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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези ІХ Міжнародної конференції
молодих учених та студентів
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spiritual formation in music and culture. The concept of "technology" should be a more multidimensional and all-encompassing existence. To be precise, it is a kind of "technical thinking" and a deliberate "concept of music", the ultimate goal of which is to understand the inner meaning of music.

In playing the piano, a high level of technique is necessary to achieve expressive form and beautiful changes in the shape of the notes. However, it covers more than just the concept of skills in the everyday life consciousness – referring to the ability to participate in certain activities, but more importantly, the ability to shape with one mind and one hand. To gain this ability, performers must study, practice, think and explore the artistic medium of their choice – the art of the piano, tirelessly over many years. That is why there is something spiritual about mastery that condenses our human power into a single whole so that we feel sublimated by it. Anyone who has ever acquired real skill in any aspect of life will understand its power. We work hard to hone our skills and improve our craft. When we do this, we are not only striving for mastery, but also seeking creative communication with these materials, and while we are achieving this, we are acquiring skills.

So, the physiological and cognitive aspects of performing activities determine the technology of playing the piano, the ultimate goal of which is to realize and embody the inner meaning of music.

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PEDAGOGICAL CONDITIONS FOR THE FORMATION OF INTONATION AND PERFORMANCE SKILLS OF FUTURE MUSIC TEACHERS IN THE PROCESS OF PIANO TRAINING

Abstract: The study actualizes the problem of creating pedagogical conditions that contribute to the formation of intonation and performance skills of a pianist. The

essence, components of the concept of "intonational and plastic skills" and the mechanisms of its functioning in the work of a pianist are determined. It is emphasized that intonation and plastic skills - a professional ability is the result of acquiring various skills and abilities that provide an opportunity to master musical works at a high professional level.

Keywords: intonation and performance skills, performance process, future teachers of musical art, piano training.

ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ ІНТОНАЦІЙНО-ВИКОНАВСЬКИХ УМІНЬ МАЙБУТНІХ ВИКЛАДАЧІВ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ФОРТЕПІАННОЇ ПІДГОТОВКИ

Анотація: У дослідженні актуалізується проблема створення педагогічних умов, які сприяють формуванню інтонаційно-виконавських умінь піаніста. Визначається сутність, складові поняття «інтонаційно-пластичні уміння» та механізми його функціонування у роботі піаніста. Підкреслюється, що інтонаційно-пластичні уміння - професійна здатність є результатом набуття різних навичок і умінь, які надають можливість опанувати музичні твори на високому професійному рівні.

Ключові слова: інтонаційно-виконавські уміння, виконавський процес, майбутні викладачі музичного мистецтва, фортепіанна підготовка.

The main purpose of a pianist-performer is the ability to reveal the artistic and semantic meaning of musical works and convey it to listeners as an aesthetic and valuable asset of culture, the musician must possess a whole set of skills that ensure the realization of this goal. Intonation and performance skills are of great importance in the embodiment of the expressive content of a musical work. This professional ability is the result of acquiring various skills and abilities that provide an opportunity to master musical works at a high professional level.

The performance of musical works is the result of a complex performance-interpretation process, which encompasses a whole complex of performance-semantic and technical tasks of the pianist, as well as the mechanisms of its implementation. To the mechanisms that give meaning to playing the piano, we include: knowledge (in the field of art history, methods), experience (auditory, performing), skills (sound production, techniques of playing various types of piano equipment), skills (performing, performing-artistic, performing-stylistic, polyphonic-performance, interpretation, intonation, intellectual, articulation, mastery of auditory representations, pedalization). Let's consider the peculiarity of the formation of a

meaningful and expressive segment of the process of playing the piano - intonation and performance skills.

Intonation of a musical piece is related to the ability to listen to the textural and melodic development of the piece and to technically reproduce the expressiveness of the musical fabric on the piano with the help of various means of performance expressiveness. The ability to intonate is a complex process that involves: auditory activity (perception, auditory experience, visual and auditory representations), motor activity of the pianist (sound production, plasticity of the piano apparatus), sound quality (dynamic gradation, pedalization, articulation), organization of temporal musical space (metrorhythm, tempo, agogic).

It is known that the ability to perceive and reproduce musical sounds depends on the presence of musical hearing. Compared to stringed instruments or vocalists, a pianist does not need to worry about the purity of intonation, but in the art of piano playing, one must be able to intonate the instrument. Musical speech can be compared with emotionally expressive speech of a person. If in language meaningfulness is determined by a word, then in music it is determined by the interval connection and their timbral-emotional character. And an important component of this reproduction mechanism is auditory activity.

Auditory activity is manifested in the ability to differentiate the musical texture both horizontally and vertically, as well as to imagine and operate with one's auditory representations. Auditory activity can be considered in several projections: as a musician's ability to hear and listen.

For the sake of intonation expressiveness, the performer focuses on the intervals, more precisely, the intonation tension that exists between the intervals. Control and emotional feeling occurs in a melodic deployment horizontally, as well as in a harmonic one vertically. The ability to feel it depends on having a musical ear with properties that are cultivated during singing, conducting or playing other instruments. Like a singer, a pianist needs a special ear for timbre, which allows him to find his "special sound". A pianist, like a vocalist, must monitor his breathing, breathe according to the phrase, master the technique of "chain breathing", overcoming huge leagues in long musical phrases, competently place musical punctuation marks. A pianist, like a conductor, adjusts to the tonality in which a piece is performed, he feels its character and sound color; realizes from which degree - tonics, dominants or subdominants - the musical development begins; how different timbres are built up, providing a general sound space for a musical work.

The most important condition for the performance of a musical work is the understanding and empathy of its intonation meaning, which is revealed in the process of performing interpretation (Shcherbinina, 2013). Thus, according to N. Shcherbinina, "emotional and meaningful realization of sound complexes, dynamics

of formation, agogic and coloristic aspects, shifting of accents, selection of a certain voice are the sum of factors that require creative understanding and are revealed only in the process of intonation" (Scherbinina, 2013: 44).

The understanding of musical intonation is connected with the discovery of its artistic significance. In a piece of music, the melodic lines of the texture are subject to intonation interpretation, and the means of musical expressiveness help to reveal the intonation meaning in a holistic way. Note that when searching for intonation meaning, you need to take into account the artistic and stylistic conformity of the work, the composer's intention, and the culture of intonation. As noted by I. Omelyanchyk, "mastering the technique of intonation is connected with mastering such a way of working on a piece of music as understanding its intonation development" (Omelyanchyk, 2014: 81).

In the process of piano training, it is important for the future teacher to learn to interpret musical works by immersing himself in deciphering musical material. In this case, the creative nature of musical thinking due to the development of intellectual skills is the foundation that provides the semantic aspect of intonation meaningfulness. In general, the development and manifestation of intellectual ability can be considered in several planes: the first is the study of stylistic aspects of the historical era in which the composer lived and wrote this work, understanding the author's idea in general and detailing the image; the second is the ability to compose intonation material into a logical structure, that is, the musical language of the work. Thus, the whole fabric of a piano work is an amalgam of expressive and visual elements, artistic signs, rhythmic formulas, textural options, which at the same time come to life and carry meaning and form an image only in intoned realization.

Music-timbral and timbral-intonation representations are of great importance in finding intonation meaning. Timbral representations are the ability to imagine the color and character of the sound, the ability to think when performing with "imaginary" timbres of various instruments and voices, corresponding to the essence of the musical work in unity with meaningful phrasing (Zbozhimska, 2018).

It is possible to improve the intonation coloring of its timbral-dynamic side by focusing on the intonation in the performance of singers, the timbres of other instruments, and also by analyzing one's own performance. The pianist must himself want to "revive" musical intonations and find technical possibilities for this through the use of pianistic movements and techniques of sound production. So, the peculiarity of these skills lies in their complex basis, which determines the effectiveness of the intonation process of future teachers and requires the involvement of various methodological tools in the process of piano training for their formation and development.

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РОЗВИТОК ВИКОНАВСЬКОЇ КУЛЬТУРИ МАЙБУТНІХ ФАХІВЦІВ У ГАЛУЗІ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ВОКАЛЬНОЇ ПІДГОТОВКИ

Анотація. У роботі досліджується проблема розвитку виконавської культури. Виокремлено сутність поняття «виконавська культура». Обґрунтовано методики активізації розвитку виконавської культури. Виділено значення розвитку виконавської культури майбутніх фахівців у галузі музичного мистецтва в процесі вокальної підготовки.

Ключові слова: виконавська культура, вокальна підготовка, розвиток виконавської культури, майбутні фахівці.

DEVELOPMENT OF PERFORMANCE CULTURE AMONG FUTURE PROFESSIONALS IN THE FIELD OF MUSICAL ARTS DURING VOCAL TRAINING

Abstract. The work explores the issue of development a executive culture. The