

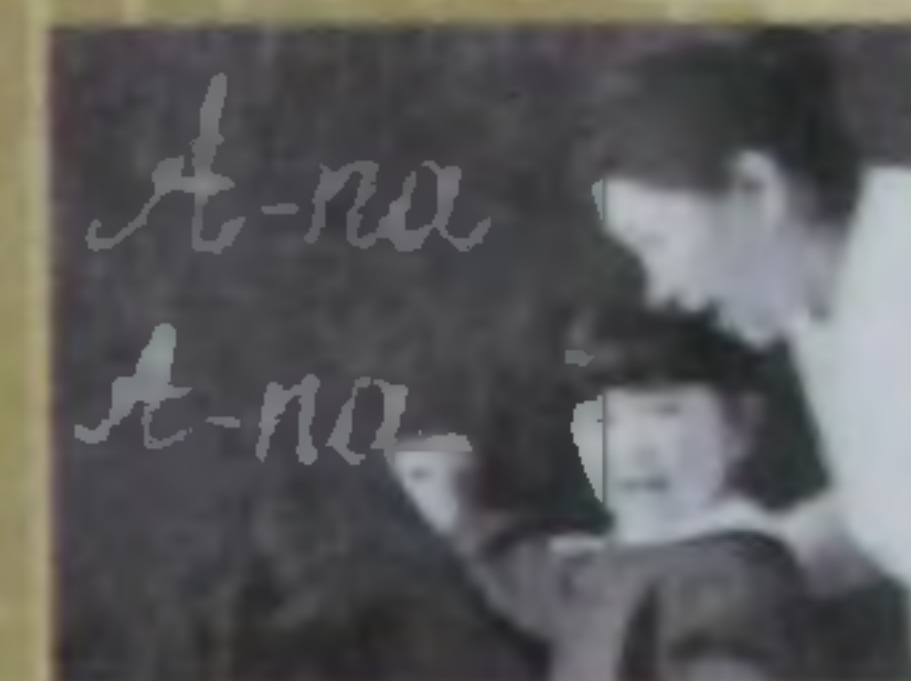
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N. YU. Pigovayeva**ERRONEOUS ACTIONS AND THEIR QUALITATIVE ASSESSMENT IN STUDENTS' TRAINING ACTIVITY OF MUSICAL PERFORMANCE IN CONDITIONS OF HIGHER MUSICAL EDUCATION**

This article considers the "activity" as the difficult process, which has common features with its numerous kinds. The detailed analysis of evaluative action problems in musical pedagogy is given. As well as article considers "correct" and "wrong" actions in the system of teaching of students – musicians.

Legitimacy of the reference to the analysis of a problem estimated actions in musical pedagogic is proved by a number of the reasons and complicated by many concomitant factors. Estimations in educational activity are similar with the common pedagogic purposeful moments of the report, leading results. Examinations and the offsets attributed usually to the end of a semester or academic year, on the time position in system of training and on those consequences for trainees, who are connected to them, turn contrary to desire and plans of teachers to a natural purpose. L. S. Vygotsky noted that: «And when the best teachers with a regret saw, that on the average school study to pass examinations, and examinations are maintained to receive the diploma, they were powerless to struggle with it because could not instead of natural to installation put forward any another and appeared unarmed before natural and a force majeure of installation». [1]

Any activity is the complex process having common peculiarities with its numerous kinds. It in many respects is inconsistent and has in the structure two basic dialectically uniform features: correct actions (positive) and erroneous actions (negative). Erroneous action finds a category, if the individual receives return expected result. Mistakes can be appreciable (rough), proof (repeatedly repeating), rather negative on consequences for the individual who has made them. Mistakes frequently mask, they are difficult for identifying, they I have a negative effect on educational process.

To specific it is possible to relate the following:

– Creative character of musical - pedagogical activity, character of playing music as kind of art, improvisation of performance and individual originality of the best samples, apparently, absolutely remove a opportunity of a scientific categoriality of an estimation. Alongside with it there are so-called schools and "directions" in

the musical pedagogics, having perfectly various approaches at estimating correct and wrong, convincing and unpersuasive, positive and negative, etc. For example, the following maxim is characteristic in the categoriality: «All schools, ordering it is determined forms of movements, bring harm, preventing the trainee to be given self-observation». There is a question and how then to train in initial skills of landing for the tool and statements of hands, to receptions rational sound extracting, etc.[2]

Almost full absence of concrete standards with which it would be possible to estimate this or that action in art to compare among themselves. There are no enough exact, scientifically argued, математически the verified scale objective qualitative evaluation of actions as trainees - executors, and mature masters, executors - professionals.

Flexibility and variability of human mentality, it is especial his emotional sphere subject to affects and momentary moods, complicates process and self-estimations, and estimations from the side. Here a unique real support (if to speak about teachers) - taste and the feeling of the art truth advanced to some extent professional consciousness and - the main thing! - art intuition, the pedagogical responsibility and human decency.

Attempt to find system of an estimation of musical performance we find in B. L. Yavorsky's article «After Moscow concerts of Feruchcho Buzoni». He offers the following (in a short summary) five categories of quality of musical performance:

– Bad performance - what it would be possible to not mention if it did not meet so frequently;

– Educational performance, or as though on behalf of the head, - the whole of set training, education and traditions, with the big or smaller success perceived by the trainee. It can be counted an initial and necessary stage of becoming of the executor, starting point in creative searches. Moreover, vocational training of technique each art as a problem of special education and upbringing should be entered into known frameworks, is reduced up to necessary minimum and, the main thing, should be coordinated with two other lines of education: with own creativity of the trainee and with culture his art perception;

– Dry - most satisfying modern average consciousness of the «academic» performance based on exact reproduction of author's musical record, also traditional. In F. I. Shalyapin's this occasion wrote: I Have understood time for ever and final- mathematical fidelity in music and the best voice dead until the mathematics and a sound are not spiritualized feeling and imagination »;

– Performance as a way of self-expression of the executor, at which work of art is considered any way, without taking into account ideas, sensations of the author. It is distributed enough, is especial among young and talented musicians when it is performing freedom provokes them to decisions, find out (alas!) All same backlog in intellectual sphere;

– Performance at which persons of the executor and the author pour out in it is harmonious, enriching each other, the executor has apprehended all essence not only the form of product, but in this form - emotional experiences, artistic images and author's perception. Outstanding musicians are capable of it only. It is almost superhuman task - to cast away own feelings to reincarnate in feelings of the most different individuals and from here to study their creations. G. G. Neygauz so responded about S. T. Rihter's game: whether plays of Bach or Shostakovich, Beethoven or Skryabin, Schubert or Debussy, each time listener hears as though the alive revived composer, each time is entirely immersed in the huge original world of the author. And all this covered «Rihter's spirit», penetrated his inimitable ability to penetrate into the deepest secrets of music.

It is indicative, as in this substantial graduation capacity of performing actions by Yavorsky it is not discussed bad performance. He carries automatically everything, what not satisfied to the below-mentioned requirements, without any analysis. This principle is kept to this day in pedagogical use. Time has come to pay attention of this category performing actions in all variety, complexity and multi meaningful, so far as it meets so frequently.

The materialistic sight at unity of consciousness and activity allows to find the certain laws most contradictory mental processes, to subject to scientific determination most, apparently, isolated and insignificant attributes and phenomena and on this basis to construct convincing enough theory estimations of actions as trainees during training, and actions of the teacher (providing and stimulating, but sometimes and provoking or ambiguous), that is not less important. Unfortunately, in practice frequently it is necessary to collide with theories teacher, at least the one who is the author given theory, a technique or using others, but quite authoritative sources. As a rule, the teacher insist on unconditional performance of the installations as guarantees of correctness of educational actions and seldom analyze the reasons and the circumstances provoking a lot of erroneous actions in all their variety, from changeability and unpredictability, in all blaming the "careless" pupil. On the other hand, anyhow, but to mistakes in educational the figuratively trainees, to their analysis, classification and the reasons has arisen separate sections of the Russian and foreign psychological-pedagogical researches which each time strictly order to avoid researched lacks are devoted, it is possible more strictly to follow manuals and rules. Only in distant the trainee with surprise realizes, that the maximum art not in strict observance of rules, and in their skilful violence. Whether for this reason there are not enough works of "mistakes" directly studying all variety, and also "nonsense", "strangeness", « unexpectedness», "surprises", etc.[4]

At analysis of the erroneous actions having the psychological nature of an origin, it was already emphasized, that methods of struggle against occurrence of a similar sort of mistakes are also in the field of mental activity of the person. But erroneous action was made, not on occupation, and at examination, during a concert,

etc. This one of distinctive actions of the executor on public performances from class works where it is considered the major revealing all mistakes, their analysis, etc.

The history of performance knows the most convincing examples of the different approach to errors in performance. The preference caused emotional, spiritualized, fascinating spontaneity and a force majeure. To such executor the technical marriage {spoilage} as A. G. Rubinshtain, which itself about the game for fun spoke, that from the false notes played by him in concerts says goodbye, «it would be possible to make the whole concert program».

The historical episode stated in one of «Oral stories» is interesting in this connection I. L. Andronnikova - «Salvini's Mistake». Essence of the story that the famous in due time the tragedian once has made an oversight. Coming on a stage in role Othello, he only on grumble of a hall has understood that has overlooked to make up hands: «At the black moor - white hands!!! ». Became ripe scandal, but the skilled master imperturbably finishes a stage. Curtain was dropped. During an interval public во всю exaggerates mistake of Salvini. The new certificate begins, on a stage appears Othello - Salvini. In a hall was noise and indignation. «At Othello again white hands!!! » Salvini slowly approaches to a stage and... Slowly removes white gloves. Hands of the actor were dark as it is necessary on a role. Triumph in a hall: « Bravo, Salvini!!! »

This historical episode is a brilliant example of actor's resource on neutralization of a mistake.

Constant readiness of the young executor for neutralization of erroneous actions is necessary; it will help him with the further creative life. The question is not a deceit of public.

Any executor, not losing self-control, should neutralize any oversight or technical "incident" was able, and even use for success or disguise in such a manner that erroneous action passes in the category of "a variant of correct action". The syndrome of "fear of a stage" under all other conditions is formed and from erroneous actions of a teacher. Constant strict "disassemblies" after displays, prevalence of negative reactions to actions of the trainee, race behind the best results and as consequence, absence « rights on a mistake » promote at executors (especially talented, with the aggravated sensitivity) to occurrence unconquerable fear before display. Preparation not only the trainee, but also psychological preparation of the teacher is necessary.

Whether there are universal methods of avoidance of erroneous actions which are unexpected for mistaken and do not occur from steady errors?

As shows experience, the following receptions can be effective:

– First of all it is struggle against external, objectively existing handicaps which, whenever possible, are necessary either for eliminating completely, or to minimize their influence, or to pay « on advantage to business ».

– More deeply studying the basic correct idea, the correct intention, the perfect action, it is important to not leave in consciousness of a training place for doubts, a fog, and the compromise.

– Other way opposite on a reference point is connected with previous. Some trainees, being afraid of a mistake, do the actions too cautious, shy and by that clearness, contrast in an estimation of correctness or an inaccuracy of the intention avoid. It is not necessary to be afraid of mistakes in an initial stage of mastering by skills. If a mistake - result and in it the certain advantage can consist in that case when it enough definitely and is precisely realized and identified. The most bad - foggy comprehension of action is when the individual cannot separate correct from wrong.

– At identification of action it is necessary to open necessarily the reason of a mistake, its her genesis, to define its maintenance - sense, the form of display and, having decided, that the given variant unsatisfactory to reject it as incorrect.

– As a specific method of artificial creation « quasi Mistakes », is especial in such areas of performance where they approach with alternativeness of correct action. It is impossible to play false notes, but it is possible to change specially a stroke, reception, rate, dynamics, a rhythm. - It is useful to create artificial complexities for finding ease and freedom of overcoming, temporarily exceeding necessary loading and pressure, i.e. to raise endurance.

– If the mistake appears obviously from subconsciousness, by the analysis of the situation, “breaking” intentions and so forth, it is necessary to realize it as though. When the situation becomes clear, it can be operated. We should be able to change situational circumstances of action so that they became determinants, “stimulus” of actions not only correct, but also painted by creativity. Certainly, all this demands the certain and system training, care of the teacher.

We come to a conclusion that it is necessary to bring up in the young musician:

– Skill clearly and distinctly to think, discipline consciousness during employment to pawn in subconsciousness only the “cleared” knowledge and skills;

– Skill to own the emotions, is skilful directing them only in a channel of stimulation of activity, avoiding spontaneous braking, preparing for the emotional sphere to an optimum condition even prior to the beginning of performance;

– Desire closely to observe the world, surrounding validity, otherwise, propensity to natural process of the doctrine « on another’s mistakes », that will help to avoid the if to remember about original “catching” erroneous actions;

– Original “noise stability” from external preventing and distracting factors, it is especial in stressor situations of public performance, simultaneously going deep in the actions, sensitively to catch all significant signals from the outside, never disconnecting “feedback”;

– Psychological endurance without which there is no opportunity to execute product of the large form to conduct active performing activity.

The role of the teacher - the original controller, the judge and the instructor as about 50% of occupations in musical institutions passes in individual classes is very important. The teacher should not show each time before the pupil the own person for it is a way of authoritative training, and being as though dissolved in the pupil (paraphrasing of K. S. Stanislavskiy's known statement) to bring it to mastering and assimilation of the certain skills, aesthetic views not imposing of the ideas, not installation « to live and feel as I », but roundabout and imperceptible ways « to direct to itself ».[5]

It is necessary for teacher to comprehend a private world of the trainee correctly to dose out a measure of the intervention in very thin and difficult process of formation of the person of the young musician; very sensitively to supervise, taking into account many specific features of the trainee as his behavior is influenced with external factors; to analyze "circumstantial evidences", displays of subconsciousness that, summarizing all data, to bear fair "verdict" or to put exact "diagnosis", to appoint the "treatment", having for an object not only correction of concrete erroneous actions, but also education of the person. Professionally to dose out a measure and a way of influence: whether there will be this categorical instruction or only the advice correctly focusing the trainee, on what way it is necessary for it to move, that itself and with the best success to find a variant of "correct", rational, creative achievement of an object in view.

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Н. Ю. Пиговаева

Музыкалық жоғары білім беру жағдайында оқуда музыкалық-орындаушылық қызметтің бағалау сапасымен әрекетте қателесу

С. Торайғыров атындағы Павлодар мемлекеттік университеті, Павлодар қ.

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Н. Ю. Пиговаева

Ошибочные действия и качественная их оценка в учебной музыкально-исполнительской деятельности у обучающихся в условиях высшего музыкального образования

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Баяндамада «әрекет», оның көп түрлерімен жалпы ерекшеліктері бар, қиын процесс ретінде қарастырылған. Музыкалық педагогикада мәселелердің бағалау әрекеттерінің нақты талдау берілген. Сонымен қатар музыкамен айналысатын жүйеде студенттердің «дұрыс» және «дұрыс емес» әрекеттері қарастырылған.

В данной статье рассматривается «деятельность», как сложный процесс, имеющий общие особенности с ее многочисленными видами. Дается четкий анализ проблем оценочных действий в музыкальной педагогике. Рассматриваются «правильные» и «ошибочные» действия в системе обучения студентов – музыкантов.