

The role of the expert musicteacher specialized in instrumental training for the prevention of stage fear

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Abstract: *With this scientific work, we wish to reconsider the phenomenon of the acute stage-fear as seen from the perspective of the expert musicteacher, who can educate, control and ameliorate all psycho-clinical manifestations that occur during the young musicians' performance.*

Keywords: *stage-freight, anxiety, emotions, psycho-physiologic tests.*

The expert teacher in musical instrument training plays a primordial role in the young, prospective music interpreter's development for the stage performance. Most of the time, he represents a role model worth emulating regarding on-stage behavior, professional and artistic preparedness, and musical and interpretative posture. His disciples must not only respect him, but also love him; this being an important prerequisite for his pedagogical success and contribution to the psychological and emotional development of his pupils.

The teacher must also be a trustworthy confessor; he raises the student's self-confidence, encourages him as often as needed, and fosters his capacity to overcome the emotional barriers and stage fright. It is his task to select the repertoire's level of difficulty and complexity that will depend on the age of the young artist, his artistic endowment, his health condition, his technical ability, his studying skills and endurance, and the level of his musical memorization; only he decides when and where the stage performance will take place.

In all regards, the musical instrument teacher must provide pertinent advice to the emerging little artist by featuring judicious and personal examples, by advising his student in accordance with his vast expertise in the fields of psychology and pedagogy. The intimate, soul-mate like relationship of the young interpreter with his teacher is of the utmost importance. Thus, the student will know when he is on the stage that there is a “protector”, a psychological supporter in the audience. Drawing upon his own stage experience and pedagogical tact, the teacher will avoid at all costs that his pupil's stage appearances happen at random, are marred by negligence, lack of satisfaction or insufficient motivation. All these factors will estrange the student from future stage activity.

We are of the opinion that the musical training of prospective interpreters and especially specialty training for a specific instrument substantially contribute to the prevention of the manifestation of stage fright. For these reasons, the teacher's role is decisive for the young, musical instruments playing virtuoso interpreters. First of all, the instrument teachers are expected to acquire an exhaustive professional education and a subtle perception and in-depth understanding of the psychology of children and adolescents encompassing all age and temperament specific characteristics. An indispensable condition for the teacher's didactical success is his or her love of children, his keen interest, enthusiasm, and optimism in promoting on stage his students' work, aptitudes, and artistic development.

Educating the young, prospective musical instrument playing interpreters is a heart wrenching, difficult job, but at the same time noble, interesting, and full of satisfaction. The teacher achieves his professional accomplishment and lives his creative potential through the experiences of all those he teaches this wonderful career of music interpreter and elevates

them to unprecedented musical heights. It is through his most successful disciples, who follow in his steps of artistic achievement and interpretative accomplishment that the teacher gains artistic immortality.

The straightforward, intimate relationship between teacher and pupil confers the former a wide array of opportunities to know and influence the future soloist not only in the realm of musical instruction, but also for acquainting himself with the pupil's general musical understanding. Apart from a rich, well rounded general education and musical expertise, the musical instrument teacher must also possess and showcase character traits like willpower, self control, perseverance, accuracy and punctuality, a sense of responsibility and love for hard work, in order to request these same qualities – so necessary for all instrument musicians - from his students.

In the development of the young interpreter's readiness for the stage appearance, the role of the music teacher is of primordial importance. He represents, in most instances, a role model for professional and artistic discipline, training, and on-stage conduct worthy to be emulated. He must be not only respected, but also beloved by his disciples; this is an important condition to be fulfilled in order to ascertain both the teacher's pedagogical success, and the appropriate psychological and emotional development of the prospective music performer.

The teacher must also be a trustworthy confider; whenever needed, he encourages the young musician by raising his self-confidence and by empowering his faith in his own ability and competence in order to surpass the barriers posed by the emotion and stress of stage fright. It is he who selects the repertoire, whose degree of difficulty and complexity will depend on the young artist's age and, especially, his artistic endowment, health, technical progress, work and study skills, the degree of development of his or her musical memory. The teacher establishes the time and place of the stage performance.

All these positive character traits enable the teacher to inculcate in his students the ethical values of love for art and diligent work, seriousness in their professional growth, thus protecting them from chasing after self gratifying success or being tempted by small-minded goals, or by superficial showy effects and mannerism that do not impact upon the superior musical consciousness. The teacher must know how to penetrate into the young musician's consciousness to model and transform it with a view to attaining the utmost musical and interpretative accomplishment. Being aware of his or her student's strengths and weaknesses demands an acute spirit of observation on the part of the teacher. If he succeeds to carefully keep the student's weaker skills and deficiencies under control, the instructor will focus all his efforts to reveal the stage performing skills of the young musician in such a way that he permanently feels supported by a positive, encouraging, and constructive attitude.

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