

Стеценка, сл. Л.Українки («Стояла я і слухала весну», «Дивлюсь я на яснії зорі»), муз. Я. Степового, сл. Л. Українки («Місяць ясененький», «Долини сплять»), муз. Я. Степового, сл. Т. Шевченка («Степ»), муз. О. Білаш, сл. Д. Павличка («Пісня про Україну»), сл. М. Старицького («Ніч яка Господи, місячна зоряна»), муз. Г. Гладкого («Ой у вишневому саду там соловейко щибетав», «Кущ калини», «Зоре моя вечірняя») та ін. [1, с. 106].

Ознайомлення з українським пісенним фольклором сприятиме збереженню своєї ідентичності, утверджує свою життєву позицію, яка має захищати інтереси свого народу та з повагою ставитись до інших народів.

Таким чином вивчення та виконання народного пісенного фольклору сприятиме вихованню національної самосвідомості учнів підліткового шкільного віку, усвідомленню своєї причетності до рідної країни, її історії, традицій, національної культури.

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COMMUNICATION SKILLS OF THE LEADER OF A CREATIVE TEAM AND PERFORMERS

Анотація. Статтю присвячено теоретичному аналізу комунікативної взаємодії керівника творчого колективу та виконавців. Обґрунтовано роль психологічних засобів впливу на виконавців, як зараження, навіювання, переконання, наслідування. В статті підкреслено роль вербальних і невербальних засобів в роботі диригента (диригентський жест, міміка, пантоміміка). Визначено важливість розвитку у особистості засобами музичного мистецтва, зокрема інструментальних і хорових творів естетичного, емоційно-ціннісного ставлення до оточуючої дійсності, формування творчого духу, емпатії.

Ключові слова: комунікативна взаємодія, керівник творчого колективу, виконавці, музичне мистецтво, психологічні засоби впливу (зараження, навіювання, переконання, наслідування). вербальні і невербальні засоби в роботі диригента (диригентський жест, міміка, пантоміміка).

Abstract. The article is devoted to the theoretical analysis of communicative interaction between the leader of a creative team and performers. The role of psychological means of influence on performers, such as contagion, suggestion, persuasion, and imitation, is substantiated. The article emphasizes the role of verbal and nonverbal means in the work of a conductor (conducting gestures, facial expressions, pantomime). The importance of developing in the individual through the means of musical art, in particular instrumental and choral works, an aesthetic, emotional and value attitude to the surrounding reality, the formation of a creative spirit, empathy has been determined.

Keywords: communicative interaction, the head of the creative team, performers, musical art, psychological means of influence (infection, suggestion, persuasion, imitation). verbal and non-verbal means in the work of a conductor (conductor's gesture, facial expressions, pantomime).

In today's world, the issue of personality formation through musical art is particularly relevant. The main function of musical art is to develop an aesthetic, emotional, and value-based attitude toward the surrounding reality, to form a creative spirit and empathy as defining characteristics of humanity, and to develop the ability to understand and empathize with others. After all, under the influence of musical art, a hierarchy of human artistic reactions to it is formed: from the suggestion of mood through rhythm and melody to the spiritual elevation of a

person and a harmonious worldview. The influence of musical art is inevitably transformed into the “internal achievements” of the individual, stimulating their spiritual development, forming a need for the sublime and beautiful, and contributing to the formation and development of emotional culture and the intellectual sphere [5, p. 23]. Over the centuries, collective music-making and choral singing have taken on special significance, uniting performers with common ideas, manners, and styles of performing instrumental and choral works. Therefore, the leader of a creative collective has always had to master the art of interaction between the musical work, the performers, and the listeners.

The issue of communicative interaction between the conductor and the creative collective is addressed in the works of such scholars as O. Polyakova, B. Green, T. Smirnova, as well as prominent conductors – K. Pigrov, D. Leonard, D. Willam, S. Condon, B. McFerrin, D. Hart, M. Presler, D. Jeanrenaud, R. Towner, T. Skippers, and others.

According to American researcher B. Green, musical communication between a conductor and an ensemble has a magical power that puts people into a state of synchronicity, where everyone can perform and perceive music as a whole. Therefore, the personality of the leader, who unites the ensemble of performers with gestures, energy, and strength of spirit, is extremely important. As a master of communication, the conductor is responsible not only for understanding the composer's intention, but also for the ability to convey it to the audience. "This is where the conductor can demonstrate his power: in conviction, intuition, inspiration, and leadership. He skillfully communicates with the composer, performers, and listeners. The conductor plays an important role in bringing everyone together, when every musician and listener perceives the same message – joy, sorrow, beauty, empathy" [2, p. 49]. The author emphasizes that the communication principles of outstanding conductors involve various methods, but what they all have in common is a nonverbal connection with the spirit of music, its pulse, and its development.

Bobby McFerrin, conductor and director of the St. Paul's Orchestra of the Vienna Philharmonic, was a model of masterful communicative interaction in the field of conducting. He believed that the meaning of ideal communication between the conductor and the musicians lies in a unified, harmonious sense of the composer's intention, when you feel the piece together with the ensemble and sing along with them. A conductor without special conducting education achieved great success in the art of communicating with the ensemble. He noted that “it is not only conducting technique or diligent performance of a work that is important, but also the characteristic ability to communicate, which distinguishes a great artist from a good musician” [7, p. 37].

The role of the conductor as a mediator between the composer's idea and the performers is noted by American musician P. Menachem. He emphasizes that the musical message unites the composer and the performers thanks to the professional

communication of the conductor. At the same time, the quality of its delivery to the audience depends on the musicians' awareness of the importance of such a message [2, pp. 49-50].

It should be noted that contemporary conducting theory is closely linked to semiotics—the general theory of signs and languages—by music researchers. It is well known that conductors use specific signs that are understood by members of the creative team, in particular auditory and visual conducting signs. Auditory signs include verbal communication, instrumental performance of an instrumental or choral score, counting the meter, and vocal demonstration. The author refers to visual signs as non-verbal means: conducting gestures that show inhalation and exhalation, melody movement, determination of pitch and volume of sound, as well as performers following the example of the conductor, which demonstrates the expressive vocal sound of choral parts or instrumental scores, a sensual perception of figurative content, which is reflected in their facial expressions and pantomime. At the same time, the facial expressions of the singers in a musical work help the conductor understand their inner state [2, pp. 49-50]. Thus, K. Pigrov emphasizes: “A singer on stage is an actor, and his facial expressions must correspond to the character of the work being performed.” According to him, “sparkling eyes and a lively face are additional means of achieving greater expressiveness” [2, p. 61].

A distinctive feature of pantomime complexes, compared to mimic complexes, is their significantly lower dynamism, because “...the expressiveness of the body lies not only in its movements, but also in the character of its posture” [3, p. 35]. Therefore, in order to convey their creative intentions to the performers clearly and emotionally, conductors must control their faces, hands, and bodies [3, p. 72]. “The content of direct communication signals (from the conductor to the performers),” emphasizes O. Polyakov, “is constantly adjusted with the help of feedback signals (from the performers to the conductor).” When they act alternately, which is characteristic of rehearsal conducting, a sequential dialogue is formed as a result of the alternation of the conductor's remarks and their perception by the performers. According to the author, a unique “dialogue between the conductor and the performers arises in the context of concert conducting, as it has no analogues in other types of human activity” [2, p. 54].

Hence, it becomes obvious that a necessary factor for successful communication between the leader and the creative team is the ability to establish and maintain feedback with the performers, creating a creative dialogue and involving them in the spiritual treasures of humanity.

Means of influence such as contagion, suggestion, persuasion, and imitation are of significant importance to a conductor. These issues are closely related to the problem of perceiving a musical work, experiencing the feelings reflected in its figurative content, which leads to the creation of a situation of “immersion” in a certain musical and aesthetic atmosphere. A similar opinion is expressed by B.

Green. He believes that a single “spirit” can give us the key to unlocking sublime feelings such as devotion, commitment to a higher goal, or awareness of a single breath in creative communication between people. The author concludes that creative energy is distributed among all performers of a musical work, provided that they have a deep understanding of its idea. It is immersion in a musical work that allows musicians to perform music in an excellent form [7, p. 24]. Therefore, the conductor's emotions are contagious, persuasive, and evoke certain associative images not only in the performers but also in the listeners. Suggestion affects the emotional and sensory level of the performers' consciousness. Persuasion affects the performers' consciousness and is directed at their thinking, their perception of artistic information, and their experience in the field of sound production.

After all, the creator of artistic works communicates with future listeners, openly reflecting their innermost feelings, thoughts, and worldview through musical expression, thereby prompting their listeners to reflect and experience emotions, influencing their emotional and sensual sphere. “It is no coincidence that art, which emerged earlier than science and philosophy, played a leading role in understanding the world for a long time,” notes O. Rudnytska. In her opinion, artistic images conveyed the “spirit of the times” and the “atmosphere of the era” through the artist's worldview [4, pp. 10-13]. Therefore, it is extremely important to use musical art, in particular instrumental and choral works, to shape an individual's emotional and value-based attitude towards the surrounding reality, empathetic interpersonal understanding, and creative individuality.

Therefore, the implementation of this task depends on many factors, in particular on the skill of communicative interaction between the leader of the creative team and the performers.

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