulates the past aesthetic experience, it establishes the necessary associative connections. Therefore, the interpretation is the activity that seems to put the student in the conditions that demand from him the development of the independence on their own. Working on the creation their own performing interpretation, the student must cover a wide range of the questions which are connected with the solution of the following tasks:

- the cognitive, which are aimed at the search, the selection and the accumulation of the necessary musical information;
- the artistic, in which the creative search is provided with the aim of the creation of their own performing interpretation;
- the verbal, which are connected with the formation of the abilities of the expressiveness of the language, the accurate verbal transmission of their performing project.

Also, the formation of the musical-performing experience of the students is carried out due to the acquaintance with the best examples of the musical-performing interpretation, and also due to the orientation passing of the works by the students which are belonged to the different styles and the genres, and due to the "installation" of the mandatory achievement of the high level of the musical-performing preparation by the students.

The musical-performing experience is accumulated in the process of the artistic-instrumental (vocal) interpretation. The important means in the preparation of the students and the formation of the musical-performing experience is the concert-performing practice, the main purposes are:

- the creative self-realization of the student-musician, the development of his creative activity;
- the formation of the variety endurance, the artistry, the acquisition by the students of the skills of the performances in the concerts before the audience of the different level of the preparation;
- the formation and the foxing of the performing skills, the creation of the expressive musical interpretation of the concert repertoire;
- the accumulation of the theoretical and the practical knowledge and the skills;
- the improvement of the qualities of the self-appraisal of the performance, the education of the need for the further work on the increase of the performing skills;
- the assistance of the expansion of the repertoire, the ability to coordinate the time of the preparation of the performance with the term of the concert performance;
- the formation of the stable orientation on the participation in the concert-educational activity in the future;
- the formation of the understanding of the role of the musical art in the life of the modern society.

The performing practice of the students is carried out directly in the process of the teaching and has such traditional forms as the credit-examining and the concert, and also the performing practice is possible during the stay of the students in the pedagogical practice in the institution of the general secondary education. The intensification of the performing practice will be promoted by the use of the different forms of the musical-performing activity, namely: the concerts-lectures, the academic concerts (thematic, solo), the preparation of the musical (illustrated) conversations for the pupils, the different competitions, the festivals, the professional Olympiads. Consider some of these forms of the activity.

The music competition and the festival are the means of the expansion and the enrichment of the performing experience of the future teacher of the musical art, his professional growth. Also, the performing competitions and the festivals implement the complex program, which includes the wide range of the music-educational, the artistic, the pedagogical and the psychological problems. One of the forms of the concert-educational activity in Bogdan Khmel'nitsky Melitopol State Pedagogical University, at the Department of the instrumental performance and the musical pop art is the conduction of the International Festival of Pop Vocal Art "Honey Land". The purpose of the festival is the popularization of the best examples of the pop music culture; the manifestation and the support of the young talents, the disclosure of their creative individuality; the exchange of the experience of the professional education of the pop vocalists. Among the best performers are determined the winners who take part in the gala concert. Such festival-competition form of the creative activity of the students contributes not only to their spiritual-moral education, the integral development of their personality, but it also gives the opportunity to involve in the ethical and the aesthetic values of the national and the world music culture, it gives the opportunity to go on stage and to demonstrate their performing abilities, to disclose their originality and at the same time to acquire the necessary performing experience.

Today, such form of the participation in the competitions and the festivals as the extramural-remote has become widespread. At the request of the organizers, the video of the participant's performance is sent in such competitions. The difference between the full-time and the part-time participation is understandable, because the "live" performance on the stage allows you to play the music once, and the part-time form of the participation provides that contestants have the opportunity among a lot of variants of the record of the performance of the

musical work to choose the best and send this record. But this form (remote) of the musical activity has its positive aspects, during such attempts of the records the play of the work the student is repeatedly in the condition of the concert excitement, which in turn contributes to the formation of the student's stage endurance.

Considering the "Musical Conversation" as a form of the musical-performing (educational) activity of the student, we note that in addition to the oratory, which must be mastered by the student, he must be able to illustrate his story with the musical excerpt. Therefore, the individual problem in the preparation of the student for this form of the activity, the musical illustrations are staged, their selection and the performance. The following problems in the performance are especially singled out: the imprecise interpretation and the memorization of the text; the departure from the defined or the accepted temp; the vague, the uninitiated, the fearful performance, which does not coincide with the verbal-figurative characteristics which is given in the analysis of the music. For the bright and the masterful performance of the excerpts, it is important that the musical material of the conversation has been carefully selected and composed, because the keeping of the attention and the interest of the pupils will promote to the successful invention of the musical fragments which are the most appropriate for the emotional and the figurative content to their oral characteristics (Melyuk, 2009).

One of the criteria of the formed of the musical-performing experience of the student is the level of the general awareness of the musical works which have been performed and the history of their creation, and also the motivation of the choice of the study and the performance of these works. Therefore, among the main conditions of the formation of the musical-performing experience is the education of the positive motivation to the musical-performing activity. The address to the emotional side of the musical-performing is a way in the development of the interest to the musical art, so it is important, we emphasize this, to expand the sphere of the performing activity of the students at various measures which are organized and are held in the school and also outside it. Only due to the motivation, the obstacles of the performing work during the study of the musical works are overcome. The steady positive motivation impels the student to work out the play in certain details of the form, the virtuoso difficulties and to overcome the mental, the psychological and the physical exhaustion. The motivation plays the primary role for the overcoming of the obstacles in the creativity, because without the appropriate professional techniques and the skills, the performer cannot embody the particular artistic image at the appropriate level, to attract the attention, to arouse the interest and the admiration in the public (Klopynskaya, 2011).

To the main pedagogical conditions of the formation of the stable positive motivation of the musical-performing, we include:

- the installation on the favorable conditions for the work on the musical repertoire;
- the orientation of the educational process on the concert-performing activities;
- the creation of the individually conditioned means of the solution of the technical and the creative tasks put in front of the students;
- the installation of the personal contacts of the teacher with the student, which is based on the modeling of the positive motivations of the teaching.

It is necessary to take into account the psychological factors of the formation of the experience of the musical-performing activity in the process of the performing preparation of the students, as it will contribute to the improvement of the pedagogical process, and also the increase of the level of the performing preparation.

In the process of the rehearsal playing of the musical works, the day before the performances, it is necessary to prepare for the

long-term impact of the possible stressors and thus to avoid their negative impact on the success of the interpretation and the performance of the musical works. The acquisition of the stage endurance provides the coordination of the reproduction of the performing activity, even with a long-term negative impact of the stressors on the process of the stage activity of the musicians-performers.

The adaptations of the musicians-performers to the conditions of the stage activity are characterized with the two-vector direction. The first vector is characterized by the active influence of the interpreters on the mastering of the external environment and its modification in accordance with the personal needs, and the second is characterized with the correction of own social setting and the stereotypes of the stage behavior. The adaptation is carried out due to the self-regulation of the psychophysiological sphere, based on the positive previous performing experience taking into account the actions of all stressors which are acted as the obstacles in this situation, and on the emotions which are created with the conditions of the stage activity and consciously modeled for the musical art. The scientists L. Kotova, D. Yunyuk emphasize the need of the formation in the instrumentalists during the rehearsal playing of the musical works the day before of the performances of such cognitive abilities as:

- the support of the required level of the activity of the performing apparatus, the regardless of the strength and the duration of the action of the stressors;
- the giving of the emotional-figurative content to the musical idea in the process of the reproducing of the material;
- the strengthening of the dynamism of the transfer of the information to the listeners by means of the corresponding the emotionally-expressive reaction of the organism (Yunyuk and Kotova, 2016).

As big the performing experience, as more often the student will take part in the various competitions, the festivals, the concerts, as less often he will suffer from the diseases of the asthenic forms of the stage excitement. But the experience should not be confused with the habit, because the experience stimulates the inspiration, and the habit kills it. As wide the life and the creative outlook of the student, as much professional knowledge he has, as bright and deep he is able to artistically interpret the musical art, as it is easy to him to direct his excitement in the direction of the creative tasks. The successful musical-performing activity of the future teacher of the musical art is possible only if the intellectual, the emotional and the motor aspects of his personality "work" in harmony. Neither sides should suppress the others.

The confidence that the work has been studied reliably, which is saved from many negative forms of the concert excitement, but you need to have considerable experience to learn to quickly and firmly memorize some musical text. All mental processes are influenced on the stage state of the student by that occur at the time of the implementation of the musical work. The most important are the performing attention, the will, the hearing representations, the optimal for the creativity level of the emotional excitation, the flexibility of the psychological adaptation, the artistic interpretation of the work. Most psychologists consider the will and the attention as the special abilities of the personality, which are the necessary condition for the successful implementation of some activity. As other human capabilities, the attention and the will is the inclinations from the birth that can be developed and improved in the process of the teaching and the education. The performing activity has been referred to the will acts. The performing will allow the student to get rid of the impulsivity during the performance, to achieve the organic unity of the emotionality and the rationality in the creativity. And the arbitrary attention, which has arisen as the result of the willpower, and the involuntary attention, which has formed as the result of the interest, reduces the possibility of the appearance of the negative forms of the concert-performing excitement (Balanchyvadze, 1998).

We offer one of the algorithms of the formation of the musical-performing experience in the students as:

→ the conducting of the necessary psychological preparation for the public performance aimed at the overcoming of the pop excitement, the uncertainty, the saving of the sensuality and the freshness of the emotional reaction to the expressiveness of the "live sounding" before the performance, specifically turning on the "spiritual and physical condition that creates the best ground for the artistic inspiration" (K. Stanislavsky) → the performance of the musical work → self-appraisal of own public performance from the position of the personal ideals, the tasks of the aesthetic education, the detection of the disadvantage of the performance and the installation of their reason → the search of the best ways for the correction of the revealed disadvantages.

Thus, it can be affirmed that the formation of the musical-performing experience is one of the main tasks of the professional preparation of the future teacher of the musical art, because the active participation of the students in the artistic-creative activities, the concert public performances play the special role in the preparation of the future specialist of the art discipline, which are filled up with the new content of all performing process.

It is impossible to consider all the peculiarities of the formation of the musical-performing experience, and also the psychological aspects within the article, but the illumination of some aspects will promote the further improvement of the method of the formation of the musical-performing experience of the future teacher of the musical art.

4 Conclusions and prospects for further studying

On the base of the above-mentioned material, we can claim that participation in the music competitions, the festivals, the artistic-creative projects gives students the opportunity to manifest themselves and at the same time to stimulates their personal-professional development. But for the formation of the musical-performing experience, the participation of the students in such measures should be systematic, it will give the opportunity to reduce gradually the unnecessary excitement which occurs during the performance, the student will be less distracted by the unnecessary feelings, they will recede into the background. It will give the opportunity to focus on the implementation of the artistic-figurative content of the musical works.

We define the musical-performing experience of the future teacher of the musical art as the totality of the musical-theoretical knowledge and the performing skills that affect directly the productivity of the process of the professional activity; the ability to control the emotions (performing reliability) in the process of the performing of the work; the ability to analyze independently, to control and to adjust their performance.

Also we see the peculiarities of the formation of the musical-performing experience of the future teacher of the musical art in the required development of the creative independence of the students, namely the independent choice by the student of the optimum way of the reproduction of the performing interpretation. After all, the becoming of the creative independence of the students as one of the most important creative quality of the personality is the significant step towards the formation of their musical-performing experience.

The required condition is also the formation of the abilities of the artistic interpretation, because the mastering of the technology of the performance and the report of the performing interpretation to the listener is contributed to the accumulation of the musical-performing experience by the students. It is also important that the future teacher of the musical art will be sure and will be convinced and he will know and realize that the absence of the musical-performing practice, the artistic-interpretive experience in various types of the musical-performing activities will negatively affect the levels of the

mastering of the musical-performing competency, which is a key in the structure of the professional competence of the future teacher of the musical art.

So, the process of the formation of the musical-performing experience of the students foresees the use of the appropriate methods, such as:

- the method of the listening to the record of the musical work that will be performed during the concert performance which is performed by the outstanding musicians-performers, the teacher, his own performance. This method is aimed at the formation in the students the skills and the abilities of the analysis of the peculiarities of the creation of the performing interpretation. The comparative analysis of the record of the performing with the musical text of the work will allow students to deepen the study of the peculiarities of the use of the means of the artistic expression, the technology of the performance of the work, to identify the degree of the performing transformations of the copyright notion, which are performed with the performing manners of the different musicians-interpreters of the past and the present;
- method of the reflection of own performing experience. This method helps the development of all components of the performing activity of the future teacher of the musical art, especially motivational. The reflection of one's own performing experience, as the part of the professional reflection of the teacher-musician, allows you to analyze the specific stage situations which are related to either the successful moments of the stage performances or the difficulties which are arisen in the process of the performance. In such introspection, the student critically evaluates his own performing actions in comparison with his own performing experience, and also the art and the performance thesaurus as for the certain traditions of the musical-performing interpretations and the concepts which are the basis of the performing and the pedagogical culture and the worldview which are acquired in the process of the music-pedagogical training;
- method of self-regulation of the creative pop excitement. This method is aimed at the development of mainly the motivational component of the performing activity and it is in search for the ways of the achievement of the optimal concert status. It allows to choose from the list of the techniques that prevent the negative manifestation of the pop excitement which is most suitable for each student. The "negative" emotions play even more important role for the student-performer than the "positive" ones. It is no coincidence that the mechanism of the "negative" emotions functions in the child from the first days of the birth, and the "positive" is much later.

As it is known, there are four types of temperament, which are most clearly reflected in the form of the reactions and the behavior of the students in the process of the musical-performing activity:

- The emotional dominances over the rational in sanguine-performers, they work unevenly such as before the performance it is much, with enthusiasm, after the performance it is on the contrary. They adapt well to unusual conditions of the work; they worry the stage fails relatively easily.
- It is difficult for choleric-performers to achieve the unity of the emotional and the rational during the study of the works. There is a willed beginning in the performing interpretation, their performance is characterized by the high artistry, the expressiveness, and also they can accelerate the tempo, shorten the pauses during the performance, they worry hard the stage fails.
- Phlegmatic-performers have a relatively poor scale of the dynamic shades, they are not often artistic enough in the performance, sometimes they slow down the tempo, they do not show the initiative in the organization of their performances. The rely on previously acquired performing

skills, they work methodically, calmly, less than others are affected by the negative forms of the pop excitement.

- Melancholic-performers carefully work out the details of the performing interpretation, but they often lack the scale of the thinking, the artistic freedom, the creative courage. They are slowly adapting to the unusual conditions of the work, especially they are tormented from the negative forms of the stage excitement, they are tormented the stage fails very painfully.

Therefore, choosing certain methods of the psychological preparation for the concert performance, it is necessary to take into account the individual peculiarities of the student's psychics; the success is achieved only if the teacher knows and takes into account these peculiarities which form the psychological and the stage state of the future teacher of the musical art.

Literature:

1. Abdullin, E.B., & Nikolaieva Ye.V. *Theory of musical education: a textbook for students of high pedagogical institutions*. Moscow, 2004. 336 p.
2. Anisimov, M.V. *Representativeness of the performing experience of domestic musicians-confessor*, 2014. Available from: <https://cyberleninka.ru/article/n/reprezentativnost-ispolnitejskogo-opyta-otechestvennyh-muzykantov-duhovikov/viewer>.
3. Balanchyvadze, L.V.. *Individual-psychological differences in musical-performing activity*. Questions of psychology, 1998, 2. 151 p. Available from: http://voppsy.ru/journals_all/issues/1998/982/982151.htm
4. Barenboim, L.A. *Music pedagogy and performance*. Leningrad. Music, 1974. 337 p.
5. Bochkaryov, L.L. *Psychology of musical activity*. Moscow: "Classic-XXI", 2008. 352 p.
6. El'konin, D.B. *Psychology of development of human*. Moscow, Aspect Press, 2001. 460 p.
7. Gabay, T.V. *Pedagogical psychology: Textbook*. Moscow: Prosveshchenie, 1995. 375 p.
8. Graf, G.V, Il'yasov, I.I., Lyaudis, V.Ya. *Basics of self-organization of educational activities and independent work of students*. Moscow: Publishing house of Moscow university, 1981. 245 p.
9. Klopynskaya, L.M. *Formation of motivation of performing activity of pupils of children's musical school in a piano class*. Scientific journal of the National Pedagogical University named after M.P. Drahomanov. Series 14: Theory and methods of art education: Coll. of scientific works. Kiev, 2011, 11 (16). pp.244-248. Available from: <http://enpuir.npu.edu.ua/bitstream/123456789/22202/1/Klopynskaya%27ka.pdf>
10. Labintseva, L.P. *Experience of musical-performing activity of the future teacher of musical art*. Scientific journal of the National Pedagogical University named after M.P. Drahomanov. Series 14: Theory and methods of art education. Kiev, 20 (25). 2016, pp. 50-54. Available from: <http://enpuir.npu.edu.ua/bitstream/123456789/21054/1/Labintseva%20L.%20P..pdf>
11. Martinsen, K.A. *Method of individual teaching of piano playing*. Moscow: Music, 1977. 130 p.
12. Medushevskiy, V.O. *About the appropriateness and means of artistic influence of music*. Moscow: Music, 1976. 254 p.
13. Melnyk, O.P. *Formation of experience of music-educational activity of future teachers of the music as a pedagogical problem*. Scientific journal of the National Pedagogical University named after M.P. Drahomanov. Series 14. Theory and methods of art education: Coll. of scientific works. Kiev: NPU, 2009, 8 (13). pp.108-113. Available from: http://elibrary.kubg.edu.ua/id/eprint/2848/13/O_MELNIK_NCHNPUMPD_8_I_S_UKKUGB.pdf
14. Milshcheyn, Ya.I. *Questions of the theory and the history of performance*. Collected articles. Moscow: Soviet composer, 1983. 266 p.
15. Nadyrova, D.S. *Work on musical performance in the piano class: a textbook*, Kazan: IDPO, 53. 2014. Available from: http://dspace.kpfu.ru/xmlui/bitstream/handle/net/111010/Rabota_nad_proizvedeniem_Posobie__s_notnymi_fragmentami_.pdf?s_equence=1
16. Oleksuk, O.M. *Value-semantic interpretation as a creative self-realization of a musician-performer*. Scientific Bulletin of the National Academy of Music of Ukraine named by P.I. Chaykovskiy. 82. Performing musicology, 2009. pp. 295–302.
17. Kotova, L. *The influence of the emotiogenic conditions on the hope of the performance of the music compositions by the future teachers*. Youth and market, 2016, 5 (136). pp. 108-112.
18. Krytskyi, V. *Musical-performing interpretation: pedagogical problems of musical-performing preparation*. Monograph. Nizhyn. NSU named after M. Gogol, 2009. 258 p.
19. Khlebnikova, O.V. *Formation of experience of musical-performing activity at students of high schools of culture: extended abstract of candidate's thesis: 13.00.02*. Kyiv, 2001. 22 p. Available from: <http://enpuir.npu.edu.ua/bitstream/123456789/15500/1/Khlebnikova.pdf>
20. Shevchenko, O. *Methods of forming of vocal-performing experience of future teachers of music*. *Pedagogical sciences: theory, history, innovative technologies*. Sumy, 2019, 5 (89). pp. 206-216 doi 10.24139/2312-5993/2019.05/206-216
21. Shylkunova, Z.I. *Creative independence as a component of a teacher's professional competence*. *Collection of scientific works "Pedagogy and Psychology"*. Kharkiv, 2015, 47. 188 p.
22. Shchokolova, O.P. *Basics of professional artistic-aesthetic preparation of future teachers*. Kiev, 1996. 172 p.
23. Talyzina, N.F. & Gabay T.V. *Ways and possibilities of automation of educational process*. *New in life, science, technology. Ser. Pedagogy and psychology*, 1977, 11. pp. 18-25.
24. Tsagarelli, Yu. *Psychology of musical-performing activities*. St.Peterburg, Composer, 2008. 367 p.
25. Yunyk, T.I. Kotova, L.N. *Preparation of future musicians-performers for stage activity*. *Scientific journal of the National Pedagogical University named after M.P. Drahomanov*. Series 16: Creative personality of the teacher: problems of theory and practice: Coll. of scientific works. Kyiv, 2016, 26 (36), pp. 128-132. Available from: <http://enpuir.npu.edu.ua/bitstream/123456789/25749/1/Yunyk.pdf>
26. Yorkina, Ye. *Psychological-pedagogical conditions of the formation of individual style of performing activity of the musician-instrumentalist: extended abstract of candidate's thesis of pedagogical Science: 13.00.02 - methods of teaching of music and methods of music education*. Kyiv state Institution of Culture. Kiev, KDIK, 1996. 22 p.
27. Zgurs'ka, N.M. *Formation of musical-performing culture of the future teacher: extended abstract of candidate's thesis of pedagogical Science: 13.00.02*. National Pedagogical University named by M.P. Dragomanov, Kiev, 2001. 16 p.

Primary Paper Section: A

Secondary Paper Section: AM