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

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In his professional activity, the choir master must pay attention to the stages of development of choral sound, to the methods that are used depending on the stage of development, to the artistic and technical techniques of education. The choirmaster should act as an erudite musician of a broad profile. The activity of the choir master should be directed at mastering the mastery of choral singing by students in order to use it as an effective means of musical and aesthetic education.

Conclusion. The content of choir master activities in art schools of Ukraine includes general pedagogical, organizational work, work on the repertoire, and artistic and interpretive work on the work. All activities of the choirmaster at the art school are aimed at the general creative and musical development of students by means of choral performance.

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DEVELOPMENT OF JAZZ IMPROVISATION SKILLS IN FUTURE PIANO TEACHERS

Abstract. *The work is devoted to the study of jazz improvisation skills of future music teachers. The essence of improvisation as a type of artistic musical and performing activity is revealed. Jazz music is considered as one of the directions of students' piano training. A generalized classification of jazz music styles is outlined. The specifics of jazz improvisation have been studied.*

Key words: *improvisation, jazz, jazz improvisation, skills, piano training, future music teachers.*

РОЗВИТОК УМІНЬ ДЖАЗОВОЇ ІМПРОВІЗАЦІЇ У МАЙБУТНІХ ВИКЛАДАЧІВ ФОРТЕПІАНО

Анотація. Робота присвячується дослідженню умінь джазової імпровізації майбутніх учителів музичного мистецтва. Розкривається сутність імпровізації як вид художньої музично-виконавської діяльності. Джазова музика розглядається як один з напрямів фортепіанної підготовки студентів. Окреслено узагальнену класифікацію стилів джазової музики. Досліджено специфіку джазової імпровізації.

Ключові слова: імпровізація, джаз, джазова імпровізація, уміння, фортепіанна підготовка, майбутні учителі музичного мистецтва.

The formation of jazz improvisation skills is an important factor in the creative development of a student in a piano class. Involvement of students in jazz improvisation will ensure the realization of their own creative abilities; contribute to the development of artistic thinking, broadening of the artistic horizons, and improvement of instrumental and performing skills. The future piano teacher's development of jazz improvisation skills contributes to the mastery of effective methods and techniques of organizing the educational process, focused on the formation of interest in jazz art, the development of musical abilities and creative activity. All this makes the problem of developing jazz improvisation skills extremely relevant in the context of professional training of future music teachers.

Improvisation (France – improvisation, Italian – improvisazione, Latin – improvisus – unexpected, sudden) is a type of artistic creativity in which creation occurs in the process of performance, without prior preparation. Improvisation occurs in music, literature, theater, and dance. Improvisation in music is carried out if the musician has compositional and performing abilities. Improvisation is the opposite of performing music recorded in sheet music (Denysiuk, 2015).

Learning to play the piano is an important component of the instrumental and performing training of a future music teacher, during which the student's artistic and aesthetic development takes place, his creative abilities are nurtured, and musical and performing competence is formed (Oleksyuk, 2009). One of the priority directions of piano training is also the mastery of an artistic repertoire of various genres and styles, in particular, the study of jazz works.

In the process of formation and development of jazz, the piano played a significant role. Thanks to talented pianists, their improvisations, the search for new possibilities and ways of using this instrument in jazz art has become irreplaceable. With the appearance of various jazz styles and directions, functional changes in playing the piano also occurred. Initially, it was used as a harmonic and rhythmic instrument,

but with the advent of swing, the percussive nature of performance gave way to melodic playing, which became dominant in modern jazz (Pavlenko, 2017).

It is worth noting that during the study and performance of jazz works, students may experience certain technical difficulties, especially with accompaniment. This is due to the fact that there are certain conventions in the notation of jazz works. In particular, it is impossible to indicate in detail various jazz rhythmic and performance techniques in the notes. In addition, when performing jazz pieces, it is important to adhere to the style of the piece, to have various types of accompaniment textures, and to be able to create a full-fledged, interesting accompaniment in the process of solo and ensemble music making.

For a deeper understanding of texture types, the future music teacher needs to orient himself in the genre-stylistic features of solo piano jazz styles. Yes, there is a certain generalized classification of piano jazz styles (Polyansky, 2015):

- genre styles (ragtime, blues-piano, boogie-woogie, Harlem piano-style);
- technological styles (stride piano, stomp piano, trumpet piano style, "tied hands" style);
- individual solo jazz piano styles.

In jazz music, improvisation is not only a variation of a well-known motif, as it was before the popularization of jazz. Jazz improvisation has a completely original linear structure, which is carried out on the harmonic skeleton of the theme (a given sequence of chord clusters), repeated many times. Therefore, it can be seen that mostly jazz improvisations are characterized by autoquotes, which the performer skilfully uses. Almost all jazz pieces are built according to the formative invariant "theme - improvisation - theme". In a broad sense, improvisational freedom is a consequence of the experience gained by a musician, which is expressed in the acquisition of one or another technical skill. Therefore, having absorbed all the best from the past centuries, the freedom of a modern performer in the instrumental and performance process is, first of all, an apt combination of technique, creativity and self-regulation of action, which is demonstrated by the technique of improvisation (Denisyuk, 2015).

Conclusion. Improvisation is a type of artistic, musical and performing activity, in which creation occurs in the process of performance, without prior preparation. Jazz improvisation requires the formation of certain skills in future music teachers: to follow the style of the work, to have various types of textures, to be able to create a full-fledged, interesting accompaniment, to have the principles of improvisational development of a musical theme.

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ANALYSIS OF ART EDUCATION IN EUROPEAN COUNTRIES

Abstract. *The work is devoted to the analysis of modern trends in the formation and development of art education in the countries of the European Union. The relevance of art education in the European educational space is emphasized. The main features of art education are defined, such as multiculturalism and focus on creative development. The types of artistic activity of children and youth are outlined. The role of the state in the development of art education is indicated.*

Key words: *education, art, artistic education, European Union countries.*

АНАЛІЗ МИСТЕЦЬКОЇ ОСВІТИ В КРАЇНАХ ЄВРОПИ

Анотація. *Робота присвячується аналізу сучасних тенденцій становлення і розвитку мистецької освіти в країнах Європейського союзу. Підкреслено актуальність мистецької освіти в європейському освітньому*