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FEATURES OF PIANIST TRAINING IN UKRAINIAN ARTISTIC EDUCATION.

The purpose of the research is to substantiate peculiarities of pianist training in Ukrainian artistic education. **Methodology** of the research – for the purpose realization in the work the complex of interrelated methods was used: the analysis of scientific literature - to determine the degree of research of this problem from the position of art studies, cultural studies and artistic pedagogy; theoretical modeling – for generalization of the content of key concepts of research, theoretical positions and scientific notions about the professional training of pianists in the conditions of the Ukrainian artistic space; systematization – to summarize the results of the study. **Scientific novelty** - is to reveal the peculiarities of the preparation of pianists in the conditions of Ukrainian art education, namely: the state of study of this problem is determined, systematized scientific representations about the content of piano training; the specifics of professional training are revealed. **Conclusions.** On the basis of the analysis of scientific literature, the scientific approaches of art historians, culturologists and pedagogues are systematized, on the basis of which the specifics of piano specialist training in the conditions of Ukrainian artistic education are determined. In order to enrich the theoretical platform of the theory and practice of the performing arts of pianists, the position on the organization and content of professional training for students of the piano profile has been introduced into the work.

Keywords: peculiarities, special training, artistic education, piano pedagogy, performing culture, performing skills.

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Особливості підготовки піаністів в умовах української мистецької освіти.

Мета дослідження – обґрунтувати особливості підготовки піаністів в умовах української мистецької освіти. **Методологія дослідження** – для реалізації мети в роботі використано комплекс взаємопов'язаних методів: аналіз наукової літератури – для визначення ступеню дослідженості означеної проблеми з позиції мистецтвознавства, культурології та мистецької педагогіки; теоретичного моделювання – для узагальнення змісту ключових понять дослідження, теоретичних положень та наукових уявлень про фахову підготовку піаністів в умовах українського мистецького простору; систематизації – для узагальнення результатів дослідження. **Наукова новизна** – полягає у виявленні особливостей підготовки піаністів в умовах української мистецької освіти, а саме: визначено стан вивченості означеної проблеми, систематизовано наукові уявлення про зміст фортепіанної підготовки; розкрито специфіку фахової підготовки. **Висновки.** На основі аналізу наукової літератури систематизовано наукові підходи мистецтвознавців, культурологів та педагогів, на основі яких визначено специфіку фахової підготовки піаністів в умовах української мистецької освіти. З метою збагачення теоретичної платформи теорії та практики виконавського мистецтва піаністів в роботу введено положення про організацію та зміст фахового навчання виконавців фортепіанного профілю.

Ключові слова: особливості, фахова підготовка, мистецька освіта, фортепіанна педагогіка, виконавська культура, виконавська майстерність.

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Особенности подготовки пианистов в условиях украинского художественного образования.

Цель исследования - обосновать особенности подготовки пианистов в условиях украинского художественного образования. **Методология** исследования - для реализации цели в работе использован комплекс взаимосвязанных методов: анализ научной литературы - для определения степени исследования этой проблемы с позиции искусствоведения, культурологии и художественной педагогики; теоретического моделирования - для обобщения содержания ключевых понятий исследования, теоретических положений и научных представлений о профессиональной подготовке пианистов в условиях украинского художественного пространства; систематизации - для обобщения результатов исследования. **Научная новизна** - заключается в выявлении особенностей подготовки пианистов в условиях украинского художественного образования, а именно: определены состояние изученности этой проблемы, систематизированы научные представления о содержании фортепианной подготовки; раскрыта специфика профессиональной подготовки. **Выводы.** На основе анализа научной литературы систематизированы научные подходы искусствоведов, культурологов и педагогов, на основе которых определена специфика профессиональной подготовки пианистов в условиях украинского художественного образования. С целью обогащения теоретической платформы теории и практики исполнительского искусства пианистов в работу введено положение об организации и содержании профессионального обучения исполнителей фортепианного профиля.

Ключевые слова: особенности, профессиональная подготовка, художественное образование, фортепианная педагогика, исполнительская культура, исполнительское мастерство.

Relevance of research. In the scientific field on issues of musical education and performing culture, both in the field of art studies and piano pedagogy, the question of effective methodological provision of preparation for pianists occupy almost the most vulnerable place, since its solving has been going on for many centuries. The accumulated considerable experience of theoretical and practical knowledge and skills in piano art puts each time higher requirements for the preparation of pianists at the initial stage of studying.

Theoretical positions of professional preparation of pianists are described in the works of domestic researchers: the theory of performing skills (O. Antonets, I. Dovzhinets, A. Kozyr, R. Sulim, A. Chernoyivanenko, etc.); The methodical foundations of teaching the piano are disclosed in the works (O. Eremenko, N. Mozgalova, O. Rebrova, R. Savchenko, O. Ustymenko-Kosorich, etc.).

An analysis of the scientific source base on the problems of professional training of pianists makes it possible to assume that there is no comprehensive study, which highlights and peculiarities of the pianists' preparation in the conditions of Ukrainian art education, which led to the choice of the subject of our article.

The purpose of the article is to substantiate the peculiarities of preparing pianists in the conditions of Ukrainian artistic education.

Presenting main material. The rich experience of humanity has laid the foundation for the formation system of the development of piano art an academic style of sound formation that can provide physiologically expedient functioning of the human body's motor system.

The traditional technique of the development of the pianist's gaming machine, along with the accumulated practical pedagogical experience, is based on scientific research in various fields of related sciences related to the development and activity of the human gaming apparatus, in particular: physiology, psychology, biophysics, acoustics, pedagogy, etc., which together contributes the accumulation of a sufficiently objective scientific base of piano performance. At the same time, the scientific and technological progress of society, the development of civilization creates a promising reserve of the newest vision of the problem and opens every time new faces of both objective, and subjective scientific and practical information in piano art.

The traditional approach to the development of the gaming apparatus is based on the empirical method of perception of the performing process and guides the performer on the interconnection and interaction of the muscular-nervous system, the result of which is the bioacoustic sound effect - in fact, the sound.

In the musical and pedagogical influence on the gaming apparatus of a person can be used any means: from elementary ideomotor actions related to the management of the system of sensations in the game (muscular, acoustic, vibrational, phonetic, etc.), to complex emotional-shaped suggestions, which in essence approach the director's work rather than pedagogical influence.

The traditions of piano pedagogy are based on the methods of forming the performing arts level, honed by centuries-old treasures in the historical and cultural development of the national traits of this people and established through stylistic epochs and trends - baroque, classicism, sentimentalism, romanticism, realism, impressionism, expressionism, modernism, etc. Thus, the methods of education are based on traditions related to national-musical peculiarities, as well as the history and culture of different peoples in the broad sense, which ultimately forms a certain standard of sound and is generalized by the concepts of the piano school. They speak and write about the Italian piano school, German, French, Russian (Ukrainian) and even Soviet. However, in piano lessons the most important thing is not the school, but the manner of performing, which at present is called "the European academic concert manner" [4, p. 34].

According to the literature, the standard of the European academic piano tone is a certain arithmetic average generalized idea of the piano tone, which is formed on the basis of repeated listening of highly skilled specialists and masters. In this auditory view includes the timbre and dynamics. This standard can be differentiated among the academic style in style and epoch. The standard can also be related to a specific author: "Rakhmaninov style", "Mozart style", "Chopin style", etc. [3, p. 2].

The effectiveness of the use of piano development methods is inextricably linked with the diagnosis of levels of readiness of students for the processing of a particular type of piano technique and mastering the theoretical luggage of the necessary knowledge, the so-called educational material. The diagnostic characteristic performed by a pedagogue-pianist at the initial stage of educational work with a pupil concerns in the first place:

- Presence of representations about the performance process as an artistic, biophysical and physiological phenomenon;
- the level of development of musical (motor) hearing as the main means of displaying a musical image in the performance process, based on the interaction of auditory, muscular and acoustic analyzers;
- the degree of individual performing skill, which is based on consciously controlled vocal work;
- conformity of knowledge, abilities and skills to the method of formation of his piano culture in the process of learning;
- the degree of orientation in a specialized piano material - performing repertoire, scientific and methodical literature - indicators that help the teacher to find out the real state of readiness of the student for professional training;
- Specific musical data, that is, performances and musical abilities.

This information allows to determine the level of preparedness of pianists, with which the teacher can specify the educational tasks, in accordance with the individual abilities of each of them.

The dominant factor of such an organizational-methodical system is the specific teaching material on the basics of piano pedagogy, which, in combination with the practical-individual form of specialty training, is designed to maximally develop both vocal data and, in general, the musical intelligence of each student and his ability to navigate in the performing and pedagogical problems of vocal art. The musical and pedagogical material is aimed at mastering the performing arts through the complex integrative function of the student's thinking, the education of which promotes a rational approach to performing at the reflex coordination of the work of the muscles of the artist as a consciously managed process of accumulation of special knowledge and skills.

All this in general relates to the formation of world-oriented orientations of the future pianist, who is able to fully realize his creative potential by means of piano art and take into account in the younger generation the emotional and value approach to the worldview that underlies the cultural development of society.

Thus, the purposeful pedagogical process should combine such organization of musical activity of students in classes, which in the process of formation of the necessary skills would activate the simultaneous work of various neuromuscular mechanisms: auditory

(illustration-teacher's presentation, listening to the records of the masters), voice (speech, narration-explanation), visual (visual, that is, game of notes and practical observations of the game of others), tactile and general-motor (motor, using tactics, conducting, plates and movements, etc.), constant activation of thinking (specification creative tasks, individual analysis and diagnosis obtained experience, introspection and self-assessment of their own performance, etc.) for the use of internal resources, hidden abilities and talents of each person.

In addition, successful piano training is impossible without the activity of the student, that is, the volitional, purposeful and conscious execution of those actions that are necessary for the acquisition of technical skills. The development of the same high activity is facilitated by independent educational activities. Another K. D. Ushinsky noted that independent activity affects all mental functions of a person: attention, memory, imagination, thinking, feelings, will, and therefore the person has huge resources for the development of activity and independence in himself. It is especially important to take into account the system of piano learning of students, because the process of individual learning in a class depends not only on the student's musical data, but also on his individual tendencies to study in general and the level of personal culture. Depending on the preparation and development of special abilities, the pace of mastering the curriculum and the level of knowledge among students is different. And this means that the effectiveness and effectiveness of the pedagogical process will depend on taking into account the specific individual peculiarities of the personality of the pianists.

In this regard, the coverage of the integral structure of the implementation process, taking into account all aspects of the performance of the system of pianists (physiological, acoustic, aesthetic, emotional, etc.) and is the most important task in relation to the systematic and methodological provision of the educational process in general. However, if the pedagogy of the piano pedagogy is based on the direction of performance, based on bright and well-expressed abilities, then in the general-language structure (in general schools, various groups, children's music schools and art schools, etc.), we can only talk about the formation of physiologically correct and aesthetically competent Sound formation, which should be owned by each student, regardless of musical and performance data.

Perception of musical image, including through the game, in terms of modern pedagogy is considered in the broad sense of it as a specific type of spiritual and practical

activity, which is not limited to the perceptive act, but includes the intellectual level of comprehension of the expressive and semantic content of music. Perception takes place simultaneously in the form of sensations, perceptions, and representations, and associative thinking, that is, is a complex mental activity, which is of exceptional importance for the formation of the "intellectual and sensory activity" of a young amateur of music [1]. In the game, the level of flow of mental processes is characterized by perception, auditory performance and reproduction (in fact, the process of the game), which occurs first of all, due to analytical and synthetic activity. Modern piano school tends to "intellectual game", which is characterized by the clarity and verifiability of methods and techniques of influence on the gaming machine through awareness of the effectiveness of specific tasks and the level of formation of special perception-thinking piano processes. Actually, the formation of an intellectual approach to the process of sound construction, with well-developed perception - thinking (when ideomotor sensations become consciously controlled), becomes the most relevant link in the education of game technology in modern piano pedagogy.

According to studies by G. Stulova, the development of perception-thinking by means of piano art takes place according to the scheme:

- perception of the standard piano sound;
- auditory presentation of this standard;
- playback of the standard of sound;
- evaluation and self-assessment of the quality of the reproduced;
- awareness of its qualitative characteristics;
- awareness of the method of sound construction;
- reproduction: reproductive or creative [2, p. 24].

Teaching performance, as all sorts of pedagogical process, is closely connected with perception, mental activity, memorization and analysis of received information, which allows to consider it in the general pedagogical structure of educational work in school. In peculiar literature, piano development is seen as a "multilevel process that can actively influence the formation of the spiritual qualities of man through" a purposeful transfer to the younger generation of socio-historical experience, a holistic set of social demands on the personality of the student"[Ibid.].

This multilevel structure is provided by a combination of physical, biological, psychological, social and aesthetic aspects. In the interrelation they form a holistic system of

pedagogical influence on the formation of the spiritual qualities of the child, and each of them implements a certain amount of educational and educational influence through the functionality of the gaming machine at its level of information (theoretical or practical). Thus, the physical aspect is realized through acoustic properties as an indicator of sound quality; biological - through the physiological mechanisms of sound construction, that is, the functional coherence of the game apparatus; psychological - through awareness of the process of perception and reproduction of sound in the context of the regularities of the functioning of the human psyche; social - through the development of socio-political consciousness, understanding the place of piano art in specific social conditions and its role in the historical progress of humanity (in particular, society); aesthetic - through the formation of a high aesthetic taste in the process of communicating with piano art and aesthetic ideals as valuable components of the reflection of reality. The combination of aspects of piano learning thus becomes an integral part of general pedagogical preparation at the initial stage, the dynamics of the active structure of which forms through the acquired knowledge and skills. outlook positions and so on.

Musical education in secondary schools, although it provides proper professional training, however, is of a declarative nature, due to the small number of hours and the superficial level of education, and is limited, in general, to the creative education of pupils, from the standpoint of vocational education.

At the same time, in the structure of the training of specialists of musical schools, where the number of training hours on instrumental art is much larger, on the contrary, the problem of creative approach to the preparation of pianists is exacerbated. Piano pedagogy here is aimed at developing the technical field of musical activity. Thus, both general education and music schools do not have a clear system of training pianists capable of realizing creative ambitions in contemporary socio-cultural space.

Consequently, the **scientific novelty** - is to identify the peculiarities of the preparation of pianists in the conditions of Ukrainian art education, namely: the state of study of the problem is determined, systematized scientific representations about the content of piano training; the specifics of professional training are revealed.

Conclusions. The analysis of the problem of domestic pianist training showed that the modern educational process is closing in general at the level of the theory, while the mechanism of its implementation is almost not realized in the practice of primary musical

education. This condition is conditioned by a number of contradictions associated with the lack of appropriate levers of its practical implementation, since the analysis of practice does not reflect the essence of scientific research on piano art issues, which thoroughly examine the role of musical culture, both in the structure of special disciplines, and in the formation of harmonious integral personality in the structure of mass music and aesthetic culture.

Distribution of the mentioned educational directions of specialists training (specialized education / general education does not always give the desired results, especially in the general education, as pianists who realize further creative activity, as a rule, lack certain knowledge, and graduates of specialized institutions - on the contrary, concert- Stage practice. The combination of these aspects, as a rule, overcomes itself, through the improvement of knowledge in the process of further training or accumulation of work experience.

The need for scientific substantiation of the content of piano learning at the level of the initial level, the systematized volume of educational material and the creation of a holistic system of complete preparation of pianists is one of the topical contemporary problems of musical culture and concerns the development of a system-methodical complex of piano education in general.

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