

ABSTRACTS

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INDIVIDUAL ADAPTATION OF INSTRUMENTALISTS OF DIFFERENT TYPES OF TEMPERAMENT TO CONDITIONS OF PERFORMING ACTIVITIES

Taking into consideration the specificity of stage behavior of different types of musicians, it is advisable to consider in detail the most characteristic features peculiar to certain types of performers, as well as to present psychological and pedagogical recommendations for each of them.

For the «inert» (phlegmatic) and «passive» (phlegmatic-melancholic) type the emotional game and self-control, speculative removal from the audience, the correction toward the sanguine type, the use of polyphonic repertoire of suites and descriptive pieces are recommended.

The performers of «thinking» (phlegmatic-sanguine) and «fighting» (sanguine) types are considered universal, the repertoire of different styles characterized by a conscious creativity and emotional contact with the audience is recommended for them. For the «fighting» type, the correction is suitable in the direction of the choleric (men), and phlegmatic (women).

For «plasticity» (phlegmatic, sanguine) type, it is desirable to use phased adjustment (emotional game and self-control) for the next performance. To achieve positive results, it is useful to resort to actively promoting contact with the audience.

The situation of public concert performances is preferable for «impulsive and romantic» type (sanguine, choleric), which reveals a bright personality of the performer. In contrast, long-term psychological preparation is needed for «timid» (sanguine, melancholic) type.

For the «volcanic» (choleric) type, the correction in the direction of the phlegmatic and sanguine is suitable. Using the methods of removing the emotional stress and the formation of a sustainable tempo-rhythmic feeling promotes the successful stage performance.

Generic types of performers – «artistic» (choleric-sanguine) and «constructive» (choleric-phlegmatic) – achieve effective results in the case of creative contact with the audience. The first show the disposition towards permanent self-control, the second – concentration on psychological and performing tasks.

For performers with features of the melancholic type complete («chaotic», «sensitive», «lyrical») or partial («addictive», «amorphous») restructuring of the performing image is characteristic. For these types the style of self-regulation with the rational distribution of the emotional and physical strength, abstracting from external stimuli, fixing the optimal internal state is inherent.

The authors suggest the model of formation of psychological and performing style complex, which can reveal the individuality of each instrumentalist to achieve effective results in the process of performing activity.

Key words: temperament, performing activities, individual adaptation, psychological and performing style complex, psychological statement, self-control.