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The Influence of Self-Control on the Artistic and Performing Quality of a Musician

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Abstract

The article is devoted to the study of the phenomenon of musical performance self-control as a professional quality of a musician, which manifests itself in the comparison, assessment, correction of one's own performance during interpretive work on a musical work. The purpose of the article is to theoretically substantiate the essence and develop methods for the formation of musical - performance self-control of future teachers of musical art in the process of learning to play the piano. The objective is based on theoretical (analysis, generalization, comparison, abstraction, systematization) and empirical (educational observation, creative task) studies. In this study, musical - performance self-control is considered as a conscious, dynamic process that develops based on the natural inclinations and psychological characteristics of the musician-performer and synthesizes the concentration of musical ear, attention, will be aimed at critical assessment and correction of one's own performance of a musical work by the presented auditory standard and planned to perform interpretation. The features of auditory, mechanical, emotional self-control are considered in their functions in the stage-by-stage work on a piece of music. The proposed creative tasks and methods of development, formation, and flexible possession of self-control, contribute to understanding the essence of the creative process, improving the artistic and performing quality of self-preparation of the future music teacher.

Keywords: Self-control, musical-performance self-control, auditory control, emotional control, auditory representations, methods.

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Introduction

In the context of globalization of the spiritual, social, economic, political spheres of life in modern society, the information and emotional load on a person's ability to rebuild and adapt to modernization processes has increased. External factors, projected onto individual psychophysiological characteristics, cause destabilization of the psychological state of the individual, manifested in anxiety, conflict, depression, which complicates the implementation of educational, cognitive, scientific and professional activities of the individual. Self-control is an effective means of promoting self-awareness and an adequate purposefully integrated psyche of the individual.

At the present stage, the concept of "self-control" acquires an effective psychological sense for scientists as a quality of a person, its ability to consciously control and regulate its actions, deeds, mental processes (emotional, volitional) according to goals or in accordance with certain norms and ideas (F. Babichev, S Golovin, Darwin A. Guevarra, L. Karpenko, I. Kon, Ethan Kross, A. Petrovsky, V. Shinkaruk, L. Squire, M. Yaroshevsky). Features of self-control: comparison, self-esteem, self-correction, self-made in personal and professional life, perform the following functions:

- managing : "self-control as willpower and as executive function— refers to the mental processes that allow people to overcome urges, juggle competing tasks , and sustain attention" (Inzlicht, Legault, Teper, 2014);

- organizing: the role of self-control is not only in striving and successfully achieving a goal, "trait self-control is associated with a sense of structure, order, and coherence in one's life and, consequently, with a stronger sense of meaning" (Stavrova, Pronk, Kokkoris , 2020);

- stabilizing: self-control, according to Gross, J.J, is involved in the regulation of emotions and includes "of five stages: situation selection, situation modification, attentional deployment, cognitive change, and response modulation" (Gross, 1998); self-control, according to Kelly Miller, as a means of suppressing strong impulses, directs the process of self-regulation to "reducing the intensity and or the frequency of those impulses by self-managing stress and negative environmental impact" (Miller, 2020).

Thus, a high level of self-control makes it possible to achieve long-term goals (R.Baumeister, A.Boone, M.Gillebaart, F.Kroese, J.Tangney,); the ability for purposeful behavior (M.Hagger); show less impulsivity (M.Friese, W. Hofmann); develop good habits (M.Gillebaart, D.De Ridder)."People with higher levels of self-control experience higher levels of physical, mental, economic, and overall well-being than do those with less capacity for selfcontrol." (Dahmann, Kamhöfer, Cobb-Clark, Schildberg-Hörisch, 2019)

In the musical and pedagogical aspect, this phenomenon at the level of a scientific subject of self-control has not been studied, but its significance was emphasized by many outstanding pianists and music teachers, such as A.Alekseev, L.Barenboim, R.Chaffin, V.Giesecking, J.Ginsborg, A.Goldenweiser, M.Grinberg, J.Hoffman, K. Igumnov, G.Kogan, T.Logan, K Miklaszewski, J.Milstein, G.Neuhaus, G.McPherson, J.Renwick, S. Savshinsky, A. Shchapov, G. Tsipin, S. Savshinsky.

Taking into account a wide range of performing tasks of a musician and participation of self-control in them, the study introduces the concept of "musical-performing self-control" in refraction to the specifics of the musical-performing activity of a future teacher of musical art. The functional significance of self-control in the learning process actualizes its study as a phenomenon. And if the theoretical aspect of self-control in psychology and pedagogy has a sufficient level of scientific development, then the specificity of musical performance self-control and its formation methodology have not been sufficiently studied, which determined the choice of the topic of this article: "Musical - Performance Self-control as a Problem in the Piano Art ".

Research Methods

In the study, a set of mutually agreed methods is used to achieve the goal and the tasks set: theoretical - analysis, generalization and systematization of scientific sources on the problem under study - to reveal the phenomenon of self-control in psychological-pedagogical and musical-performing aspects; categorical analysis - to determine the essence of musical-performance self-control of future music teachers; theoretical modeling, comparison and abstraction - in the development of methods for the formation of musical performance self-control; empirical - questioning, pedagogical observation, creative and analytical tasks - to identify the level of formation of musical performance self-control in the process of learning to play the piano.

The relevance of this article lies in the insufficient scientific and methodological development of the problem of the formation of musical performance self-control and the presence of certain contradictions. Namely: between the existence of research on self-control in various fields of knowledge (physiology, psychology, pedagogy, musical creativity) and the absence of its scientific reflection on phenomenology and mechanisms of functioning in musical pedagogy; the relevance of the functioning of self-control in the performing arts and activities of the music teacher and the absence of its categorical definition; the existing experience and practical recommendations regarding the methods of performing self-control in the practice of musicians-pianists of the past and the lack of their generalization and development of methods for the formation of self-control in the process of learning to play the piano for future music teachers.

Purpose and importance of the article

The purpose of the article is to theoretically substantiate the essence and develop methods for the formation of musical-performance self-control of future musical art teachers in the process of learning how to play the piano. The study of this phenomenon is significant in the process of teaching future music teachers to play the piano. When working on a piece of music, he helps the performer to exercise auditory control, to be in a reflexive state, to compare auditory representations with real sound, evaluate and make adjustments to his own performance, establish the relationship between sound performance and motor sensations, and normalize the emotional state during a concert performance. It should be noted that, on the basis of practical experience, it was found that in the case of distance learning, students, thanks to recording and listening to their own performance, activate the work of auditory self-control in the artistic and interpretive process, which contributes to the independent mastery of a musical work by a pianist.

Literature review

Self-control as a scientific concept was formed and significantly studied by psychological and pedagogical science. In the process of analyzing the scientific literature, it was found that in defining the essence of self-control, scientists combine several meanings that characterize this concept. It is considered as: a conscious personality trait (L.Andropova, M.Borishevsky, O.Nikolaenko, S.Rubinshtein); psychological resource of personality (K.Vohs, R.Baumeister, B.Schmeichel, J.Twenge, N.Nelson, D.Tice); cognitive process (C.Lindner, G.Nagy, W.A.R.Arhuis, J.Retelsdorf,); the component of self-government and self-regulation (P. Galperin, E.Ilyin, O.Leontiev, K.Miller, G.Nikiforov); component of educational and cognitive and professional activity (A.Duckworth, Y.Babansky, A.Bogush, L.Eskreis-Winkler, L.Itelson, I.Zimnyaya, S.Degtyareva, B.Galla, J.Gross, J.Taxer).

From the position of scientists, self-control, as a conscious personality trait, “allows you to independently monitor your actions, deeds, correlating them with certain norms” (Borishevsky, 1980, p. 8), “associated with the manifestation of activity and independence” (Andropova, 2009), self-control is “a component of a multicomponent and multilevel system of self-organization of life” (Nikolaenko,

2006). This approach of considering self-control helps to understand the process, but not to reveal the mechanism of its functioning.

Self-control as a cognitive process contributes to the suppression or change of their impulses, thoughts, emotions, actions in accordance with norms and personal goals (Baumeister, Vohs, Tice, 2007); "self-control behaviors to take more routes to goal achievement than impulse inhibition" (Miller, 2020); focusing on the content of objects, while hiding information and processing it from interference (C.Lindner, G. Nagy, Wolfgang A.Arhuis, J.Retelsdorf).

Note that scientists in their works focus on self-control mechanism in the process of self-regulation. According to Marleen Gillebaart, self-regulation and self-control are closely related concepts, but not synonyms. "The difference between self-regulation and self-control therefore is that self-regulation ability allows people to formulate goals, standards, and desired end-states, as well as to monitor any discrepancies between one's current state and these desired end-states, whereas everything that one does to steer one's behavior toward the desired end state constitutes self-control" (M.Gillebaart). The author is an 'operational' definition is proposed in which self-regulation entails scaffolding for goal pursuit, including setting standards, and monitoring discrepancies, whereas self-control entails everything that one does in the 'operate' phase. The most interesting consequence of this conceptualization of self-control is the fact that defining self-control as the set of skills, capacities, and behaviors that we need to 'operate' in a self-regulation feedback loop allows for inclusion of the identified 'smart' or 'effortless' strategies that people with high self-control seem to (successfully) use" (Gillebaart, 2018)

With regard to the structural links of self-control in the process of self-regulation, scientists are of the same opinion, defining: comparison of the progress of work and the achieved result with samples (L.Andropova, A.Leontiev, L.Tkachenko), assessment of the state of the work performed (M.Borishevsky, E.Ilyin, G.Nikiforov); establishment of mistakes and identification of their causes; correction of work based on this self-assessment and clarification of the plan for its implementation (E.Ilyin, L.Itelson). In order to overcome the discrepancy between the existing goal and the result of activity, scientists E.Ilyin asks to pay attention to the ability of a person to make volitional efforts to correct and improve his work. As T.Pashko notes, "volitional qualities of a person affect the effectiveness of the process of self-control, and the development of self-control, in turn, stimulates the development of volitional qualities of a person", "helps him not to deviate from the intended path" (Pashko, 2005).

An analysis of scientific literature in the field of pedagogy revealed that self-control acts as a skill and ability that allows you to find mistakes, make self-examination and thus contribute to independence and increase the level of the educational process. Noting the essence of self-control as a focus on self-identification, prevention of errors and finding ways to eliminate them, scientists (Yu.Babansky, A. Bogush, M. Borishevsky, G. Nikiforov, I.Seryogina define it as the ability to "evaluate the work, carry out its critical analysis; timely prevent errors; correct, correct mistakes; plan the next activity and perform it in accordance with the plan" (Bogush, 2007), "self-check the results of one's own educational work" (Seryogina, 2008).

It is known that, the educational process depends on the intellectual capabilities of the student, on the one hand, on the other hand, self-control within the framework of self-regulation functions depending on cognitive processes. Research by I. Seregina confirms "a stable relationship between the formation of skills and self-control skills and the development of intellectual abilities of students. The acquisition of the ability to control one's own learning activity is directly related to the development of such intellectual qualities as attention, memory, thinking", the scientist writes (Seregina, 2008). This opinion is shared by M. Borishevsky and P. Galperin. Based on the foregoing, the ability and skills of self-control in the educational process - "there is a synthesis of intellectual and practical actions of students and

efforts aimed at self-organization of cognitive activity" (Seryogina, 2008). Therefore, in order to improve the educational and professional level, researchers recommend developing the skill of self-control.

Scientists propose to use the lability of self-control in targeted learning, namely, "to illustrate how impulses are generated and regulated, emphasizing opportunities for students to deliberately strengthen impulses that are congruent with, and dampen impulses that are incongruent with, academic goals" (Duckworth, Taxer, Eskreis-Winkler, Galla, Gross, 2019). In general, self-control as a process of self-regulation forms a functional mechanism that contributes to improving the quality of work performed and the development of self-processes of personality: independence (L.Andropova, T.Pedan), self-education (L.Ruvinsky), self-affirmation and self-improvement as an individual.

Research in the field of music education has shown that two important elements of the self-regulation process are important in this area: "self-control (self-instruction, imagery, attention focusing) and self-observation (self-recording and self-experimentation). Self-control processes help musicians to concentrate on their musical performance and to optimize efforts" (Ludovico, Mangione, 2014). According to G.McPherson, S.Nielsen, J.Renwick, music is an area of study that requires students to develop attention and apply metacognitive strategies. They will ultimately lead them to self-regulate their own learning and allow students to become motivated, strategic, and independent in the music arena (McPherson, Nielsen, Renwick, 2012). Kimberly N. Mieder believe that the theory of self-regulation (SRL) focuses on cognitive and motivational learning processes. SRL is an "important paradigm to use when examining how music learners monitor, control their thoughts, emotions, impulses, performance and attention, in order to improve practice behaviors and music performance outcomes "(Mieder, 2018).

Thus, self-regulation in musical practice is the basis for successful learning, it allows you to consolidate the acquired skills, control and evaluate your learning process, form your strategies to achieve goals, make music lessons self-effective (K.Mieder), students self-sufficient (B.Zimmerman). The analysis of scientific literary sources made it possible to determine the following: the phenomenon of self-control has a psychological basis and manifests itself as a conscious property of the individual; in the learning process it is the ability to acquire, consolidate and use skills; in musical performance, it is the ability to independently carry out the interpretation process at a qualitative level.

Theoretical Background

Self-control during a Musical performance as a professional quality for a future teacher of musical art, is functionally complex and specific. Its mechanism has a psychophysiological basis. The Scientific research (M. Bernstein, W. James, K. Izard, I. Pavlov, B. Teplov) in this area testifies to the interconnection of personal potential, pianistic performance and the functioning of self-control in this performance, namely: the formation of movements, professional skills, the acquisition of experience (conditioned reflex), mental properties of a person: temperament, character, emotions (properties of the nervous system), cognitive abilities (higher activity of the nerves). Thus, psychophysiological features are the core of individual internal potential that affects the abilities (cognitive, sensorimotor, musical), the emotional sphere, the formation of skills and abilities in learning to how play the piano.

The definition of the essence of self-control in the musical aspect is based on scientific and methodological work in the field of musical psychology, musical pedagogy, and performance. It was revealed that the controlling element does not have an exact formulation and musicians-teachers consider this concept as: - a component of self-regulation of the performing process (L.Bochkarev, E.Burskaya, V.Petrushin, P. D.Pike, L.Ritchie, Y.Tsagarelli) and is associated with auditory representations in general, and artistic direction, in particular (Bai Bin, Li Yue, V.Shcherbinin), evaluation and subsequent correction of performance;

- component of the step-by-step process in the work on a piece of music (L.Barenboim, A.Leon-Guerrero, Min Shaowei, G.McPherson, J.Renwick V.Podurovsky, G.Tsy-pin, others);
- the psychological component of self-regulation of the concert state (R.Chaffin I.Hoffman, G.Kogan, T.Logan, K.Miklaszewski, G.Tsy-pin).

Within the framework of the performing process, scientists (D. Kirnarskaya, V.Petrushin, Y.Tsagarelli) and music teachers identify self-control with auditory control. Its specificity, according to G.Tsy-pin, consists in the dialogical trinity: the internal auditory representation of the interpreter, the creation of a sound prototype in his imagination; the motor-driven embodiment of this prototype on the keyboard of the real sound of the instrument, controlled and corrected by the playing ear (Tsy-pin, 2003, p. 180). According to Lehmann, A. C., Ericsson, K. A., three types of performances are involved in the musical process: auditory performance (as a standard of a piece being performed), motor performance (physical actions) and current performance (comparison with a reference performance) (Lehmann, Ericsson, 1997). From the words of the authors it follows that auditory control includes comparison and coordination of auditory representations with real sound, adequate self-esteem, which contributes to self-motivation for further quality work; and self-correction as a sign of experience and professional level. The desire to hear oneself gives rise to an understanding of what to listen and how to listen. The performer is exposed to the shortcomings of his performance and the opportunity to build work on the principle: hear a mistake - realize - correct it.

Emphasizing the uniqueness of the mechanism of control and assessment in the structure of performing skills, E.Burskaya believes that it is formed in intellectual and reflexive acts (Burskaya, 2008, p. 147). The appeal to reflection was not accidental, since it performs the function of feedback aimed at cognizing one's own "I". Reflection of the self-regulation process, functioning on the basis of musical thinking and the accumulated experience of performing practice, manifests itself in the form of an internal dialogue. Miksza, P. notes that inner self-speech increases attention to the performance and reduces anxiety during performance. Such a reflexive state (at the level of introspection) fixes the presence of progress or its absence in the performing skills of instrumental technique (Miksza, 2007). Based on the experience of performing practice, the dialogue enables the musician to be in continuous creative search: to improve the previously studied works, to refine the piece of music in the mind with subsequent embodiment on the instrument; and also to balance the emotional state and control the feeling of inner physical freedom, to feel the temporary space, to "vimanie emotion" during a concert performance.

It is known that quite often the appearance of students on the stage is accompanied by increased emotional stress, caused both by objective (fear of forgetting the text, complex passages are incomplete, fear of lack of sound quality or conceived interpretation) and subjective (presence of the public, commission, fears of criticism, etc. .) factors that block all natural pianistic and artistic moments. To avoid this, you need to transfer self-control to switching the situation and give the opportunity to calm down. In this case, an internal dialogue with oneself, as a manifestation of reflexive self-control, allows you to track the psych emotional state and achieve internal balance, therefore, to establish the entire complex: artistic and mechanic. In general, the reflexive state of the performing process increases the ability for introspection and self-awareness, acts as a condition for the quality, stability and liability of musical performance self-control.

It should be emphasized that many of the musicians (L.Nikolaev, G.Neuhaus, E.Lieberman, J. Milstein, N. Golubovskaya, G. Kogan, S. Savshinsky) note the conjugation of auditory control not only with sound tasks, but also with mechanic sensations and techniques that correspond to the realization of sound and, in general, to the nature of the work. Forms of pianist movements, muscle tone, i.e. all play actions are corrected and are subjected to auditory representations of the musical image and are controlled by attention and auditory control. When the hands obey the pianist's auditory intention, in the

performance of such a hand they say: "smart" hand (Golubovskaya), "hand that hears" (Savshinsky, 2002, p. 133), and Neuhaus, speaking about the subordination of movements to musical and artistic goals, liked Michelangelo's words about "the hand that obeys the intellect" (Nikolaev, 1961, p. 184). And the clearer the imagery is, the more precisely the premature sensations of movements are formed. The movements caused by muscular sensations are also called ideomotor acts (Greek Idea - idea, image and Latin Motor - setting in motion). The essence of ideomotor, as a component of psychomotor, is that it is worth mentally presenting a motor action, and the muscular system is activated as in a real action (Starcheus, 2010). Such interdependence of the processes "what" (premonition) and "how" (prediction) causes similarities with two other processes - control and correction, while correction is a consequence of control. In the functioning of the processes under consideration, the ability to anticipate the next game moment is formed, which makes it possible to avoid mistakes and, thus, to provoke what implies self-control in relation to the performed work. Although execution is a single multicomponent process, therefore, the division into external and internal processes is very conditional, nevertheless, reflexivity is observed in their interaction, that is, external processes are a reflexive reflection of internal processes.

Thus, we build a sequence: representation - sensation - perception, in which overlapping and combining of modalities is possible: figurative-auditory imagination, tactile sensation and perception of an imaginary piece of music. In them, the phenomenon of self-control is realized, formed and it functions. In perception, there is a qualitative control of what we are doing, namely, auditory control; in the sense of tactility in the pianistic apparatus, a reflection of artistic and musical images arises, which helps to exercise control over the interpretation of the work (Grinchenko, 2016).

From the point of view of the functional manifestation of self-control in the step-by-step work on a piece of music, a number of control functions are distinguished: evaluative, corrective, diagnostic, teaching, stimulating, developing, educational and others. Considering the sequence and stage-by-stage in the performing process of studying a musical work, the functional properties of self-control can be represented as follows.

At the introductory stage, when the history of creation, the author's style, form, artistic and logical concept of the work is studied, educational and developmental functions are manifested - improving the quality of knowledge, developing the cognitive activity of students. At this stage, the cultural education of students, their level of artistic culture (O.Shcholokova), and certain ideas about the style of the work (O.Shcherbinina) are very important.

At the stage of pianistic mastering - work on technical difficulties, detailed elaboration of strokes, nuances, identification of a dynamic plan, formation of an ideal image, etc., the diagnostic function is activated. Its task is to identify pianistic (technical, sound) problems and expose the cause of poor performance (Wang Bing, Lu Chen, Bai Bin, Li Yue).

At the stage of the integral performance of the work, when it is possible to compare the obtained result with the presented ideal, the corrective function comes to the fore, which helps to realize the formed sample of the performed work.

At the time of the concert performance - a predictive function. It predetermines, predicts the possible result of making adjustments during execution. While on the stage, the musician foresees his next steps of execution, but the musician does not control every detail, he only monitors the general course of the embodiment of the artistic content of the work, that is, self-control which has tracking nature. In this case, there is a manifestation of the highest form of self-control, which is often identified with attention and will (A. Ben, P. Halperin, J. Lametrie, A. Luria, J. Rotter, B. Skinner).

It should be noted that there is no consensus among performing musicians about stage control. So O. Paloyan believes that "excitement affects the auditory control and touch, therefore, it excludes any

automatic approach in the performance process” (Paloyan, 2000, p. 21). B.Bouthinon-Dumas is of the same opinion. He considers, “le trac est d'abord une appréhension mentale, un affolement psychique qui va engendrer désordre et éparpillement. Il annihile deux sens essentiels: ouïe et toucher. C'est la rupture complète des automatismes"("stage fright is primarily a mental premonition, mental panic, which causes disorder and dispersal. It destroys two main senses: hearing and touch. This is a complete rupture of automatic systems") (Bouthinon-Dumas, 1993, p. 16).

Scientists in the psychological field of musical activity, unequivocally prove the harm of interference of consciousness in the executive actions that proceed in an automatic mode, which is, unconsciously (V.Podurovsky). Therefore, “therefore the unconscious becomes the subject of study of psychologists not by itself, but indirectly, by analyzing the traces that it leaves in our psyche ... the processes that begin in it, have their own continuation in consciousness and, on the contrary, a lot of the conscious is displaced by us in the subconscious sphere ...” (Vygotsky, 1986 p 92). According to this opinion, in unconscious performance there are consciously acquired skills, because learning throughout life, experience is gained, movements and skills, sensations are automated; which means that, all conscious developments are automated over time and deposited in the form of acquired experience of sensations.

Auditory representations also accumulate and expand the musician's perception. A pattern is formed in which motorized and semantic self-control acts in the subconscious, while the auditory one remains at the level of conscious control. In this regard, it is undesirable to mention notes, not to detail or violate the tuned "automatizms", but the overall sound quality is constantly monitored. When a piece has been repeatedly played, the excitement is moderate, it allows you to disconnect from the audience's sensation and play with less losses, find interesting nuances, you may even get a feeling of euphoria, the “you are not you” state and the boundaries of control are erased. At this moment, self-control borders on attention, it is large-scale, and the work is performed in one breath. But it should be noted that if a problem of a conscious nature arises unexpectedly, self-control actively works.

According to O. Paloyan, the problem of playing on stage arises due to the influence of the external environment and the phenomenon of perceiving oneself differently each time (Paloyan, 2000 p. 20). The author emphasizes that it is important to understand what is happening during the performance at the level of spirit and body, as well as to see how they work together in action (Paloyan, 2000, p. 20). During the study, the author identified the need for psychological preparation and concentration. The latter requires inner peace and mental stability, is a consequence of a relaxed physical and creative state (Paloyan, 2000, p. 21). “Only concentration on one's inner state gives an outlet to an exclusively artistic understanding of what is being done” (Paloyan, 2000, p. 20). Therefore, the first minutes in a stressful situation always require self-control. Everything here is very individual. There are different situations. For example, playing in an ensemble, despite the coherence, the partner's play requires heightened self-control. If you are a soloist, your state depends on your own self-confidence and ability to assess your performing abilities and set a goal in relation to them, the quality of studying the work, and mental self-adjustment. There is an interesting perspective on performance confidence.

Scientist D'Abreu, G. identified and substantiated one hundred and two reasons on which confidence depends. Among these, the scientist mentions: approach to work, technical aspect, ink, expressiveness, interpretation, memory, representations, etc. (D'Abreu, 1965, p. 14). In each category, the author briefly describes a specific issue, provides useful information for the student and suggests questions on this issue (D'Abreu, 1965).

To achieve an adequate creative state, G. Tsypin considers self-control as a component of self-regulation and includes it in the process of stage creativity [Tsypin, 2011, p. 40]. Indeed, on stage, taking into account the readiness of works, the main factor influencing the performance is the emotional state. According to Y.Tsagarelli, psychoemotional stability is manifested “in the stability of

activity and behavior in the presence of various external and internal obstacles” (Tsagarelli, 2008). Therefore, the author introduces self-control as a microcomponent of self-regulation into the structure of “reliability of a musician-performer in a concert performance” (Tsagarelli, 2008, p. 114). The concept introduced by the scientist is understood as “the property of a musician-performer to perform musical works accurately and with the required accuracy in the conditions of a concert performance” (Tsagarelli, 2008, p. 115).

Based on the analysis of musical-psychological, musical-performing, piano-methodological literature, musical performance self-control, as a professional form of self-control in the musical performing activity of a future music teacher, is a “conscious, dynamic process that develops on the basis of the natural inclinations and psychological characteristics of a musician performer and synthesizes the concentration of ear for music, attention, will, aimed at critical assessment and correction of his own performance of musical piece in accordance with the presented auditory standard and planned performing interpretation”(author).

Methods

Taking into account the relevance of musical performing self-control, its multifunctionality due to mechanical and multisensory (auditory, visual, somatosensory) integration of the performing process, we consider the formation of musical performing self-control through the activation and development of psychophysiological, psychoemotional, mental inclinations as prerequisites for the possibility of self-control: (concentration and switching of attention, musical memory, ear for music, volitional qualities, reflection); associative and figurative-musical thinking (artistic-figurative representations, sound standards); tactile and kinaesthetic sensations. We offer some techniques and methods that contribute to the development of individual abilities, which are realized in musical-executive self-control.

1. Reception of harmonization.

It is necessary to play the piece as a harmonic sequence (collect the texture vertically) or harmoniously simplified, depending on the level of piano training. This task allows the student to quickly master the texture, simplify the study of fingering, feel the through development of the piece and comprehensively embrace the musical material.

2. A method of modelling a piano texture.

The modelling of the musical text is based on the principle of textured and fingering variation. Pianistically comfortable texture adjustment improves kinaesthetic sensations and promotes tactile self-control. The main thing is, using the knowledge and experience gained, in a difficult place to see a simple formula in its basis: during the crossing of hands (works of C. Debussy, M. Ravel, S. Prokofiev); while performing virtuoso passages (F. Liszt, F. Chopin), textured overlays (S. Prokofiev, A. Scriabin, R. Schumann).

3. Reception of written duplication.

Its essence lies in the ability to fix music outside the instrument, guided by memory and internal pitch sensations. It is required to write down the learned polyphonic work in a music book. If the music is finally fixed “in the head” and not in the fingers, it is possible to reproduce the text in musical notation. The proposed task activates the important components of a musician: internal hearing, auditory and visual memory, attention; helps to diagnose the learned work on the quality of memorization, and in case of a positive result, add psychological confidence to performance.

4. The method of differentiated perception.

This method is a kind of combination of various ways of working on the detailed texture of many outstanding musicians-teachers (A. Goldenweiser, G. Neuhaus). In the work on the composition, the

following options for processing musical texture are recommended: play by voices in different dynamic shades, with different strokes, distribute the texture between two instruments and play in an ensemble, perform a polyphonic piece on a synthesizer with an organ function. The method is well suited for polyphonic texture or rich multilayer (transcription, transposition). This method activates timbre and inner hearing, auditory attention, affects polyphonic thinking, differentiated perception and tactile sensations.

5. Reception of polymembral perception involves the consideration of the piano texture as an orchestral score, using technical means (computer).

6. The method of simplification is recommended to be used in the lesson. During the discussion between the student and the teacher, fragments of the text that are difficult for auditory perception and performance difficulties are determined. They are solved by redistributing the musical material between the teacher and the student. Together with the teacher, specific sound tasks can be set: listening to a melody (find the right phrasing, nuances - "centers of attraction", timbre coloring); accompaniment (keeping the bass line, maintaining equality of movement, sound clarity); polyphonic elements, etc. An essential point in the method is the teacher's leading questions: "What do you think ...", "What did you hear ...", "Is it possible ...", which brings the student into dialogue and stimulates the entry into reflexive states. This method contributes to the development of flexibility of thinking and the ability to auditory reflection.

7. Method of polyintonation. By comparison, juxtaposition, metaphors, associations, the teacher guides the student, helps him to comprehend the artistic content of the work. For this purpose, the teacher may suggest the following:

- characterize the sounds of the piano with the words: soft sharp, warm-cold, bright-matte, light-dark;
- use the structure of ordinary speech: place logical stress so that each phrase has its own center;
- play with different articulation, phrasing, dynamics;
- for intonational clarity, compose a subtext, as an expression of a certain state.

This method enables the student to improve the subtlety of intonation and sound perception and expand artistic thinking, consolidate the skills of pianistic sensations, the embodiment of music, stimulate reflexive actions and auditory self-control.

reflexive actions and auditory self-control.

8. Reception of a conscious emotion is used to form an internal emotion, and not spontaneously transmit a figurative state. To identify the consistent development and construction of a holistic drama and the absence of "empty" and obscure places in it, it is recommended to use the Dictionary of Aesthetic Emotions. The student needs to think over and correlate his emotions in accordance with the semantic phrases, and guided by the proposed list, enter the desired emotion. During a concert performance, a student is not always in tune with the desired emotional wave, so this technique of emotional self-awareness can be useful to him. So, a rational approach in the creative process will expand the range of emotional sensations, thanks to which the musician will be able to perceive and convey artistic and imaginative sensations more subtly.

Results

The proposed methodology was purposefully used in the work of the main musical instrument, since the earlier diagnostics to identify the level of formation of musical performance self-control revealed a low result among students (the advantage of the middle and low levels).

The effectiveness of the complex technique has been confirmed experimentally. For this, two groups were created: experimental and control, in which students of the 2nd and 3rd courses of the "South

Ukrainian National Pedagogical University named after K.D. Ushinsky". The research was carried out in practical lessons on the basic musical instrument, in the class of ensemble, accompanist and modular certification.

Diagnostic measures carried out during the experiment showed an increase in the level of formation of all components in the experimental group. For the final confirmation of the effectiveness of the technique, it was necessary to compare the results obtained in the experimental and control groups. The general results revealed an increase in the level of formation of the studied phenomenon. The level of formation of musical-performing self-control in the experimental group rose from a low to an average level, while in the control group it remained low.

Note that at the beginning of the experiment, the distribution of students by level in groups was almost the same. But counting the results at the end led to the conclusion that there was a positive increase in the level of self-control and different levels of intensity in the groups. Thus, the number of students in the experimental group of high and medium levels has grown, while the number of respondents at the low level has dropped many times.

In the control group, the number of respondents of the middle and high levels increases, the increase in the average level is less intense. In the course of the experiment, the students of the control group experienced an increase in the high and medium levels, and a decrease in the low level. The results were analyzed at the end of the experiment: the high and medium level of the experimental group was high, and the control group was half less.

Thus, the obtained results of experimental data confirm the effectiveness of the developed methodology for the formation of musical-performing self-control of future music teachers in the process of learning to play the piano.

Conclusions

As a result of the study, it was found that the phenomenon of self-control can be considered as a skill and ability of psychological, technical, and interpretive processes in work on a piece of music and is manifested in comparison, assessment, and correction of one's own performance. Based on the analysis of scientific literature on musical psychology, pedagogy and performance, musical - performance self-control is considered as a conscious, dynamic process that develops on the basis of the natural inclinations and psychological characteristics of the musician-performer and synthesizes the concentration of musical ear, attention, will, aimed at critical assessment and correction of one's own performance of a musical work in accordance with the presented auditory standard and planned performing interpretation. Referring to practical experience, a number of techniques and methods are proposed, aimed at the formation of self-control, since its quality level determines the artistic and performing quality of self-preparation of a future music teacher. Thus, flexible possession of self-control forms the student's regulation, management, understanding of the essence of the creative process and focus on the result of creative activity.

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