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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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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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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

instruments give performers much more freedom, independence in the use of registers, pedals, etc.

The piano ensemble is divided into two varieties - on one or two instruments. Instrumental performance is significantly different from each other. The content and difference are laid in the very concept of «piano duet», namely: - four-hand duet - a type of ensemble where the performers are directly dependent on each other. Playing one instrument involves a close fit, the common "use" of one keyboard, one pedal, and as a conclusion encourages inner unity and empathy, to one creative thinking; - an ensemble of two instruments gives the performers much more freedom.

Works for two instruments, as a rule, have parts of equal complexity, which significantly expands the performance capabilities of two pianists. The concert repertoire for two instruments is more varied and technical in terms of pianism. Works for two pianos gravitate towards virtuosity, acquire a wide concert meaning, and works for a duet in four hands - towards the style of chamber music. In the performance of a duet in four hands, such a sound balance cannot be achieved, which is naturally obtained in playing on two instruments.

There are less popular forms of piano ensemble - playing one instrument in six hands and eight hands playing two instruments. The performance association in an ensemble of several members contributes to the development of a «sense of common responsibility to an even greater extent than playing in a duet» [1, p. 240]. Cooperative play is useful for the development of the creative imagination of several performers and is realized by their joint efforts.

The method of instrumental and ensemble training involves: – thorough study by each student of his part and familiarization with the part of the partner from the ensemble;

– identification of episodes that require additional practice during the period of work of each of the partners on their part (various passages with small technique, arpeggios with determination of the correct fingering) with the use of adequate analytical methods;

– individual practice at the stage of learning a piece of music by everyone an ensemble player for the simultaneous performance of chords, which requires special skills;

– improving the skills of reading from a sheet and transposing using the example of musical works with a light texture while independently processing ensemble works;

– invention of common, so-called "approximate" accents to preserve the unity of sound (not indicated in the musical text, but practically significant);

– adjustment of their actions by student-pianists in the rehearsal process, the ability to compromise based on the objective capabilities or needs of the partner and continuous control of his party;

– preservation of the general emotional mood even in solo places, observance of the integrity of the musical form, subordination of parts to the whole, a single artistic idea.

From a methodological point of view, it is important to select the repertoire, which should take into account the interest in the material being studied, its availability and «the achievements of specific ensemble players» [4, p. 220]. For this, such a form of teaching ensemble performance as a sketch study of musical works acquires considerable importance. The sketchy form of work in an ensemble gives the future music teacher the opportunity to enrich his knowledge and experience by getting acquainted with the maximum number of musical works for him. An important socio-psychological function of musical art is revealed during the training of performance skills in the piano ensemble - communicative. In this regard, the opinion of I. Polska sounds convincing that «the essence of ensemble performance is the process of human spiritual relations, a special psychological interaction of people with the help of joint performance (interpretation) of music» [3 p. 33]. The role of communication in the ensemble grows to the level of spiritual, personal relationships.

Concert practice is also of great educational importance. It is aimed at «developing artistry, creative attention, understanding the sense of responsibility» [2, p. 63]. Original duet pieces and concert transcriptions intended for concert performance require quite detailed work on their completion. The study of these works helps to understand the diversity of their performance possibilities and artistic diversity, creatively enriches the performers and improves their pianistic skills.

Productivity of ensemble performance disciplines the metro-rhythmic nature, contributes to the improvement of articulation processes, forms stage and concert skills. From a psychological point of view, practice shows that students' first public performances at the stage of their professional training should begin with ensemble music making. One of the advantages of mastering the skills of ensemble performance is the possibility of organizing independent, cohesive work of students. The systematicity of daily intelligently implemented rules of ensemble performance gives students confidence in their capabilities and the need to improve their professional experience. After all, creative communication is an important foundation for a future piano teacher. Thus, the use of piano ensemble lessons in pedagogical work opens up great opportunities for the implementation of the tasks set before the teacher of instrumental disciplines. The use of playing in the ensemble will first of all familiarize student pianists with various musical works of domestic and foreign authors of an accessible level of complexity, promotes the development of associative thinking, educates musical taste, intelligence and creative growth.

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CHEN YILIN,

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,

IMPROVING ARTISTIC AND TECHNICAL SKILLS OF FUTURE PIANO TEACHERS

Abstract. The article examines the problem of professional equipping of a pianist - the acquisition of artistic and technical skills in the process of piano training. Conditions have been determined and methodical principles have been developed, which contribute to a positive result during individual lessons of the future piano teacher.

Key words: *performance skills, artistic and technical skills, performance training, future piano teachers.*

УДОСКОНАЛЕННЯ ХУДОЖНЬО-ТЕХНІЧНИХ НАВИЧОК МАЙБУТНІХ ВИКЛАДАЧІВ ФОРТЕПІАНО

Анотація. В статті розглядається проблема професійного оснащення піаніста – набуття художньо-технічними навичками в процесі фортепіанної підготовки. Визначено умови та розроблено методичні засади, які сприяють позитивному результату під час індивідуальних занять майбутнього викладача фортепіано.

Ключові слова: *виконавські навички, художньо-технічні навички, виконавська підготовка, майбутні викладачі фортепіано.*

Learning to play the piano involves acquiring and possessing specific knowledge, skills and abilities. It is the latter that form all components of pianism: sound production, articulation, various types of technique. The concept of "skills" in psychological and pedagogical literature is considered mainly as a result developed by repeated repetitions, of an automated nature and used to perform actions. In the process of work, skills can be improved, but if it is not fixed for a long time, the mobility in its application is lost. It should be noted that at the initial stage of the formation of any skill occurs consciously, that is, with the use of self-control, and at the stage of automation, the control is in a subconscious state, and the skill performs the role of an automated tool in the implementation of certain

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