

**INFORMATION AND ACTIVITY COMPONENT OF FORMATION  
OF EMOTIONAL STABILITY IN MUSICAL AND PERFORMANCE ACTIVITIES  
OF CHILDREN'S MUSIC SCHOOL STUDENTS**

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**Key words:** *emotional stability, pupils of a children's music school, musical performing activity, musical performing competence, emotional volitional regulation.*

The article is devoted to the study of emotional stability of students of children's music school, which allows us to trace the relationship between this education and the quality of student performances in tests, exams, concerts, etc. The author argues that resilience is characterized by resistance to emotional states and processes, destructive influences of internal and external conditions. Investigating this phenomenon in students of children's music school, the author proceeds from the definition of emotional stability as a willingness to resolve emotional situations in concert and performance activities. In the process of performing emotional stability reduces the negative impact of strong emotional influences, prevents extreme stress, helps to identify readiness for action in such stressful situations. This is one of the psychological factors of reliability, efficiency and success in an extreme environment, which is public speaking. The information and activity component of emotional stability realizes the ability to personal growth, stability of emotional tone and favorable mood, the ability to emotional and volitional regulation, adequate to the situation motivational tension. Exploring the information and activity component of the formation of emotional stability in the musical performance of students of children's music school, the author reveals the essence of the concept of "emotional stability", its role and significance in this activity. The role of performing competence in determining the emotional stability of children's music school students is revealed. From the author's point of view, the positive manifestation of the information-activity component realizes: the ability to full self-realization, personal growth with timely and adequate resolution of intrapersonal conflicts (value, motivation); relative stability of emotional tone and favorable mood, the ability to emotional and volitional regulation, adequate to the situation motivational tension. At the same time, students develop the ability to resist external influences, following their intentions and goals, improve the processes of mental self-government, self-regulation, self-control.

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## ІНФОРМАЦІЙНО-ДІЯЛЬНІСНИЙ КОМПОНЕНТ ФОРМУВАННЯ ЕМОЦІЙНОЇ СТІЙКОСТІ В МУЗИЧНО-ВИКОНАВСЬКІЙ ДІЯЛЬНОСТІ УЧНІВ ДИТЯЧОЇ МУЗИЧНОЇ ШКОЛИ

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**Ключові слова:** *емоційна стійкість, учні дитячої музичної школи, музично-виконавча діяльність, музично-виконавча компетентність, емоційно-вольова регуляція.*

Стаття присвячена дослідженню емоційної стійкості учнів дитячої музичної школи, яка дозволяє простежити взаємозв'язок між даним утворенням та якістю учнівських виступів на заходах, іспитах, концертах тощо. Автор доводить, що стійкість характеризує нехильність до емоційних станів і процесів, деструктивних впливів внутрішніх та зовнішніх умов. Досліджуючи даний феномен в учнів дитячої музичної школи, автор виходить із визначення емоційної стійкості як готовності до вирішення емотивних ситуацій у концертно-виконавчій діяльності. У процесі виконавської діяльності емоційна стійкість зменшує негативний вплив сильних емоційних впливів, попереджає крайній стрес, сприяє виявленню готовності до дій у таких напружених ситуаціях. Це один із психологічних факторів надійності, ефективності та успіху діяльності в екстремальній обстановці, якою є публічний виступ. Інформаційно-діяльнісний компонент емоційної стійкості реалізує здатність до особистісного зростання, стабільність емоційного тону та сприятливого настрою, здатність до емоційно-вольової регуляції, адекватну ситуації мотиваційну напруженість. Досліджуючи інформаційно-діяльнісний компонент формування емоційної стійкості в музично-виконавській діяльності учнів дитячої музичної школи, автор розкриває сутність поняття «емоційна стійкість», її роль та значення у даному виді діяльності. Розкрито роль виконавської компетентності у визначенні емоційної стійкості учнів дитячої музичної школи. Із погляду автора, позитивний прояв інформаційно-діяльнісного компонента реалізує: здатність до повноцінної самореалізації, особистісного зростання зі своєчасним та адекватним вирішенням внутрішньоособистісних конфліктів (ціннісних, мотиваційних); відносну стабільність емоційного тону та сприятливого настрою, здатність до емоційно-вольової регуляції, адекватну ситуації мотиваційну напруженість. При цьому в учнів розвивається здатність протистояти зовнішнім впливам, слідує своїм намірам та цілям, удосконалюються процеси психічного самоврядування, саморегулювання, самоконтролю.

**Formulation of the problem.** The problem of emotional stability during public speaking is one of the most important in music pedagogy and psychology. The ability to control oneself at the time of a performance and regulate pop excitement is an indispensable task in the formation of suitability for performing activities.

A concert performance is the final stage of work on a piece of music. However, he often negates all the work done – both the student and the teacher. While

studying in class with pleasure and diligence, the student plays on stage with textual losses, with breakdowns, without thinking about the musical image in the work. A contradiction arises between the student's desire to perform a piece of music in a quality manner at an exam, concert and the inability to achieve this as a result of increased excitement.

Despite some development of this topic, there is a lack of scientific information about the nature and essence of stage excitement. A few authors who raise

this problem consider emotional stability in public speaking among students of conservatories, that is, at the age of 17-19 years. There are practically no studies devoted to the problem of emotional stability in the performing activity of students of children's music schools, moreover, none of the authors considers the problem of emotional stability in musical performing activity as a complex one, that is, taking into account in its essence the individual and personal characteristics of the student, the peculiarities interaction of parents with a child, personal characteristics of his teacher.

**Analysis of recent research and publications.**

The mechanisms of the formation of emotional stability in ontogenesis, psychological methods of its diagnosis, environmental factors that favorably or unfavorably affect this personality characteristic are studied in the works of L. Badanin, V. Dolgova, L. Kulikov, E. Krupnik, V. Lupandin, V. Chudnovsky and others.

L. Abolin, Y. Babakhyan, B. Vardanyan, V. Vilyunas, L. Giessen, L. Grimak, D. Dodson, M. Dyachenko, P. Zilberman, L. Kandybovich, R. Lazarus, V. McDaugol, V. Marishchuk, E. Millerian, H. Murray, D. Rapoport, J. Reikovsky, A. Chebykin and others).

**The purpose and objectives** of the article are to study the information and activity component of the formation of emotional stability in the musical performance of students of a children's music school. Disclosure of the purpose of the article is realized through the study of the term "emotional stability", its role and significance in musical performance. The role of performing competence in determining the emotional stability of children music school is revealed.

**Presentation of the main material.** The structure of emotional stability is distinguished by its complexity, due, on the one hand, to the versatility of the structure of this mental education, on the other hand, to a variety of factors influencing the process of its formation and manifestation.

Emotions (from Lat. *Emovere* – to excite, excite) – a special class of mental processes and states (humans and animals) associated with instincts, needs, motives, reflected in the form of direct experience (satisfaction, joy, fear, etc.) significant for an individual, phenomena and situations that have a significant impact on the organization of his life. Accompanying almost any manifestation of the subject's activity, emotions are one of the main mechanisms of internal regulation of mental activity and behavior aimed at satisfying urgent needs.

The term «stability» comes from the adjective "stable", and means: first, "stable", "holding firmly, not hesitating, not falling"; secondly, "not subject to fluctuations, constant, stable, solid". Stability indicates the personal resource of a person as a complex highly organized system, his ability to maintain balance and stability of mental states in changing life circumstances [2].

Stability characterizes the non-susceptibility to emotional states and processes, destructive influences of internal and external conditions. Investigating this phenomenon among students of a children's music school, we proceed from the definition of emotional stability as a readiness to solve emotive situations in concert performance. In the process of performing activities, emotional resilience reduces the negative impact of strong emotional influences, prevents extreme stress, and helps to identify readiness for action in such stressful situations. This is one of the psychological factors of reliability, efficiency and success of activities in an extreme environment, which is public speaking.

As T. Kremeshna notes, the absence of doubts about achieving the set goals, a sense of self-confidence, emotional stability and the ability to perform activities at a high level are primarily based on experience and knowledge [1, p. 53]. In this regard, as a key component of the studied education in the musical and performing activity of students of a children's music school, information and activity was made.

This component is an important component aimed at the development of thought processes, musical memory, artistic perception, logic and imaginative thinking in the process of constructing an interpretive plan of musical works performed, and, consequently, the ability to carry out musical performance at a high level. The information and activity component assumes the presence of a system of knowledge of artistic and theoretical content that ensures the effectiveness of musical education of students, informs the future performer about the specifics and functions of musical performance, determines the level of creative development of students and their readiness for concert activities.

In the aspect of the analysis of the information-activity component, the mastery by students of a complex of cultural and musical-theoretical knowledge, the presence of music-performing skills and abilities, the ability of students to reproduce a musical image in stage conditions is of particular importance. In the context of musical performance, the information and activity component acts as a regulator of specific knowledge about the biographies of composers of different eras, styles and genres; the history of the creation of all kinds of musical works; musical styles and genres; performing schools; means of musical expression and techniques that make it possible to reproduce a musical artistic image through the use of the accumulated arsenal of musical theoretical knowledge and the implementation of performing techniques.

In the circles of performers and artists, the terms "experienced performer", "deep musician", "intellectual game" are used to denote the information-activity level of the performer. These terms reflect the awareness of the individual in the practical (performing) and theoretical (art) aspects. In fact, one cannot

judge a performer only from the point of view of the mechanical realization of musical material, since the performing art has an aesthetic character, a figurative meaning that should be deciphered, understood, chosen adequate means of musical expression, and with the help of emotionality and artistry, convey the musical content to the audience.

Recently, modern composers and performers have been creating a creative tandem in writing and implementing a creative concept with sound, in which the performer becomes a co-author or interpreter of the author of the music. Such creative ties indicate that the performing activity is inextricably linked with the composer's intention, and the popularity of the composer directly depends on the concert-interpretive competence, intellectual capabilities and high aesthetic erudition of the performer.

In the process of analyzing the information-activity component, we determine a number of competencies that a performer-musician should possess: the ability to adequately perceive and reproduce the artistic content of a musical work in his own performance; the ability to reveal the aesthetic essence of music thanks to intonational hearing, artistic thinking, imagination; the ability to adequately use knowledge of the history of music, national culture, the development of musical styles and genres; identification of patterns and trends in the development of performing schools in different countries; the ability to analyze the musical forms of the performed works; the ability to compare the performing styles of different interpreters or creative groups; enrichment of their own musical repertoire; showing interest in world events in the field of piano music and musical culture; understanding and adequate perception of the intonational language of music; developed artistic and imaginative thinking (inner ear and time management); developed musical memory (melodic, textured, motor, articulatory, etc.); possession of a gaming machine and technique, a sufficient arsenal of musical and technical means of expression; possession of musical notation, the technique of reading sheet music; possession of the technique of improvisation, selection by ear and harmonization of the melody.

We have identified the basic competencies of students necessary for the effective implementation of musical and performing activities, but this list can be changed and supplemented, since playing a musical instrument is a creative process that includes an individual approach to each person in relation to aesthetic taste, needs and goals aimed for self-realization in musical performance.

Taking into account the specifics of teaching students in a children's music school, we consider it appropriate to determine the phases of the formation of the information and activity component in this process:

preparatory, value, cognitive, technological, active educational, concert and presentation. So, the formation of knowledge of the information-activity component occurs at all phases of its implementation, but in this sense, the cognitive stage is of greater importance. It is at this stage that an art criticism position is formed, thanks to which musical works become a source of specific information and a tool for generalizing artistic awareness of a specific historical period.

The cognitive process reflects an important role in the formation of aesthetic knowledge through the awareness of the interaction and synthesis of art. In the cognitive phase, the content of the activity is determined, which activates the important functions of the creative personality (axiological, heuristic, creative, educational, communicative, etc.), which make it possible to establish communication relations between works and students. The cognitive stage becomes the main process of the formation of theoretical knowledge, which is the conceptual basis for further performances. Thus, we believe that knowledge of the history and development of piano performance, the work of artists of the past, etc., becomes an important stage in the creative and practical work of students of a children's music school. Consequently, the information received by students at the cognitive stage of learning is an integral part of the information-activity component.

Along with this, positive feelings are an important tool of interest in musical performance. The accumulation of information resources, the development of the emotional and sensory sphere, artistic thinking and motivation are the basis for the formation of an information and activity component in preparing students for performing activities.

**Conclusions.** Thus, the information-activity component equips students with the ability to determine and evaluate the requirements of the situation, predict possible changes, make decisions regarding the ways of further actions, because emotional stability depends on the quality of mental activity, intelligence. The main purpose of thinking is to manage practical activities, obtain the information necessary for this, solve various life tasks, develop an adequate attitude to problems, find effective means and methods of activity. All this affects the mental state of a person and the degree of ability to predict the consequences of their actions [3].

**Prospects for further research is to study** the conditions for the formation and development of stress and adaptive potential of emotional stability. We assume that there are close correlations between the level of emotional stability and the effectiveness of overcoming emotional breakdowns; stability in this case will indicate the severity of stress and the adaptive capabilities of the individual.

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