

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

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

**Матеріали і тези ІХ Міжнародної конференції
молодих учених та студентів
(20-21 жовтня 2023 р.)**

1 том

ОДЕСА 2023

УДК: 37+78+792.8+008-021.1

Музична та хореографічна освіта в контексті культурного розвитку суспільства. Матеріали і тези ІХ Міжнародної конференції молодих учених та студентів (Одеса 20-21 жовтня 2023 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 119 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 30.11. 2023 р.

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Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

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So, vocal exercises prepare the singer for the performance of artistic works, they practice various elements of vocal skill. Therefore, in the process of vocal training of students, the development of vocal and technical skills requires close attention.

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UNDERSTANDING THE TEXTURE AS AN IMPORTANT FACTOR IN THE DEVELOPMENT OF THE ORCHESTRAL THINKING OF THE FUTURE MUSIC TEACHER

Abstract: *In the research, mastering texture is considered as a manifestation of performance quality and an indicator of pianistic skill, which is defined in a special vision of the musical fabric of the work, as well as in the ability to technically embody one's own understanding of the internal logic of purely musical, intonation processes. The pianist's ability to see the principles of playing orchestral instruments in the dashed markings of the piano texture of Viennese composers is emphasized.*

Key words: *thinking, orchestral thinking, texture, future music teachers*

РОЗУМІННЯ ФАКТУРИ ЯК ВАЖЛИВИЙ ЧИННИК РОЗВИТКУ ОРКЕСТРОВОГО МИСЛЕННЯ МАЙБУТНЬОГО ВИКЛАДАЧА МУЗИЧНОГО МИСТЕЦТВА

***Анотація:** У дослідженні володіння фактурою розглядається як прояв виконавської якості і показник піаністичної майстерності, що визначається в особливому баченні музичної тканини твору, а також в спроможності технічно втілювати власне розуміння внутрішньої логіки суто музичних, інтонаційних процесів. Підкреслюється уміння піаніста вбачати у штрихових позначках фортепіанної фактури віденських композиторів принципи гри оркестрових інструментів.*

***Ключові слова:** мислення, оркестрове мислення, фактура, майбутні викладачі музичного мистецтва*

The professional development of the future acquirer of musical art depends not only on the factors of the educational process, but also on the individual abilities of the acquirer himself, namely, the ability for mental activity. The presence of diverse general and professional knowledge contributes to the development and effectiveness of professional thinking. According to our research, we will clarify its definition as orchestral thinking - the ability to imagine a piano texture in accordance with the sound of orchestral instruments. This quality of the pianist is especially actualized in the works of classical composers.

Mastery of texture as a performance quality and an indicator of pianistic skill consists in a special vision of the musical fabric of the work. In particular, in its keyboard projection, where the graphics of textured lines appear, a kind of "topography" of structural layers. The keyboard cut of the texture is its simultaneous image. Simultaneity in the perception of the textural organization of the sound fabric, as S. Shkolyarenko noted, is the central problem of performance feeling in voicing a composer's text. Attention to "sound indicators of the texture, which are not reduced to the musical text even with its "mental" sounding", is a feature of the performance approach to the texture phenomenon, which distinguishes it from the musicological one (Shkolyarenko, 2017, p. 69). The performance specificity of the texture is in its duality as, at the same time, the external architectural form of sound – constant and stable, which is realized through the texture as a structure, and the internal expressive, dynamic connection of the texture elements in the “sound-textual” representation of the texture as a process (Shkolyarenko, 2017, p. 108).

Important for the performance understanding of textured space in its dynamics is the musicologist's thesis that the depth parameter of the sound is connected with a special organization of the textured vertical, namely: the vertical as the initial

coordinate is capable of orienting perception to the depth parameter of the sound due to its organization. That the texture as the vertical of music, which moves in time, "not only regulates the deep layering of the fabric, but also forms a special horizontal - a sequence of changes in its state, which interacts with the actual horizontal-temporal (syntactic) structures, but is not reduced to them" (Kasyanenko, 2001). The performance cut of the texture in its integrity is represented by the concept of the texture outline, which L. Kasyanenko introduced in the understanding of the outline as "a linear outline of an object, a contour", "a generalized image of the construction of a musical fabric" based on the auditory perception of the texture, which is "repelled from visual information". Such a textural outline acts as an intermediate link between the musical text of the piece and its performance (Kasyanenko). When translating the outline, the planar image of the texture into the textured volume (a kind of model of the musical body, the integral sound image), the contours of the textured lines go beyond the keyboard scheme, describing the "landscape" of the spatial sound image with auditory support on the microdynamics of its deep intonation processes. In such a multidimensional projection, auditory representations of the texture are close to a complete sound image, differing only in the degree of emotional experience, abstraction from its artistic representations.

The analysis of musical syntax (melody, as is known, acts as a texture-creating factor) reveals the peculiarities of the semantic organization of musical thought at different large-scale levels of form: the logic of phrasing, its microstructure (motive structure of phrases, tonal organization within motives), intonation graphics, flow dynamics. In this perspective of auditory analysis, complex intonation relationships begin to appear in the musical fabric, which are not so noticeable in linear movement.

The combination in texture analysis of the reduction method, on the basis of which distant intonation connections are visible in the relief of the musical fabric, and the analysis of the structural organization of the melody, make it possible to rationally understand the integral texture frame, to see the dynamic features of the performance texture not written in the musical text, with its moments of "germination" of melodic fragments into a harmonic fabric, hidden voicing, layering of the melodic line into a layer of supports and a layer of chanting tones, which leads to the effect of a textured volume within unison, etc.

Thus, the ability to see and hear the live plasticity of the linear development of textured polyphony, while simultaneously contemplating the architecture of textured elements: voices, layers, formulas, textured complexes, etc., is one of the leading factors in the formation of a pianist's performance skills. An effective means of developing such ability is an appropriate analysis of the texture of a musical work, in particular, based on the reduction of its tectonic layers to the harmonic primary basis of a musical whole and structural analysis of melodic lines, which reveals the vision

of intonation plasticity of the textured horizon. Focusing attention on the phonic qualities of inter-tone and inter-interval combinations as the basis of intonation expressiveness, seeing the structural logic of the harmonic fabric with a sense of its internal intonation dynamics (in the gravitational field of supporting harmonies as the dominant points of the phonic synthesis of the harmonic vertical) constitute the substantive basis of performing thinking aimed at achieving the integrity of the sound image and its intonation expressiveness. The subject support of the sound image in the content of such intonation thinking is the texture image as a spatial model of sound (textural frame) and, at the same time, as a dynamic whole, the "hologram" of the textured space in the fullness of its phonic qualities, dynamics of force fields and meaningful lines of development. The author proposes the analysis of the piano texture according to the outlined content parameters as a basis for the formation of pianistic skill, given the direct dependence of its technical component on the depth of understanding of the internal logic of purely musical, intonation processes. A detailed description and examples of the application of this approach to the performance analysis of musical works in the piano class should be the subject of a separate study.

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**COGNITIVE ASPECT OF PERFORMING AND PLASTIC SKILLS OF A
PIANIST**