

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ЗАКЛАД «ПІВДЕННОУКРАЇНСЬКИЙ  
НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ  
імені К. Д. УШИНСЬКОГО»

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

**Матеріали і тези X Міжнародної конференції  
молодих учених та студентів  
(18-19 жовтня 2024 р.)**

**1 том**

**ОДЕСА 2024**

**УДК: 37+78+792.8+008-021.1**

**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.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 31.10. 2024 р.

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Матеріали і тези друкуються в авторській редакції.

Технічний редактор      Ганна РЕБРОВА

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університет імені К. Д. Ушинського, 2024

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## **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

tasks. Thus, the formed skill provides an opportunity to acquire a skill or to perform complex piano actions for the acquirer.

For applicants who have just entered the university and have a low level of instrumental training, the following skills should be important: motor, motor-sound, auditory, metro-rhythmic, coordination, as well as the skills of perceiving musical text. Organization of the pianist's playing apparatus, its mobility. mastery of equipment related to the formation of motor or motor-technical skills. In applicants with a low level of training, the specified skill is not properly formed or is completely absent. Its acquisition in adulthood is quite difficult, because the plasticity and naturalness of the gradual growth of the game apparatus and its coherence with the instrument are lost.

In order to achieve clearer articulation, sound production, it is possible to use the technique of «subtexting». Speaking tongue twisters has a positive effect on the sound and speed of the game. Such synchronicity activates motor actions, auditory and coordination elements. Taking into account that motor skills are beginning to be formed in young children, it is better to adjust the repertoire for adults, and the text should not be taken with children's content.

A motor-sound skill is a sound production skill. Already at the initial stage, it is important to instill an attitude towards sound and its extraction quality. It is necessary to develop the sensitivity of the fingertips, their independence and the ability for intonation diversity. For this purpose, the following methodological techniques can be used, namely:

- learn to get sound from the beginning to its development (by slowly pressing the key (ppp...) to reach the sound limit (fff...);
- reception of unaccented playing (consecutively take three sounds on f – mp – pp under the condition that "each sound should be taken with the sound power obtained from the attenuation of the previous sound;
- take the sound deeply and hold it until it completely disappears to improve the perception of the length of the sound;
- take a chord at the same time and alternately emphasize each voice.

The provided exercises and techniques are used with students of different levels of training. In the case of a sufficient level, the specified contributes to improvement, in the case of a low level, it performs a basic function. So, well-developed motor and sound skills contribute to the expressive and diverse embodiment of a musical image.

Possession of a metro-rhythmic skill means for a musician the ability to organize a musical language. According to art critics, music theorists, there was rhythm in the beginning. Referring to this fact, it is necessary to teach the performer to feel the alternation of strong and weak parts, to develop a sense of rhythm, so that during performance there is no emphasis on the strong part, but rhythmic flexibility, naturalness, but at the same time rhythmic clarity. A sense of rhythm and an understanding of meter are important in the application of agogic principles. A sense of musical time, a sense of rhythm in the tempo - this is what gives the game a naturalness and a touch of immediacy. The technique of

«imagining yourself as a conductor» has the most positive effect on the development and feeling of uniform rhythmic development [3, p. 54]. A performer with notes, without notes and without an instrument must be able to «differentiate the texture and conduct it, feel the movement as a whole, and then implement it on the instrument as a creative project» [2, p. 30].

One of the synthesized skills of a pianist is auditory-motor coordination. From the name, we can see that it is aimed at subordinating motor actions to auditory representations. This skill is quite difficult and is very often lacking even in students after music school, and sometimes after music college. Its complexity lies in the fact that both of its components must be formed. Under this condition, they will be able to agree among themselves, that is, coordinate. The problem of coordination is scientifically based and is considered in dissertation studies. Thus, among the conditions of auditory and motor balance, it is considered important: «to consciously control the sensation and expediency of movements; accumulate experience of auditory representations; activation of auditory control; creating a comfortable state in motor actions» [1, p. 154]. Lack or lack of coordination manifests itself in "clumsiness" and excessive movements during the game. This skill is improved only by incorporating self-monitoring, tracking errors, and evaluating the quality of auditory, tactile, and motor input.

Thus, all considered skills (motor, auditory, sound, coordination) closely interact with each other and are the basis of learning to play the piano. Their formation occurs gradually and their development has its own specificity in the executive process. The formation of skills should take into account the physiological and psychological characteristics of the individual, the level of thinking, lability and mobility of the musician. By developing artistic and musical thinking, the specialist improves perception, activates auditory representations and uses the acquired skills in the interpretative performance process to reveal the artistic and figurative context of a musical work.

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