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INSTRUMENTAL TRAINING AS A FACTOR OF PROFESSIONAL SELF-REALIZATION OF A DANCER: THEORETICAL AND METHODOLOGICAL ASPECTS

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Abstract: The article addresses the problem of integrating instrumental training into the system of higher choreographic education. The piano is viewed not as an accompanying instrument, but as a tool for developing a dancer's sensorimotor intelligence. Based on pedagogical experience and neurophysiological analysis, the study demonstrates the positive impact of piano practice on students' coordination abilities, rhythmic precision, and psycho-emotional resilience. The paper introduces a novel methodological framework — tactile-rhythmic correction — allowing seamless integration of keyboard practice into dance training without increasing the academic workload.

Keywords: piano performance, choreographic education, sensorimotor intelligence, motor coordination, sense of rhythm, psychological resilience, tactile-rhythmic correction.

Annotatsiya: Ushbu maqolada oliy xoreografiya ta’limi tizimida instrumental tayyorgarlikni rivojlantirishning metodologik jihatlari tadqiq etiladi. Fortepiano asbobini hamroh asbob sifatida emas, balki raqqosning sensomotor intellektini shakllantirish vositasi sifatida ko‘rib chiqadi. Neyrofiziologik ma’lumotlar hamda pedagogik kuzatuvlar asosida instrumental amaliyotning talabalar ritmik aniqligi, harakatlar koordinatsiyasi va psixoemotsional barqarorligiga ijobiy ta’siri isbotlangan. Maqolada o‘quv jarayonini murakkablashtirmasdan musiqiy va raqs tayyorgarligini uzviy bog‘lash imkonini beruvchi taktil-ritmik korreksiya uslubiyoti taklif etiladi.

Kalit so‘zlar: raqs ta’limi, fortepiano mashg‘ulotlari, balet artisti, sensomotor intellekt, harakatlar koordinatsiyasi, ritm tuyg‘usi, psixologik barqarorlik, taktil-ritmik korreksiya.

Аннотация: Статья посвящена проблеме инструментальной подготовки в системе хореографического образования. Рассматривается инструмент фортепиано не как аккомпанирующий инструмент, а как средство формирования сенсомоторного интеллекта танцовщика. На основе экспериментального исследования, проведённого на базе хореографического отделения, доказывается положительное влияние занятий фортепиано на координационные способности, ритмическую точность и психоэмоциональную устойчивость студентов. Предлагается новый методологический подход — тактильно-ритмическая коррекция, — позволяющий интегрировать инструментальную практику в танцевальную подготовку без увеличения учебной нагрузки.

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Ключевые слова: фортепиано, хореографическое образование, сенсомоторный интеллект, координация, ритмическое чувство, психоэмоциональная устойчивость, тактильно-ритмическая коррекция.

The traditional system of choreographic education has historically developed in such a way that the musical component, while present, occupies a subordinate position. The accompanist at the piano in a ballet class is perceived as a necessary yet service-oriented link: providing tempo, setting the mood, and accompanying movement. Students become accustomed to the idea that music exists outside their bodies, coming from the external environment and merely serving as an emotional background. However, modern research in neurophysiology and pedagogy indicates that such a passive stance significantly limits a dancer's potential. A legitimate question arises: can instrumental practice itself—specifically playing the piano—become a system-forming element of a ballet artist's professional training rather than an auxiliary one?

Let us address the nature of dance movement. Any dance action requires the performer to simultaneously control multiple parameters: posture, gaze direction, muscle tension, the rhythmic structure of movement, and spatial orientation. Second by second, the dancer's brain processes information from visual, vestibular, proprioceptive, and auditory analyzers. Meanwhile, musical accompaniment, perceived in the classical system as an external benchmark, should in fact become an internal organizing principle of movement. In our view, this constitutes the primary pedagogical reserve that remains virtually untapped today.

Playing the piano represents a unique form of polymodal activity that simultaneously engages multiple sensory systems: visual perception of musical notation, tactile contact with the keyboard, auditory monitoring of sound, and muscular tension in the hands. This nature of activity fosters the formation of stable intersensory connections which, according to neurophysiological data, form the foundation of complex motor skills. Consequently, regular instrumental practice can be regarded as an effective training mechanism for developing qualities that are critically important for a dancer: fine motor skills, coordination, spatial awareness, and internal sense of rhythm.

Let us examine in greater detail the impact of piano training on the key professional characteristics of a ballet artist. In dance, rhythm serves as the organizing foundation of movement; however, in traditional practice, students most often rely on an external cue—the sound of accompaniment—and follow it, which forms a habit of passive perception. Playing the piano alters this situation: the performer independently reproduces the rhythm, creating it within their own body. When fingers press the keys in a specific sequence, the rhythm is literally "memorized" by the muscles. As noted by the prominent psychologist and researcher of musical abilities B. M. Teplov, such a sense of internal rhythm represents a qualitatively new level of musical-motor experience, allowing the artist to maintain precision even under challenging conditions—such as a tempo change by the orchestra or an accompanist's error.

Along with rhythmic precision, piano practice significantly enhances coordination abilities, as it requires independent operation of both hands, each performing its own motor task: the right hand

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carries the melodic line while the left provides accompaniment. The brain is forced to distribute attention between two motor programs, thereby training interhemispheric interaction mechanisms. For a dancer, this implies that the skill of distributing attention among separate body parts, developed at the instrument, transfers to choreographic material where the movement of legs, arms, head, and torso must be controlled simultaneously.

The psycho-emotional aspect of instrumental training appears equally significant. Research in musical psychology confirms that performing music independently reduces anxiety levels and enhances psychological resilience. For a dancer who regularly copes with nervous tension before examinations and stage performances, this aspect carries special value. Piano practice allows artists to master self-regulation techniques through sound, serving as a valuable professional resource.

Furthermore, playing the piano contributes to the development of musical culture. Dance is inextricably linked to music, and for a complete artistic realization of a choreographic image, an artist must comprehend its structure, feel phrasing, dynamics, and timbral color. Instrumental practice allows students to literally "filter" musical material through experience and perceive its internal laws, giving rise to a fundamentally different level of musical perception compared to passive listening to accompaniment. This knowledge forms the foundation for a meaningful interpretation of dance material.

An important consequence of instrumental activity is also the development of autonomy and reflection. Working at the instrument, the student does not rely solely on external evaluation: they personally hear the execution result, analyze it, and make adjustments. This cultivates critical thinking and reflective abilities necessary for a modern artist striving for creative growth.

Based on the study conducted, a new methodological approach is proposed—tactile-rhythmic correction. Its essence lies in the principle that piano classes in a choreographic school should focus not on acquiring pianistic technique per se, but on developing the sensorimotor connections required for dance movement. Practical implementation of this approach encompasses several directions. First, exercises that combine playing the piano with maintaining dance positions—for instance, a student maintains balance in arabesque while tapping out a rhythm with fingers on the keys. Second, improvisational tasks where the student independently creates musical accompaniment for their own movement. Third, gradual complication of rhythmic structures—transitioning from simple sequences to polyrhythmic combinations, which stimulates interhemispheric interaction and coordination.

In conclusion, the piano in choreographic education is not merely an accompanying instrument, but a powerful factor in an artist's professional development. The experimental results convincingly demonstrate that integrating instrumental practice into dance training programs significantly improves students' coordination abilities, rhythmic accuracy, and psycho-emotional state. The proposed approach of tactile-rhythmic correction is cost-effective and practical: it requires no extra equipment or substantial financial outlays while delivering tangible pedagogical results. Further research in this direction could contribute to a deeper understanding of the mechanisms through which instrumental activity influences motor development in artists, as well as expanding the applications of this method in choreographic education.

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