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## THE CONCEPT OF PERFORMING ARTS PIANISTS IN ARTISTIC DISCOURSE.

**The purpose** of the research is to analyze the content of the notion of performing pianist's skills, to determine its component structure. **The methodology of the research** - for the purpose of realization of the goal in the work used a set of mutually agreed methods: analytical - for the study and analysis of scientific sources of domestic and foreign researchers on philosophy, theory of culture, psychology and art studies, which cover the theory and concepts of performance pianists; generalization - to determine the scientific apparatus of the study, the formulation of its conceptual provisions and conclusions; system-structural - for revealing the structure of the performance of pianists. **Scientific novelty** - is a systematic study of the performance of pianists, namely: the state of development of the problem of performing pianist skills is revealed; the structure of this phenomenon has been developed in the unity of personality-motivational, competence, reflexive components. **Conclusions** On the basis of the analytical method, influential scientific approaches (art studies, culturological, pedagogical) are revealed, on the basis of which the content of the concepts of "skill" is "performing skill". In order to disseminate theoretical and methodological basis, the actual interpretation of this concept is proposed and a component structure is developed.

**Keywords:** essence, structure, performing skill, pianist, components.

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**Поняття виконавська майстерність піаністів у мистецькому дискурсі.**

**Мета дослідження** – проаналізувати зміст поняття виконавська майстерність піаністів, визначити його компонентну структуру. **Методологія дослідження** – для реалізація мети в роботі використано комплекс взаємопов'язаних методів: аналітичний – для обробки й аналізу наукової літератури за темою дослідження вітчизняних і зарубіжних авторів з філософії, культурології мистецтвознавства, які висвітлюють теорії та концепції щодо виконавської майстерності піаністів; узагальнення – для визначення поняттєвого апарату статті, окреслення його концептуальних положень та результатів; системно-структурний – для розроблення структурних компонентів досліджуваного явища. **Наукова новизна** – полягає у системному дослідженні виконавської майстерності піаністів, а саме: виявлено стан розробленості проблеми виконавської майстерності піаністів; розроблено структуру цього явища у єдності особистісно-мотиваційного, компетентнісного, рефлексивного компонентів. **Висновки.** На основі аналітичного методу розкрито впливові наукові підходи (мистецтвознавчий, культурологічний, педагогічний), на базі яких узагальнено зміст ключових понять статті, а саме: майстерність» та «виконавська майстерність». З метою збагачення наукової мистецтвознавчої бази запропоновано власне тлумачення цього поняття та розроблено компонентну структуру.

**Ключові слова:** сутність, структура, виконавська майстерність, піаніст, компоненти.

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**Понятие исполнительское мастерство пианистов в художественном дискурсе.**

**Цель исследования** – проанализировать содержание понятия исполнительское мастерство пианистов, определить его компонентную структуру. **Методология исследования** – для реализации цели в работе использован комплекс взаимосогласованных методов: аналитический – для изучения и анализа научных источников отечественных и зарубежных исследователей по философии, теории культуры, психологии и искусствоведения, освещающих теории и концепции в области исполнительского мастерства пианистов; обобщения – для определения научного аппарата исследования, формулирование его концептуальных положений и выводов; системно-структурный – для определения структуры исполнительского мастерства пианистов. **Научная новизна** – заключается в системном исследовании исполнительского мастерства пианистов, а именно: выявлено состояние разработанности проблемы исполнительского мастерства пианистов; разработана структура этого явления в единстве личностно-мотивационного, компетентностного, рефлексивного компонентов. **Выводы.** На основе аналитического метода раскрыты базовые научные подходы (искусствоведческий, культурологический, педагогический), на базе которых обобщенно содержание понятий «мастерство» «исполнительское мастерство». С целью расширения теоретико-методологической базы предложено собственное толкование этого понятия и разработана компонентная структура.

**Ключевые слова:** сущность, структура, исполнительское мастерство, пианист, компоненты.

**Relevance of research.** Piano education has interesting special shapes that are different from other instrumental schools, which is why for every teacher who provides professional training for students in the specialty "Piano", the main task is the formation of performing skills, namely, its arming with a set of technological techniques of execution on the instrument in the process of professional training. To the very first research tasks at the initial stage, we classified systematization and adaptation of key concepts. The leading scientists in the field of art studies and musical pedagogy (N. Guralnik, A. Kozyr, G. Nikolai, G. Padalka, O. Rudnitskaya, O. Shcholokova, etc.) emphasize the necessity of introducing into the scientific work methodological conditions - compiling the thesaurus of concepts and the definitions that are introduced in the context of the study, but require clarification, which is due to the ambiguity and multidirectional content of their interpretations.

The theory of performing pianists' skills is disclosed in the works of national scholars: pedagogical principles of the formation of performing pianists' skills in the context of national music education (E. Abdullin, O. Yeremenko, E. Kuchmenko, G. Padalka, G. Poberezhna, O. Rostovsky, O. Rudnitskaya, V. Shulgina, O. Shcholokova and others); methodical recommendations for the preparation of pianists (V. Antonyuk, N. Hrebenyuk, L. Dmitriev, Yu. Yutsevych, etc.).

The analysis of domestic and foreign pedagogical and specialized literature and dissertation papers, which highlight the topical issues of pianist training, gives grounds to state that a thorough research in the field of art criticism, in which there was no systematic analysis of the concept of performing pianists' mastery.

The purpose of the article is to analyze the content of the notion of performing pianists' skills, to determine its component structure.

Presenting main material. To the key concepts of our study, we attributed "skill", "performing skill". In order to clarify the content of these terms, we turned to the study of normative educational documents. The theoretical analysis of this group of sources gives grounds to state that there is no definition of these concepts in the content of the artistic documentation, which determined the further search for information in the scientific works of leading domestic and foreign researchers.

The concept of "skill" was analyzed by B. Bilous by defining the content of his etymological component "master". Relying on the opinion of A. Ivchenko, the author notes

that the master is "a specialist in any craft, ... one who has achieved high skill, perfection in his work, creativity" [3, 8]. Adapting the meaning of this concept to the performing arts concept, W. Belous interprets this as follows: "This is a musician who knows his work perfectly - he has a thorough knowledge of the theory and practice of playing the instrument" [Ibid.]. Consequently, after considering the meaning of the term "master", the author characterizes the term "skill" as a personality trait acquired in the process of his experience as a higher level of mastered professional skills in the field on the basis of flexible skills and creativity [Ibid.].

N. Barsukova interprets the term "skill" as "perfection", "maturity", "skill", the higher level of development of professional skills, achieved on the basis of a creative approach in the conditions of constant professional activity of man [2].

According to N. Kuzmin, "skill" is the possession of professional knowledge, skills and skills, which allows a specialist to successfully investigate the working situation (object and conditions of activity), formulate professional tasks and successfully solve them in accordance with goals [5].

So, summing up various scientific approaches to the definition of the concept of "skill" of its content, we understand this: it is the level of readiness of the individual to perform a certain type of activity by accumulating an arsenal of knowledge and skills in the professional field.

In connection with such a generalization of the existing interpretations of the concept of "skill" we narrowed down the analysis only to the work of scientists who were directly involved with the problems of performing skills of musicians in order to compare their positions.

V. Belous interprets the meaning of the concept of "performing skill" as follows: it is the property of the individual, which is formed in the process of vocational training and performing activities and manifested in it as a higher level of acquired skills, flexible skills and interpretive creativity [3, 8]. We agree with the opinion of the author, which rightly states that the level of musical skill depends not only on the individual efforts of the artist, but also on a certain educational institution. In spite of the educational and qualification level of an educational institution, everyone must ensure the appropriate training of the future pop artist.

A proper interpretation of the concept of "performing skill" offers N. Barsukov on the basis of a systematic approach. By definition, the researcher is a relatively independent whole consisting of cognitive (musical-performing knowledge), regulatory and communicative (communication with listening audience) subsystems that provide various forms of interconnection of the musician-performer in professional activity; recorded education in relation to professional skills; process of motion and development of its microsystem [2]. In our opinion, the proposed interpretation of the basic concept of our study does not sufficiently determine the pedagogical component of the formation of performing skills, and the artistic component of this phenomenon is considered as an element of the communicative subsystem.

The analysis of branch literature gives grounds to state that the authors carry out a theoretical analysis of individual phenomena of performing instrumentalism that does not provide a coherent idea of - the content of the key concept of our research and its component structure. In order to determine the term of performing skill, we turned to the study of the essence of the term "artistic".

I. Hatenceva interprets the concept of "art" as a level of aesthetic value of works of art, the degree of their beauty [11, p. 16]. Art of works of art is revealed in the unity of cognitive and creative activities. That is why, in the context of the formation of performing skills, the main task is the development of artistic thinking of the future performer, his ability to operate artistic images of performed musical works, adequately provide them with an aesthetic assessment. I. Hatantsev considering this process pays attention to the gradual development of artistic thinking of a musician: from simple to complex, from fragmentary to large, from unit to integrated figurative content [11].

Consequently, aware of the uncertainty of the notion of performing skill, we offer our own interpretation of its content: it is a higher level of possession of a set of theoretical, technological, psychological and pedagogical knowledge and technical tools of the instrumentalist, aimed at the disclosure of artistic content of music, which are formed in the process of learning and are realized in creative and performing activities . Performing skill becomes an indicator of professional perfection of the artist.

On the basis of analysis of various scientific interpretations of the structure of the performing arts of instrumentalists and taking into account the peculiarities of the formation

of this phenomenon in pianists, we propose its content to be considered in the following components: personality and motivation; competent; reflexive

The attribution of the personality-motivational component to the primary structural elements of the system of forming the performance of pianists is due to the fact that the motivation of the activities of specialists in the instrumental industry is a complex phenomenon, which, according to Zhou Li, contains a number of incentives: goals and their predictions, tasks and their implementation, preferences, personal and social needs, aspirations, guidelines, which determine the following psychological, pedagogical, methodological and technological actions of the teacher of professional disciplines, aimed at receiving positive results and adaptation of motivational programs subject learning process [12, 112].

It becomes clear that the effectiveness of the formation of motivation in the process of professional training pianists depends on the teacher. O. Rostovsky rightly states: "If the content and methods of musical education work are not determined by the foresight of the subsequent development of children, a clear understanding of what qualities they should acquire in the process of musical education, then such pedagogical activity is ineffective. You can not teach music at all, without thinking about the ultimate goal, about the ideal state to which the student should be brought "[9, 235].

Competency component reflects an arsenal of students' knowledge in various types of instrumental activities and helps to master the complex of professional knowledge, skills and skills necessary for future pianists for concert and pedagogical practice. This component is represented by a collection of art knowledge knowledge (especially in the field of instrumental performance), necessary for the pianist to effectively solve problems arising in the field of professional training, an adequate assessment of his own level of the formation of performance experience. This component determines the methodological culture of the artist as a carrier of artistic and performing traditions, pedagogical principles of pianist training, which are based on the conscious role of musical and aesthetic education in the process of professional training, aimed at attracting young people to the instrumental-performing arts field. When designing a competency component, we proceeded from the fact that it absorbed the previous general and musical-aesthetic experience of the student, the culture of musical thinking, the ability to use the acquired knowledge in further performing activities.

We interpret the reflexive component in the context of the formation of pianist performing skill as an important indicator of the quality of their professional training. In broad sense, reflection is the system-forming quality of the personality of the future performer, an attribute of his professional thinking, a factor of professional formation and perfection. The content of this concept can be defined as a conscious mental process, organized and implemented with the participation of the entire sphere of the personality of the instrumentalist (intellectual, aesthetic, emotional and volitional, etc.), subject of study, analysis and improvement of the holistic performing process; integrated psychological quality of the individual, determined by the effective emotional state of readiness for musical knowledge and performance.

**Conclusions** The analysis of philosophical, pedagogical and artistic scientific works made it possible to reveal the essence, structure and content of such concepts as "skill", "performing skill". The results of this analysis have created a theoretical basis for self-interpretation of the content of key concepts of research. The structure of pianist performing skill is determined and analyzed. It is represented by such interconnected components: personality-motivational, competent, reflexive. Personality-motivational component includes emotional-volitional characteristics and motivation of the pianist, performs a stimulating function and highlights the psychological readiness and ability of the individual to perform the performance. Competency component performs information, orientation, translation function, represented by the unity of pedagogical, cultural, musical theoretical and special knowledge, as well as a set of skills that ensure the practical implementation of the pianist's performing arts. The reflexive component contains critical and heuristic principles, acts as a source of new knowledge, performs a regulatory function.

The conducted research does not exhaust all the issues of the process of forming the performance of pianists. It opens the prospect for a deeper study of the conditions, factors, patterns, features of the technology of forming the performing skills of future professionals at the subsequent stages of professional growth.

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