

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

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najwyższego poziomu, wymaga od wykonawcy odpowiedniego przygotowania pianistycznego, a polifonia, na przykład, wymaga wysokiego poziomu kontroli słuchowej nad fakturą polifoniczną. W tym sensie wypowiedź J. Milsteina staje się szczególnie jasna, że wykonawca, aby przestudiować konkretny utwór danego kompozytora, musi mieć „pęczek kluczy”, aby przeczytać autorski „słownik”². Pod słownikiem autora muzyk oznacza indywidualną specyfikę prezentacji faktury. Na przykład w utworze polifonicznym faktura fortepianowa wykonywana przez mistrza jest odpowiednio zbudowaną, jako dźwięk o zróżnicowanej barwie złożonego przeplatania się polifonii, a w utworze romantycznym magazyn wirtuozowskiej umiejętności pianistycznej pomaga zapewnić, że ważne muzyczne tematy retoryczne nie „utopiają się” w złożonej fakturze ogólnego brzmienia fortepianu.

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THE SPECIFICITY OF INTONATION AND PLASTIC SKILLS IN THE PROCESS OF PLAYING THE PIANO

Musical and performing activity rightfully belongs to one of the most difficult professional creative areas, making extremely high demands on the development of a huge complex of general and special abilities.

In the performing arts, we will consider intonation as a concept that expresses the sound embodiment of musical thought, the bearer of musical content, as the smallest melodic turn, expressive interval, performing "tone" of music. Intonation is the link between the four elements of piano playing: music, performer, instrument and audience, without which piano performance cannot exist as such. Intonation is the essence of music and is closely related to all elements of piano playing.

In the pedagogical and methodological literature it is emphasized that in order to achieve the ability of correct and subtle intonation, when playing the piano, it is important and necessary to listen to skillful singers, since it is in vocal music that the principle of sound science is successfully embodied, as a phenomenon capable of plastic transformation of sound with the help of an individual skill of the performer based on his internal psycho-emotional state.

Work on intonation, in fact, begins already with the initial learning to play the piano and mastery of musical notation. When performing any song with a voice or on

² Milshstein Ya.I. Pytania teorii i historii wykonawstwa. - M.: Sov kompozytor, 1983. S. 10.

an instrument, it is necessary to ensure that even this first “performance” is expressive, that is, that the nature of the performance corresponds to the nature of the given melody. Each of the students can have their own "performing intonation". When working on a melody, it is very important that the student hears the intonation of musical speech, its meaning, expressiveness, and character.

When working with students, it is necessary to educate them in the need to hear music in its entirety from the main lines to the smallest details. Here you need to set sound tasks for z movement and development of music.

Already in the first lessons, when the student plays the exercises for sound production and hand placement, he should be taught to listen to the sound that fades to the end and feel (“lead”) it with his fingertip while it lasts. Hearing control of sound promotes a more natural hand shape and aids in staging. The work on intonation is the work of hearing, but it happens simultaneously with hearing and imagination. In the future, the ability to listen to sound, combined with a sense of the movement of music, will help to acquire a melodious legato, the integrity of musical phrasing and the lively development of musical fabric.

It is important to interpret the piano not as a hammer-like instrument, but as an instrument with a prolonged sound, and then it will sound like an orchestra. "Prehearing" - hearing is ahead of the fingers. After all, the pianist has a certain, in-depth pressing on the key in his imagination is associated with a smooth, flowing sound. A short, sharp tap of the finger is the appropriate performance. Motor, plastic muscular, tactile representations are inseparable from purely auditory perception of the expressiveness of intonation. The pianist's fingers seem to hear larger and smaller distances between sounds.

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The skill of extracting sound on the piano, filling it with meaning intonation, flexibly "sculpting" the texture according to the stylistic features of the musical piece - is related to the features of the intonation-plastic professional assets of the pianist. The specified performance studies have both a conscious and a subconscious nature. Yes, a melody can be analyzed and its intonation-semantic load can be determined, but the degree of expression of the intonation itself, its feeling, has an intuitive origin. This

also applies to the motor correspondence to the melodic ornament. The organic plasticity of the movements obeys the intonation and character of the music. Therefore, intonation-plastic skills are manifested in intonation-articulation expressiveness and coordination with pianistic movements in the process of performing interpretation of musical works.

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ACTUALIZING INTEGRATED TEACHING IN PROFESSIONAL TRAINING OF FUTURE BACHELORS OF MUSIC ART

АКТУАЛІЗАЦІЯ ІНТЕГРОВАНОГО НАВЧАННЯ У ФАХОВІЙ ПІДГОТОВЦІ МАЙБУТНІХ БАКАЛАВРІВ МУЗИЧНОГО МИСТЕЦТВА

Abstract. *The article reveals the relevance of integrated training of future teachers of music art, bachelors of music art, in the context of modern conceptual provisions. The authors present historical prerequisites of integration technologies and integrated approaches, offer different types of integration support for professional training of future bachelors of music art, give some examples of a recommendatory nature.*

Keywords: *integration, integrated education, integration support for professional training of future bachelors of music art.*