

**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.

Редакційна колегія:

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

Демидова Віола Григорівна, кандидат педагогічних наук, професор, професор кафедри сольного співу Одеської національної музичної академії імені Антоніни Нежданової.

Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

©Південноукраїнський національний педагогічний університет імені К. Д. Ушинського, 2023

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.

Literature

1. Kasyanenko L. O. Performance interpretation of the texture of F. Chopin's preludes: autoref. thesis for obtaining sciences. candidate degree of art studies: 17.00.03. Kyiv, 2001. 16 p.

2. Shkolyarenko S. I. Artistic and stylistic functions of texture in F. Chopin's concert works for piano and orchestra: diss. to obtain of science candidate degree art history; special 17.00.03. Kharkiv, 2017. 213 p.

Liu Liboya

Master's student,

Faculty of Music and Choreographic Education,

State institution «South Ukrainian National

Pedagogical University named after K. D. Ushynsky»

Лію Лібою (КНР)

Здобувач другого (магістерського) рівня вищої освіти,

ДЗ «Південноукраїнський національний

педагогічний університет імені К.Д.Ушинського»

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

Abstract: *The study examines the problem of formation of professional qualities of a pianist - performing and plastic skills, namely, its basic aspects - physiological and cognitive - are specified. It was determined that the technology of playing the piano is closely related to the thinking and psychological processes of the pianist, motor-pianistic actions, the ultimate goal of which is the realization and embodiment of the inner content of music.*

Key words: *performance-plastic skills, pianist's thinking, performance process.*

КОГНІТИВНИЙ АСПЕКТ ВИКОНАВСЬКО-ПЛАСТИЧНИХ УМІНЬ ПІАНІСТА

Анотація: *У дослідженні розглядається проблема формування професійних якостей піаніста – виконавсько-пластичних умінь, а саме, конкретизуються його базові аспекти – фізіологічний і когнітивний. Визначено, що технологія гри на фортепіано тісно пов'язана з мисленевими і психологічними процесами піаніста, рухово-піаністичними діями, кінцевою метою яких є усвідомлення та втілення внутрішнього змісту музики.*

Ключові слова: *виконавсько-пластичні уміння, мислення піаніста, виконавський процес.*

Scientists note that playing the piano is a complex cognitive activity and the pianist's thinking really has such characteristics as high flexibility and creativity. While playing the piano, the pianist's thinking goes through the following processes: sheet music reading and comprehension, technique and planning, practice and adjustment, emotion and expression, interaction and perception. Scientists at the Institute of Human Cognition and Sciences have investigated whether there are differences in brain thinking during piano playing between jazz and classical performers. The study involved 30 professional pianists, half of whom were jazz performers and half of whom were classical. The brains of jazz pianists begin to reprogram earlier than the brains of classical pianists. While classical pianists focus on the fingering and technique of their playing, jazz pianists are more willing to vary the harmonies they improvise and adjust as they play. When we asked them to add a few free-play chords to a standard chord progression, their brains began re-planning the movements faster than classical pianists. As a result, they were able to respond better and continue to perform. However, classical pianists surpass jazz ensembles in the performance of unusual applications. Their brains show more awareness of their fingers, so they make fewer mistakes while playing. So in the brains of jazz pianists, researchers found evidence of flexibility in the neural planning of harmony during piano playing.

Regarding the performance of pianists, we know that due to differences in personality, musical literacy, and aesthetics, each performer will develop his or her own characteristics over long periods of performance. The mastery of playing pianists has both psychological and physical aspects. The book *The World's Piano Masters and Their Performance Techniques* (by Reginald R. Glick, translated by Yao Jijin, Modern Publishing House) mentions: "Lyszt's biographer Lina Raman once asked him how to reach the artist's inner self? All of us should think about his answer. He said: "The first condition to become an artist should be life." You must experience the joy and sorrow, pain and joy of life. This is one of the conditions for us to be human. Only on this basis will you have something to say. When you have something to say, everything else (including public speaking skills and techniques) will follow.

From a physiological point of view, the following are involved in the technique of piano performance: the organs of movement, the nervous system, and the senses. This is how processes occur in the creation of movements: awareness - sensation - posture and coordination of the body. We believe that during the whole process of playing, the free and unforced movements of the pianist should be well coordinated with the intonation. If the main properties of intonation (expressiveness, timbre, flexibility) are not sufficiently clear, then the musical piece loses its performance and semantic expressiveness. For example, the performance of Chopin's works requires the pianist not only to use the technique of playing with the fingers, but also to support synesthesia from the fingers to the shoulder, which allows to achieve the sophistication and uniqueness of the melodic expression. Scientists point to such important performance aspects of Chopin's music as: syntax and intonation of the melody, timbral variety, changes in emotional tension and relaxation. The role of pedaling as a means of changing the timbre of the piano is especially indicated (Husak, 2021).

Playing the piano is a dynamic process, from perception to reproduction. This, of course, requires performing skill, but more importantly, the performer needs a lot of practice, his own rich imagination, keen insight and active creative thinking. Above all, performers must have a strong sense of participation and creative enthusiasm, perceive each performance as its own reproduction, and invest all of their enthusiasm, wisdom, emotions, vitality and talent. Second, pianists must have their own interpretation of musical works, which must be faithful to the original work, but also have different artistic treatments to reflect the creative individuality of the performer (Huseynova, 2020). "Piano technique" does not refer to keyboard technique in the pure sense: the way and pattern of finger movement on the keyboard. For example, the way the fingers complete notes such as scales, arpeggios, double stops, octaves, etc.; to get whatever timbre, volume, or speed of sound the performer desires in his heart, etc. The highest level of technique should be attributed to

spiritual formation in music and culture. The concept of "technology" should be a more multidimensional and all-encompassing existence. To be precise, it is a kind of "technical thinking" and a deliberate "concept of music", the ultimate goal of which is to understand the inner meaning of music.

In playing the piano, a high level of technique is necessary to achieve expressive form and beautiful changes in the shape of the notes. However, it covers more than just the concept of skills in the everyday life consciousness – referring to the ability to participate in certain activities, but more importantly, the ability to shape with one mind and one hand. To gain this ability, performers must study, practice, think and explore the artistic medium of their choice – the art of the piano, tirelessly over many years. That is why there is something spiritual about mastery that condenses our human power into a single whole so that we feel sublimated by it. Anyone who has ever acquired real skill in any aspect of life will understand its power. We work hard to hone our skills and improve our craft. When we do this, we are not only striving for mastery, but also seeking creative communication with these materials, and while we are achieving this, we are acquiring skills.

So, the physiological and cognitive aspects of performing activities determine the technology of playing the piano, the ultimate goal of which is to realize and embody the inner meaning of music.

Literature

1. Huseynova, L. V. (2020). Pedagogical problems of improving the functional mobility of the pianist's game apparatus: Scientific Notes, series of Psychological and Pedagogical Sciences: NSU named after M. Gogol. Nizhin No. 1. P. 46–51.

2. Husak, V. A. (2021). The specificity of the interaction of the spheres of consciousness and subconsciousness of an instrumentalist musician. Current issues of humanitarian sciences. Current issues of humanitarian sciences. Issue 38 (1). P. 46-62

Anzhelina Mamykina

Senior Lecturer

DZ "South Ukrainian National Pedagogical
University named after K. D. Ushinsky" Odesa (Ukraine)

PEDAGOGICAL CONDITIONS FOR THE FORMATION OF INTONATION AND PERFORMANCE SKILLS OF FUTURE MUSIC TEACHERS IN THE PROCESS OF PIANO TRAINING

Abstract: The study actualizes the problem of creating pedagogical conditions that contribute to the formation of intonation and performance skills of a pianist. The