

EDUCATION/PEDAGOGY

DOI <https://doi.org/10.51647/kelm.2023.3.1>

ARTYZM DZIECI W MŁODSZYM WIEKU SZKOLNYM W DZIAŁALNOŚCI MUZYCZNO-WYKONAWCZEJ JAKO ZJAWISKO PSYCHOLOGICZNO-PEDAGOGICZNE

Ren Wei

aspirant Katedry Choreografii i Sztuki Muzycznej Sumskiego Państwowego Uniwersytetu Pedagogicznego imienia A.S. Makarenki (Sumy, Ukraina)

ORCID ID: 0009-0005-6675-4950

zenvej@gmail.com

Adnotacja. W artykule autor bada problem kształtowania się artyzmu dzieci w młodszym wieku szkolnym w działalności muzyczno-wykonawczej. W tym kontekście przeprowadzono psychologiczno-pedagogiczną analizę literatury naukowej i udowodniono, że jednym z priorytetowych zadań jest kształtowanie i rozwój osobowości twórczej uczniów, ponieważ w przeważającej większości dochodzi do naruszenia związku między emocjonalnymi i racjonalnymi sferami ludzkiej działalności w kierunku pragmatyzmu i racjonalności. Prowadzi to do potrzeby wzmocnienia roli sztuki w wychowaniu dziecka, przyciągnięcia różnych form, metod i środków edukacji artystycznej w celu realizacji tego celu. Udowodniono, że artyzm dzieci w młodszym wieku szkolnym w działalności muzycznej i wykonawczej jest wieloskładnikową edukacją osobistą, która przyczynia się do poznania, tworzenia i reprodukcji obrazu artystycznego za pomocą ekspresyjnych środków sztuki muzycznej i teatralnej z udziałem procedur intelektualnych w dziedzinie wykonywania instrumentalnego.

Słowa kluczowe: artyzm, szkolenie muzyczno-instrumentalne, placówki dodatkowej edukacji muzycznej, uczniowie szkół muzycznych dla dzieci, pedagogika teatralna, twórczość aktorska.

ARTISTRY OF CHILDREN OF PRIMARY SCHOOL AGE IN MUSICAL AND PERFORMING ACTIVITIES AS A PSYCHOLOGICAL AND PEDAGOGICAL PHENOMENON

Ren Wei

Postgraduate Student at the Department of Choreography and Musical Art Sumy State Pedagogical University named after A.S. Makarenko (Sumy, Ukraine)

ORCID ID: 0009-0005-6675-4950

zenvej@gmail.com

Abstract. In the article, the author investigates the problem of the formation of artistry of children of primary school age in musical and performing activities. In this context, a psychological-pedagogical analysis of scientific literature was carried out, it was proved that one of the priority tasks is the formation and development of children's creative personality, since the relationship between the emotional and rational spheres of human activity is mostly broken in the direction of pragmatism and rationality. This leads to the strengthening of the role of art in child education, the involvement of various forms, methods and means of artistic education and education for the realization of this goal. It has been proven that the artistry of children of primary school age in musical and performing activities is a multi-component personal formation that contributes to the cognition, creation and reproduction of an artistic image through expressive means of musical and theatrical art with the participation of intellectual procedures in the field of instrumental performance.

Key words: artistry, musical-instrumental training, institutions of additional musical education, younger students of a children's music school, theater pedagogy, acting.

АРТИСТИЗМ ДІТЕЙ МОЛОДШОГО ШКІЛЬНОГО ВІКУ В МУЗИЧНО-ВИКОНАВСЬКІЙ ДІЯЛЬНОСТІ ЯК ПСИХОЛОГО-ПЕДАГОГІЧНИЙ ФЕНОМЕН

Жень Вей

*аспірант кафедри хореографії та музичного мистецтва Сумського державного педагогічного
університету імені А. С. Макаренка (Суми, Україна)*

ORCID ID: 0009-0005-6675-4950

zenvej@gmail.com

Анотація. У статті автор досліджує проблему формування артистизму дітей молодшого шкільного віку в музично-виконавській діяльності. У цьому контексті проведено психолого-педагогічний аналіз наукової літератури й доведено, що одним із пріоритетних завдань є формування та розвиток творчої особистості учнів, оскільки в переважній більшості спостерігається порушення зв'язку між емоційною та раціональною сферами діяльності людини у напрямку прагматизму та раціональності. Це призводить до необхідності посилення ролі мистецтва у вихованні дитини, залучення різноманітних форм, методів і засобів художнього виховання з метою реалізації даної мети. Доведено, що артистизм дітей молодшого шкільного віку в музично-виконавській діяльності є багатоконпонентним особистісним утворенням, яке сприяє пізнанню, створенню та відтворенню художнього образу за допомогою виражальних засобів музичного та театрального мистецтва за участю інтелектуальних процедур у сфері інструментального виконавства.

Ключові слова: артистизм, музично-інструментальна підготовка, заклади додаткової музичної освіти, учні молодшого віку дитячої музичної школи, театральна педагогіка, акторська творчість.

Introduction. Mastering artistry as the most important professional quality of a creative person is a fundamental scientific problem for all types of artistic activity, including musical and performing. Being a significant indicator of the general spiritual and professional culture of a modern musician-performer, artistry is an integral element of creative individuality in any area of the current musical and artistic process, regardless of one or another specialization.

Accordingly, the presence of artistry is a priority feature of every sensitive and deep-thinking musician, available to those who really want to develop this fundamental property in themselves. So, in whatever forms it appears, the artistic principle is always inextricably linked with the manifestations of the creative self-realization of the individual, his creative, individually expressed abilities – everything that forms the spiritual-emotional, creative "core" of any artistic activity.

Main part. Currently, one of the priority tasks is the formation and development of children's creative personality, since the relationship between the emotional and rational spheres of human activity is mostly broken in the direction of pragmatism and rationality. This leads to the strengthening of the role of art in child education, the involvement of various forms, methods and means of artistic education and education for the realization of this goal.

The purpose of the article is to carry out a psychological and pedagogical analysis of the artistry of children of primary school age in musical and performing activities. The following **methods** are used in the article: analytical (study of philosophical, psychological-pedagogical, musical-pedagogical, special methodical researches); generalization (for the formulation of conceptual provisions and conclusions of the study, definition of its scientific apparatus).

Presenting main material. In order to reveal the essence and specificity of the formation of artistry in young children in the process of musical education, we consider it expedient to address the clarification of the concept of artistry. At the same time, we do not make it our task to give a universal definition of this term, but we will stop at the consideration of different points of view about the essence, pay attention to the definitions that are most common in scientific and methodical literature, and highlight the general ones that characterize the creative process of schoolchildren in the field of music performance.

Artistry, as an object of research, is multifaceted. Representatives of various sciences participate in solving this problem: philosophers, sociologists, psychologists, teachers, art critics, etc. The analysis of scientific and methodical literature made it possible to consider various aspects of this concept.

Thus, in some works, artistry is defined as a multifaceted and complex quality of a universal order, necessary for almost every person, regardless of his professional activity. According to T. Dovga, artistry contributes to successful communication, brings an element of novelty and creativity to professional activity, optimizes life in many of its manifestations (Довга, 2015). Moreover, a number of scientists (N. Volkova (Волкова, 2006); L. Kovalchuk (Ковальчук, 2007) and others) believe that artistry is a quality that the possession of freedom of personal self-expression, freedom of creativity in the broad sense of this concept, wealth of personal manifestations, imaginative way of posing and solving problems, play of imagination, sophistication, spirituality, feeling of inner freedom, and not only external factors – gestures, facial expressions, intonation. Artistic personality more easily adapts to constantly changing living conditions, is directed to creative activity, constructive and optimistic perception of it. Artistry is a creative approach to getting out of problematic situations. That is why the formation of this quality is an important task of modern pedagogy.

It should be noted that the understanding of artistry in the context of the quality of an artistically developed personality is characteristic of specialties that are characterized by artistic activity (actors, musicians-performers, teachers, etc.), since art a priori is aimed at artistic communication, at communication for people in special, non-trivial artistic forms, in a special emotional way. As you know, to support this kind of communication, artistic skills and skills are necessary for all participants of this kind of communication.

It is important to note that artistry plays a much greater role in a person's life than what is necessary for his activity in a specific artistic and performing field (poetic, musical and performing, theatrical, cinematographic, etc.).

Of fundamental importance for this study are the views of actors who worked in the field of theater pedagogy, tested the techniques and methods of work, with the help of which it is possible to master the processes of perception, attention, imagination, develop creative thinking, emotional flexibility and stability in the optimal terms and with the most effective methods. ability to improvise (V. Abramyan, O. Golik, D. Budyanskyi, V. Geiko, S. Denisyuk, A. Zhernova, V. Surovtsev, etc.). Researchers consider the main features of artistry to be: creative composition, intuition, emotionality, creative productivity, etc. Acquiring acting skills should be considered in the process of individual reflection.

According to researchers in the field of theater pedagogy, acting is an integral attribute of acting creativity. The basis of any acting is the game. It is known that the playful moment is inherent in the inner nature of art. The specificity of acting is that it is based on game principles. The actor has a special theatrical thinking, which helps him in finding and creating psychologically correct characters. The actor builds his behavior on the stage space, depending on the situation. The phenomenon of "acting" can be considered as actions based on a game principle (spontaneous, preparatory): it is the ability to behave in accordance with a given image in the circumstances offered by this or that situation. This concept can be divided into two interdependent vectors: theatrical and everyday acting, which concretizes the basic term. Acting is a type of performance art, which consists in the ability to create stage images and is based on the skill of transformation. Professional artistry is characterized by a high level of artistic skill, involves a harmonious combination of talent and hard work, mastery of game technique, school.

As noted by H. Desyatnik and L. Lyumar (Десятник, Лимар, 2020), acting, or the reincarnation of a person in some other human, object or animal image is one of the oldest forms of art and culture. In their opinion, probably during the performance of various primitive rites, acting was gradually professionalized and became the basis of a separate branch of human culture – theater, and later also stage forms of screen creativity, especially art cinema.

The authors draw attention to the fact that performing art is the art of creating stage and screen pictures. Its specificity lies in the fact that the actor identifies himself with a certain character in the dramatic action. At the same time, the actor must not only embody the image based on the ideas of the author and the director, but also enrich it with his own interpretation, which will be based on the peculiarities of his own actor's individuality, his own life observations, thoughts, and civic position. In addition, the performer must be able to include his own image in the general system of the dramatic unfolding of the work, an ensemble of actors, which is often formed by chance.

An important factor in the specificity of performing art is that the acting process of forming the image of a dramatic hero takes place before the eyes of the viewer at a unique moment of stage or film self-realization, and each subsequent performance or frame will always have special, unique properties, since the art of acting has its own material as its material the physical nature of the actor, his physical essence, emotional states, mental activity, which are not only extremely changeable, but also in constant motion, in a state of constant change in time and space.

According to H. Desyatnik and L. Lyumar, artistic creativity is inseparable from the spiritual likeness of the artist himself, therefore views, customs, way of life, ideals, dreams and aspirations were imprinted in the immortal works of artists such as Cervantes and Shakespeare, Leonardo da Vinci and Byron and others.

Analyzing the works on acting skills, we focused our attention on the specific qualities that an actor should possess, on the understanding of skill as the power of personal charm, influence on the audience and attraction of the actor:

- special voice (rich in timbre, flexible in modulations);
- a special rhythm of speech (similar to a good musical rhythm – sometimes exciting, sometimes soothing);
- a special look (it should be radiant, warm and kind);
- a special mind (on the one hand, highly improvisational, on the other – richly equipped with verbal constructions and their variations, on the third – acutely situational).

L. Nedin considers an actor's internal and external technique to be one of the important components of artistry. By internal technique, the author means the ability to create the necessary internal mental conditions for the initiation of actions. If the actor has a well-developed inner technique, he develops the right inner feeling in himself, in which stage attention and body freedom appear. With a well-developed internal technique, the actor has a rich imagination, while the external technique is subordinated to the internal one. The researcher believes that education of these techniques should take place in parallel.

In order to reflect the most subtle and often subconscious life, it is necessary to possess an exceptionally sensitive and well-developed voice and body apparatus, that is, the voice and body must with great sensitivity and immediacy, instantly and accurately convey the most subtle, almost imperceptible feelings. That is why the artist must take care not only of the internal apparatus, which creates the process of experiencing, but also the external, bodily apparatus, which faithfully conveys the results of the creative work of feeling – its external form of embodiment.

Examining the general and distinctive features of the artistic and creative activity of a drama and musical theater actor, S. Sgibneva notes that the action of a singer-actor is drawn not only from the text of the libretto, but first

of all from the music, agrees with it and merges with the music at the moment of stage creativity. And the singing and movements of the artist on the opera stage should be musical, but necessarily effective, warmed by the living thoughts and experiences of the artist at the moment of creativity. Hence there are increased requirements for words in singing, for the perfection of diction and phrasing consciousness, for the rhythm of plastic expressiveness.

In this context, it is important to emphasize the so-called "public loneliness", with the help of which the actor can stand in the middle of the stage, and not notice the people who are looking at it, because he is busy with work and a specific task calms him down and leads to "public loneliness".

Studying the specifics of acting, T. Sovgyra (Совгиря, 2018) came to the conclusion that theater is a synthesis of many arts interacting with each other (literature, painting, architecture, music, vocal art, dance art, etc.), and among these arts there is one something that belongs only to the theater. This is the art of an actor. Therefore, the actor is inseparable from the theater, and the theater is inseparable from the actor, who is the bearer of theatrical specificity.

The work of a film actor differs from that of a drama theater actor in its conventionality and nature of existence. The first and main difference of acting skills is the presence of the viewer during his work. In the theater, the actor works, say, in the last row: the actor has a space in the room that he has to fill with his "energy". In the theater, the actor clearly understands who his play is intended for – the audience in the hall, and this realization gives him additional inspiration. The actors playing in the film are deprived of this addressee and the opportunity to receive a vivid emotional response (Совгиря, 2018).

The main qualities of an actor are: – the ability to embody an idea or a certain mood in a concrete, directly perceived integral image, as well as to evaluate this embodiment (the actor analyzes and takes into account the mood, the reaction of the audience);

- developed aesthetic sense, artistic tact, sense of beauty;
- the ability not only to know and understand, but to directly feel the beauty and uniqueness of a life event, works of art;
- desire for self-expression. Features of the creativity of representatives of this type in the ability to create unique, unique, non-standard;
- the ability to self-regulate, that is, executive clarity and self-discipline, the ability to repeatedly rework what has been done. The difficulties include long-term loads of individual muscle groups, high demands on the senses, considerable nervous stress.

Highlighting internal and external freedom, we emphasize that knowledge gives confidence and generates internal freedom, and it, in turn, finds expression in the physical behavior of a person, in the plasticity of his body. Therefore, external freedom is the result of internal freedom. A musician-performer is completely free only when he perfectly knows everything about the work and the technique of its reproduction. At the same time, observing stage freedom, we see an inseparable connection with creative faith. This totality is a necessary condition for the convincingness of the game. Indeed, if an actor even slightly doubts the correctness of his stage behavior, he loses stage freedom, his performance ceases to be convincing and the audience no longer believes in the truth of the fiction.

The performer must look attractive on stage, behave casually and whole. Actor should love not himself in the image, but the image in himself, therefore, when he goes on stage, he should not demonstrate himself, but reveal to the audience the image he creates.

Along with the listed components of acting activity, let's pay attention to the fact that each theater school faces two main tasks for each student: the formation of his creative personality and the disclosure of this personality. The first task includes ideological-political, aesthetic and disciplinary-ethical education of the future actor (formation of worldview, artistic taste and moral image). Disclosure of creative individuality is achieved mainly through professional education of the future actor.

V. Abramyan's view on artistry is as follows: this quality can be formed by special exercises and behavior in stage conditions:

- perception of the environment by sense organs, memory of impressions, inner vision, imagination and fantasy;
- continuous "thinking" side of action;
- directed focused attention;
- distracted attention and its switching;
- memory of physical actions, muscle controller of appropriate physical stress;
- relationship and interaction with a partner, communication, attitude towards him;
- action with the object and attitude towards it;
- tempo of action and changes in tempo;
- assessment of events and facts;
- logic, sequence and completeness of a continuous chain of individual elementary actions;
- performance of the action – its perceived purpose, sense of truth and belief in the reality of fiction (Абрамян, 1996).

It is necessary to note the work of D. Diderot "The Paradox of the Actor", which later influenced the entire history of the theater. In the work, the author shows several positions:

- the actor must be artistic, the theater, in turn, theatrical;
- theatrical performance should correspond to the natural behavior of a person.

"If the actor was sensitive, tell me in good conscience, would he be able to play the same role twice in a row with equal genre and equal success? Too hot in the first performance, in the third he will exhale and be cold as marble..."

Meanwhile, the actor who acts guided by reason, study of human nature, unceasing imitation of the ideal image, imagination, memory, will be the same in all performances, always equal and perfect... Power over us does not belong to someone who is mad, who does not control himself; this power is the privilege of him who rules himself. Great dramatic poets are especially keen observers of what is happening around them, they seize everything that impresses them, they accumulate these materials, and from these stocks, a forceful force of wonderful features passes into their creations" (Дідро, 1996: 100).

Examining the positions of D. Diderot, we see that the author considers equivalent oppositions: "reflection" or "sensuality". In his opinion, on the one hand, a great actor must be prudent, cold and calm, who knows how to observe. Sensuality interferes with insight, and the main thing for a master is to be able to imitate, to be able to portray any character. On the other hand, the actor's skill lies in overcoming the distance between himself and the role; in experiencing the emotions of another – in oneself, that is, the actor must be a role, and the role – the likeness of the actor: "People are fiery, passionate, sensitive in life, as if on stage, they play in a performance, but they themselves do not enjoy it. A talented artist makes copies of them. Great poets, great actors, and perhaps in general all great imitators of nature, whoever they may be, gifted with rich imagination, breadth of thought, fine tact, very faithful taste, are all, in my opinion, the least sensitive of men. They are equally capable of taking in a great deal, they are too preoccupied with observing and imitating to be much stirred in their inner essence. Look at the women. Of course, they are much more sensitive than us. Is it possible to compare us with them in moments of passion! But as much as we are inferior to them when they act, so much are they inferior to us when they imitate!" (Дідро, 1996: 100).

According to the dictionary of the Ukrainian language, artistry is "high skill, virtuosity in work". It follows from this definition that artistry is not only an inviolable attribute of artistic activity ("high skill"), but also a criterion of freedom, competence of a person in the field of the activity he is engaged in ("virtuosity in work"). So, a person who has artistic skills is a virtuoso, a master of his craft.

The positions of musicologists and performing musicians (M. Biletska, I. Yergiev, M. Zasik, V. Kostyukov, L. Merzheva, T. Shut, etc.) artistry is understood as an individual property of the personality, the ability to influence listeners in a special way, the ability to "attract" the listener to the composer's idea, a special stage behavior, the ability to make a vivid impression when performing in public. The magical power of artistry lies in the fact that a musician-performer charms the listener not only with the quality of performance, but also with the direct influence of his personality, emotionality, will, pantomimic movements that correspond to the nature of the music.

V. Kostyukov believes that artistry is a valuable personal quality that is given to a person by nature. In his opinion, for an artistic performance, a musician-performer needs: energy, pressure, intense pulse, lack of sophistication, salon sophistication, insightful rigor, chaste purity of feeling, purposeful and irresistible movement.

Historically, music pedagogy distinguishes two components, and actually two concepts, in the structure of artistry:

- pedagogical artistry;
- concert artistry.

Some musician-pedagogues put concert artistry, a personal reading of the author's idea, at the forefront of their concept, other teachers are the least successful in large-scale concert performances, they are more interested in a person who develops in art than in art as a field of their own affirmation.

In musical and pedagogical literature, artistry is understood as the ability to make a vivid impression while performing in public. Constructing an interpretation of the work, guided by knowledge of the composer's style, artistic taste, inner experience and own opinion about the composer's intention, the musician-performer strives to implement the author's text. It follows from this that the musician puts his emotion, his understanding into the performance, and becomes partly a co-author, and his performance interpretation becomes personified.

Mastering these complex processes will help to cope with many psychological difficulties in creative activity: and above all with anxiety before and during the performance. The analysis of interpretations of the concept of artistry made it possible to conclude that artistry is a special property of a person, which includes a set of special abilities, skills, and abilities that ensure a high level of mastery in art. In defining artistry, we took into account the fact that the highest technical ability to play or sing is the desire for expressiveness, for a greater or lesser degree of creativity in performance, for subjective expression that comes from one's own inner need. Working on an artistic image is a priority task for the performer. Only thanks to an artistic performance, a musician-performer can convey the composer's idea to the audience, evoke empathy from the listener-spectator.

Based on the existing formulations of the term "artistry", it can be concluded that in most cases this concept is considered as an ability that integrates in its content emotional-expressive, artistic-intellectual and artistic-operational aspects of artistic-communicative activity and gives it a pronounced emotional and aesthetic character (I. Yergiev); as the ability to discard a lot of worries, worries and troubles, the ability to show with the face and gestures only that which helps to carry out educational tasks (V. Abramyan).

It should be noted that in a number of scientific and methodical works, issues related to the identification of the structure of artistry in various types of activity are considered quite fully. Thus, O. Vnukova, researching the problem of the development of artistry as a necessary component of the pedagogical skills of future engineers-pedagogues, draws attention to two structural components in their activity: internal artistry – the culture of the teacher, immediacy and freedom, charm, emotionality, play of imagination, sophistication, a figurative way of posing and solving problems, associative vision, unexpected bright moves in the "script" of the lesson (especially its first minutes), internal "attunement" to creativity, self-control under conditions of publicity, etc., and external – game delivery, "technique" of the game, special forms of expressing one's attitude to the material, transferring one's

emotional attitude to the activity, mastering the skill of self-presentation, bringing students to the game level, skillful direction of the lesson.

M. Barnych speaks of actor's artistry as a set of special properties (the ability to reincarnate, charm, enthusiasm, persuasiveness, emotional mobility, favorable external data, human value), related to the physical organization of the actor, the features of the emotional apparatus, a kind of creative thinking. At the same time, the author understands artistry as a special figurative and emotional language of creating something new; insightful style of co-creation between teacher and student, focused on understanding and dialogue with others; the refined and thin lace of creating a living feeling, knowledge and meaning, which are born "here and now" (Барнич, 2018).

At the same time, M. Barnych points out that artistry cannot be taught. But you can learn to understand its manifestations, realize and evaluate its significance. It is possible to develop some personal qualities (figurative thinking, observation, imagination, aesthetic language, plastic culture) directly related to artistry. The researcher believes that a creatively gifted person can, if he wants, reveal and then improve his natural data.

M. Barnych characterized the main features of acting and directing:

1. A meaningful feature is communicativeness, because the common basis is interaction, lively cooperation of different personalities.

2. An instrumental feature is the personality of the creator and his psychophysical nature as a tool of influence.

3. The target sign is the influence of a person on a person and causing a certain experience in a partner.

4. Procedural indicators: creativity is carried out in an environment of publicity, regulated in time; the result of creativity is dynamic; there is a commonality of experiences between the actor and the audience, the actor and the director; the object of influence is simultaneously the subject of creativity, the creator; creativity has a collective character.

5. Structural feature – material analysis; definition of problems, contradictions; the birth of an idea that resolves a contradiction; implementation; analysis of the result; adjustment (Барнич, 2018).

We distinguish the concept of "artism" into two categories:

– pedagogical artistry;

– acting artistry.

Thus, pedagogical artistry is considered in a broader sense, equating to the concept of "artist". This means a master of his craft, a virtuoso, a master. Artistry is an activity raised to the level of art, the highest level of perfection in the work of a teacher, when lessons rise to the desired spiritual height.

The analysis of scientific literature made it possible to conclude that one of the criteria for evaluating a teacher's artistry is his eloquence, expressiveness of the sound of his voice, ability to persuade, mastery of the art of word manipulation, etc.

V. Kostyukov, when determining the structure and content of this ability, taking into account the specifics of the professional activity of a music teacher, established that the structure of artistry of a teacher-musician, as the leading ability of his artistic and communicative activity, consists of the following interrelated structural and content elements: 1) motivational and cognitive; 2) content-operational and 3) executive-creative. In each of them, a pedagogical orientation is clearly manifested.

It was found that the special importance of pedagogical and artistic skills for the professional activity of a teacher-musician in general, and in particular for the practice of aesthetic education, consists in the application of the studied skills as a toolkit for the formation of a high level of emotional culture in schoolchildren, for the formation of the ability to fully perceive works of musical art, to an emotional response to the entire gamut of human experiences embodied in a work of musical art. The definition of the essence of the pedagogical and artistic skills of a music teacher is presented, as a manifestation of professional skill and one of the forms of activity of the teacher's personality in professional activities regarding the ability to effectively carry out musical and pedagogical activities, which implies the application of previously acquired experience in the field of conscious use of methods, means and methods of pedagogical interaction in each specific situation of the process of music education based on the implementation of the system of pedagogical values.

As emphasized by M. Biletska and T. Pidvarko, the structure of musical and pedagogical abilities of a music teacher includes the substructure of musical abilities, that is, musicality, as well as performing abilities – artistry. Education of artistry and performance emotionality is an important condition for the formation of musical and performing skills.

O. Golik in his research indicates the importance of the experience of theater pedagogy and its value in educating future teachers in the ability to influence people, realizing the supertask of their activity, the ability to excite their nature for superconscious creativity; in understanding the reasons that generate different results in creativity, in possessing the "levers of inspiration" and the possibility of effective action in stressful conditions. O. Golik believes that the joint conditions of general and theater pedagogy are the key to further understanding of the problems of the teacher's creative process.

Researcher S. Popsuyshapka believes that artistry at the first impression is revealed to a simple observer as the ability of an individual to change himself, that is, as the ability to transform into something else, and also, what is important, the ability to live the transformation, to experience the transformed state as real.

An artistic teacher skilfully uses kinetic means, bodily expression, plasticity of behavior, which endows him with personal, personal memorability. Plastic is usually defined as the body's expression of its state of mind, the language of body movements.

V. Burnazova notes that artistry is the ability to remove the mask of worries, worries and troubles, the ability to show with the face and gestures only what helps to accomplish educational tasks.

I. Yergiev connects the problem of the formation of artistry with the formation of the foundations of personality. The author considers artistry as a necessary condition for the successful implementation of this task. Based on the provisions of his research, we can say that the creator's personality is of particular importance in artistic creativity. It is important to emphasize that the pedagogical process aimed at the formation of personality is creative, actually, from both sides: the fact of the importance of the teacher's personality in the pedagogical process, his emotional experiences and artistic preferences is very important. This moment makes the pedagogical process an artistic fact, because creativity is realized through the human personality, its psychophysical nature. Artistry is the ability to control oneself on stage, a quality that ensures a high level of performance. Artistry is, first of all, the formation of a clearly expressed spiritual and practical development of the personality of certain types of creative activity in order to satisfy the needs for professional self-improvement and self-education.

I. Yergiev claims that it is necessary to form a person-artist, to educate him in thinking, to reveal his personality, to induce a desire for naturalness, which should become the basis of the foundations of creativity. Developing the author's opinion, we emphasize that a person with similar attributes is capable of carrying out such a task. According to the researcher, the artistry of the individual is the ability to reincarnate, and the integral system of personal qualities contributes to its free self-expression. In other words, the personality seems to create itself anew. Therefore, this process includes both the idea and the implementation of this idea. Thus, his success depends on the depth of preparatory work and on the high degree of formed personality. According to the researcher, the use of the means of theater pedagogy opens up great opportunities for the formation of individual artistry, as an indicator of its comprehensive and harmonious development.

Conclusion. So, the article discusses some aspects of the formation of artistry of younger students. We have given the definition of this process as a multicomponent personal education, which is a process aimed at the knowledge, creation and reproduction of an artistic image by expressive means of musical and theatrical art through intellectual procedures in the field of instrumental art, the role and place of artistic training in the educational and creative process of educational institutions of additional education. We have shown that the unity of the activity, systemic and student-oriented approaches expands the possibilities for the formation of artistry among students in the classroom, makes it possible to narrow the gap between acting and musical training, and contributes to the unity of musical and theatrical art.

Список використаних джерел:

1. Абрамян В.Ц. Театральна педагогіка. Київ : Лібра, 1996. 224 с.
2. Барнич М.М. Психотехніка актора. Київ : Вид-во "Пінзель"; ФОП Рябчий І. С., 2018. 200 с.
3. Волкова Н.П. Професійно-педагогічна комунікація. Київ : ВЦ "Академія", 2006. 256 с.
4. Десятник Г.О., Лимар Л.Д. Основи акторської майстерності в екранній творчості: тексти лекцій. Київ : Інститут журналістики КНУ імені Тараса Шевченка, 2020. 108 с.
5. Дідро Д. Парадокс про актора. Київ : Мистецтво, 1966. 156 с.
6. Довга Т. Візуально-комунікативні характеристики особистісно-професійного іміджу вчителя. *Наукові записки Кіровоградського державного педагогічного університету імені Володимира Винниченка. Серія: Педагогічні науки*. 2015. Вип. 141 (II). С. 175–179.
7. Ковальчук Л.О. Формування іміджу майбутнього вчителя у процесі вивчення педагогічних дисциплін в класичному університеті. *Вісник Львівського університету. Серія педагогічна*. 2007. Вип. 22. С. 65–74.
8. Совгира Т.І. Специфіка роботи актора театру і кіно: природа існування та засоби умовності. *Вісник Київського національного університету культури і мистецтва Серія: Сценічне мистецтво*. 2018. Вип. 1. С. 61–72.

References:

1. Abramyan, V. (2012). *Teatralna pedahohika [Theater pedagogy]*. Kyiv : Libra [in Ukrainian].
2. Barnych, M.M. (2018). *Psychotekhnika aktora [Psychotechnics of an actor]*. Kyiv : Vyd-vo "Pinzel"; FOP Ryabchyy I. S. [in Ukrainian].
3. Volkova, N.P. (2006). *Profesiyno-pedahohichna komunikatsiya [Professional and pedagogical communication]*. Kyiv : VTS "Akademiya" [in Ukrainian].
4. Desyatnyk, H.O., Lymar, L.D. (2020). *Osnovy aktors'koyi maysternosti v ekranniy tvorchosti: teksty lektsiy [Basics of acting skills in screen creativity: lecture texts]*. Kyiv : Instytut zhurnalistyky KNU imeni Tarasa Shevchenka [in Ukrainian].
5. Didro, D. (1996). *Paradoks pro aktora [Paradox about the actor]*. Kyiv : Mystetstvo [in Ukrainian].
6. Dovha, T. (2015). *Vizual'no-komunikatyvni kharakterystyky osobystisno-profesiynoho imidzhu vchytelya [Visual and communicative characteristics of a teacher's personal and professional image]*. *Naukovi zapysky Kirovohrads'koho derzhavnoho pedahohichnoho universytetu imeni Volodymyra Vynnychenka. Seriya: Pedahohichni nauky*, issue 141 (II). pp. 175–179 [in Ukrainian].
7. Koval'chuk, L.O. (2007). *Formuvannya imidzhu maybutn'oho vchytelya u protsesi vyvchennya pedahohichnykh dystsyplin v klasychnomu universyteti [Formation of the image of the future teacher in the process of studying pedagogical disciplines at a classical university]*. *Visnyk L'viv's'koho universytetu. Seriya pedahohichna*, issue 22. pp. 65–74 [in Ukrainian].
8. Sovhyra, T.I. (2018). *Spetsyfika roboty aktora teatru i kino: pryroda isnuvannya ta zasoby umovnosti [The specifics of the work of a theater and film actor: the nature of existence and means of convention]*. *Visnyk Kyiv's'koho natsional'noho universytetu kul'tury i mystetstv Seriya: Stsenichne mystetstvo*, issue 1. pp. 61–72 [in Ukrainian].