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

**Матеріали і тези X Міжнародної конференції  
молодих учених та студентів  
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**Музична та хореографічна освіта в контексті культурного розвитку суспільства.** Матеріали і тези X Міжнародної конференції молодих учених та студентів (Одеса 18-19 жовтня 2024 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2024. — 341 с.

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Рецензенти:

*Мартинюк Тетяна Володимирівна*, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

*Білова Наталія Костянтинівна*, кандидат педагогічних наук, професор, професор кафедри музично-інструментальної підготовки Державний заклад «Південноукраїнський національний педагогічний університет імені К.Д.Ушинського».

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«flowering sound», «hairy sound», «epic sound», «sound laboratory», «legato of feelings».

The use of associative juxtapositions with the sound of orchestral instruments is quite an effective tool that penetrates the sphere of education of students' musical imagination. So, in Beethoven's sonatas, we constantly find touches, presentation techniques, textured figurations characteristic of certain orchestral instruments. Massify, the fullness of the chords is associated with the presentation of an orchestral tutti, the quarto-fifth intonations in the high register resemble the calls of trumpets, we recognize the cello by the characteristic timbre of the small octave, the timpani - by the deaf tremolo in the bass.

Playing the piano is an important form of personal cultural growth and self-improvement. It is in the process of piano performance that optimal conditions are created for the development of musical thinking. Comprehension of the logic of the construction of the work, work on genre features, auditory self-control - all this expands the individual experience of the performer.

Systematic involvement of students in performing activities in the piano class promotes self-development, self-improvement, and forms musical culture. Interpretation and its actualization in performance helps to develop student, awareness of difficulties and their overcoming contribute to self-improvement, technical mastery, performing artistry.

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**ANZHELINA MAMYKINA**

DZ «South Ukrainian National

K. D. Ushinsky Pedagogical University»

senior teacher

Анжеліна МАМІКІНА

Старший викладач,

ДЗ «Південноукраїнський національний

педагогічний університет ім. К. Д. Ушинського».

#### **TO THE PROBLEM OF PERFORMANCE AND INTERPRETATION PROCESS OF A PIANIST**

Abstract. The article deals with the problem of increasing the productivity of

the performance and interpretation process of a pianist by improving professional skills. The scientific literature was analyzed and the features and role of interpretation and performance skills of students of musical art in the process of piano training were determined.

**Key words:** *interpretation and performance skills, pianist. performing process, piano training.*

## ДО ПРОБЛЕМИ ВИКОНАВСЬКО-ІНТЕРПРЕТАЦІЙНОГО ПРОЦЕСУ ПІАНІСТА.

Анотація. У статті порушується проблема підвищення продуктивності виконавсько-інтерпретаційного процесу піаніста шляхом удосконалення професійних навичок. Проаналізовано наукову літературу та визначено особливості і роль інтерпретаційно-виконавських умінь здобувачів музичного мистецтва в процесі фортепіанної підготовки. **Ключові слова:** *інтерпретаційно-виконавські уміння, піаніст. виконавський процес, фортепіанна підготовка.*

Interpretation of musical works is one of the most important problems of musical performance. It is considered in the field of objectively subjective factors in relation to the depth of detection of the composer's artistic intention and measures of creative freedom of the performer. In particular, a large part of scientists teachers and performers insists on full compliance with the plan the composer The other one is defending the performer's right to a creative approach, motivating his position by the nature and specificity of musical art musical performance.

From the musical and pedagogical standpoint, the concept of "interpretation" is, first of all, implies an individual vision of the subject of interpretation, personal to his attitude IN. M. Krytsky notes that the formation of an interpretation occurs in the mind of the interpreter as an ideal formation in form understanding of the subject of interpretation, and only then is it realized, or can it be realized in performance or some other form [2].

Musical and instrumental training of graduates of higher educational institutions requires the possession of a complex of professional skills. A very important aspect is the determination of the overall concept of a musical work and its implementation in performance. Therefore, we consider interpretative and performing skills and their formation in the process of piano training to be a key competence.

The formation of interpretation and performance skills is a complex process that requires systematic and purposeful work, as well as constant self-development and the desire for improvement. It involves the development of the ability to interpret musical works and express them through performance. Interpretation and performance skills play a key role in the art of music. They include the ability to understand, interpret and embody artistic works, conveying the ideas and emotions laid down by the author. But for the formation of these skills, the acquirer must be armed with certain knowledge, possess the techniques of musical and performing

embodiment and a model of consistent perception of the work: from interpretation to performance.

The basis of interpretation is, first of all, a deep understanding of the author's concept and its transfer in the process of performing works. At the same time, the artistic image of the work is enriched by the subjective world of feelings and skill of the interpreter himself [1, p.76]. This process includes several key aspects: theoretical analysis of a musical work, authenticity, emotional expressiveness, technical skill.

Theoretical analysis requires a deep understanding of the content, genre, style and general context of the work. The performer must be able to analyze structure, harmony, melody and rhythm in order to faithfully convey the composer's intention.

Authenticity is very important in the interpretation of a musical work and its performance: an understanding of the historical and cultural context and the stylistic authenticity of the original. In the context of this aspect, it is necessary to add personal nuances in the performance, but not to violate the author's intention.

The next important aspect is the emotional expressiveness of the performance - the ability to convey emotions and feelings through music, making the performance alive and convincing. The performer «must be able to find and express the emotional aspects of the piece in order to evoke the appropriate feelings and experiences in the viewer or listener» [3, p.145]. This allows you to create a connection with the audience and make the piece of music more understandable. Technical skill is also one of the main aspects of interpretation and performance. Sound embodiment in the interpretation process requires the performer to possess certain means of expressiveness and technical equipment.

Gaining experience in all of the above aspects contributes to professional development, namely:

- performance of works of different styles, eras and composers helps to expand the horizons of both the performer and the audience, promoting cultural exchange and mutual understanding;
- knowledge and use of pianistic methods for the development of technique, coordination and expressiveness activate control over performance and contribute to the accuracy of rhythm, dynamics, and intonation;
- mastering an instrument, regular rehearsals, participation in concerts and competitions allows you to acquire stage experience and get in touch with the audience.

Thus, the formation of interpretation and performance skills in the process of piano training is an important competence that contributes to a deep, comprehensive understanding of a musical work and at the same time improves the professional level (development) of the performer. These skills are the result of many years of practice and targeted training and require constant improvement.

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**TIAN YILI**

Second (master's) level of education

DZ «South Ukrainian National  
Pedagogical University named after K. D. Ushinsky»

**Alla HRINCHENKO**

Candidate of Pedagogical Sciences, Associate Professor,

### **SPECIFIC DEVELOPMENT OF ENSEMBLE SKILLS OF FUTURE PIANO TEACHERS**

**Abstract.** The article is devoted to the problem of improving ensemble skills, their specifics as a powerful means of musical development of students. Attention is focused on the developing and communicative functions of playing in an ensemble. The types of piano ensemble and the specifics of teaching this type of musician's performance are considered.

**Key words:** *ensemble skills, piano ensemble, performance, piano teachers.*

### **СПЕЦИФІКА РОЗВИТКУ АНСАМБЛЕВИХ НАВИЧОК МАЙБУТНІХ ВИКЛАДАЧІВ ФОРТЕПІАНО**

**Анотація.** Стаття присвячена проблемі удосконалення ансамблевих навичок, їх специфіки як потужного засобу музичного розвитку студентів. Зосереджено увагу на розвиваючій і комунікативній функціях гри в ансамблі. Розглянуто види фортепіанного ансамблю та специфіку навчання даному виду виконавської діяльності музиканта.

**Ключові слова:** *ансамблеві навички, фортепіанний ансамбль, виконавство, викладачі фортепіано.*

One of the main forms of learning in a piano class is a lesson on acquiring skills and skills in solo performance. In the modern system of music education, the importance of mastering the piano ensemble genre is secondary. However, it is generally known that the role of ensemble performance in the educational and pedagogical process is quite important. Many musicians and practicing teachers see the piano ensemble as a powerful tool for the musical development of students, designed to perform, first of all, a developmental function. After all, two

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