

МИСТЕЦТВОЗНАВСТВО

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*Drohobych Ivan Franko State Pedagogical University
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IN THE CLASS OF INSTRUMENTAL TRAINING (BAYAN / ACCORDION)**

Work on a piece of music – the process is long and laborious. It is from the initial stage of mastering the general content, imagination, rethinking the inner hearing of the musical text and realization of the composer's idea in a work of art lasts a certain period, which requires daily work on yourself.

Such a system is observed in each class of instrumental training, in our case – in the bayan-accordion class. The modern stage of bayan-accordion art opens new horizons of repertoire politics, thus requires the teacher to master the multifaceted musical language, artistic and expressive means of expression, complementarity in the field of performance and shock-noise receptions, etc.

Three stages, which are disclosed in this article, illustrate a certain formula of activity in line with the gradual mastery of the art of the educational process of working on a musical work, its transformation in the wake of modernization and confrontation. Elements of the work of a student instrumentalist in the process of independent and educational activities should be interrelated «teacher – student» in the context of a creative tandem of individual lessons.

The phasing of the work is characterized by the interaction of its key segments (text analysis – working out of details – preparation for a concert performance) and the student's desire for self-expression in music by means of bayan-accordion art. So, systematic activation of independent work, testing of automatism through warming up and inserting text into finger-motor motility (automatic performance), periodicity of the transformation of the sounds of music into a picture with immanent artistic and figurative colors – the creative process in need of psychological stability, performance endurance, moral exaltation.

Key elements of work on a piece of music, tested by the authors in bayan-accordion training classes in Ukraine (Drohobych) and Kazakhstan (Kyzylorda), scientifically sound in publications and the textbook «Some questions of specialty teaching methods» (Drohobych, 2020), received positive feedback at scientific and practical conferences and seminars in Ukraine, Poland and Belarus.

Key words: *work on a piece of music, step-by-step, instrumental training, bayan-accordion.*

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(Дрогобич, Львівська область, Україна) accomobile@ukr.net***ДО ПИТАННЯ РОБОТИ НАД МУЗИЧНИМ ТВОРОМ У КЛАСІ
ІНСТРУМЕНТАЛЬНОЇ ПІДГОТОВКИ (БАЯН / АКОРДЕОН)**

Робота над музичним твором – процес тривалий та кропіткий. Саме від початкового етапу опанування загальним змістом, уявою, переосмислення внутрішнім слухом нотного тексту та реалізація задуми композитора в художній витвір триває певний період, який вимагає повсякденної праці над собою.

Таку систему спостерігаємо у кожному класі інструментальної підготовки, у нашому випадку – у класі баяна-акордеона. Сучасний етап баянно-акордеонного мистецтва розкриває нові горизонти репертуарної політики, тим самим вимагає від викладача полістороннього опанування музичною мовою, художньо-виражальними засобами виразності, компліментарністю в області виконавських та ударно-шумових прийомів, тощо.

Три етапи, які розкриваються у даній статті, унаочнюють певну формулу діяльності у руслі поступового оволодіння мистецтвом навчального процесу роботи над музичним твором, його трансформацією у вирії модернізації та конфронтації. Елементи роботи студента-інструменталіста у процесі самостійної та навчальної діяльності повинні бути взаємопов'язані «викладач – студент» у контексті творчого тандему індивідуальних занять.

Поетичність роботи характеризується взаємодією її ключових сегментів (розбір тексту – відпрацювання деталей – підготовка до концертного виступу) та прагненням студента до самовираження у музиці засобами баянно-акордеонного мистецтва. Відтак, систематична активізація самостійної роботи, відпрацювання автоматизму через вігрування та вкладання тексту у пальцево-рухову моторику (гра на автоматі), періодичність перевтілення звуків музики у картину з іманентними художньо-образними барвами – процес творчий, який потребує психологічної стійкості, виконавської витримки, морального піднесення.

Ключові елементи роботи над музичним твором, апробовані авторами у класах баянно-акордеонної підготовки в Україні (Дрогобич) та Казахстані (Кизилорда), науково-обґрунтовані у публікаціях та навчальному посібнику «Деякі питання методики викладання по спеціальності» (Дрогобич, 2020), отримали схвальні відгуки на науково-практичних конференціях та семінарах в Україні, Польщі, Білорусі.

Ключові слова: робота над музичним твором, поетапність, інструментальна підготовка, баян-акордеон.

Problem statement and research analysis. The training of highly qualified teachers of music at music colleges and schools is now called upon to carry out colleges and universities of the system of higher musical pedagogical education. One of the main links in musical and pedagogical training is its learning to play a musical instrument, the possession of which is a necessary condition for an effective conduct of the lesson, as well as the organization of all musical life at school. Therefore, the content and methods of teaching performing skills are given great attention in various works (Андрейко, 2004; Борангулова, 2020: 74–82; Власов, 2004; Гусак, 2011; Давидов, 2004; Душний, 2005; Єрґієв, 2016; Семешко, 1993).

Thus, in the spring of 2016, creative cooperation began between the Department of Folk Musical Instruments and Vocals of Drohobych Ivan Franko State Pedagogical University and the Department of Kobyz and Bayan of Kurmangazy Kazakh National Conservatory, and also – the Kyzylorda Kazangap Musical Higher College. The result of such an artistic tandem is the creation of a joint collection of works «Musical Art of the 21st Century: History, Theory, Practice» (together with the institutions of Poland, Lithuania and later Slovakia and Azerbaijan) and the participation of Kazakh performers in the international competition of bayan-accordion players «Perpetuum mobile» in Drohobych.

In the future, cooperation continued between the co-authors of the article. So, having substantiated the principles and approaches to the education of instrumental musicians of different levels of education, under the editorship of A. Dushniy, the educational and methodological manual by A. Borangulova «Some questions of specialty teaching methods» (Borangulova, 2020) is published «Essays on the history of bayan art formation in Kazakhstan»

(Borangulova, Dushniy, 2021: 13–16). Approbation of the work took place at the international scientific and practical conference «Development of modern education and science: results, problems, prospects», conducted by scientific institutions of Ukraine and Poland in April 2021.

In the field of the research phenomenon, works are presented: from the bayan art of I. Alekseyev, V. Besfamilnov (Бесфамильнов, Семешко, 1989), V. Vlasov (Власов, 2004), A. Gaysin, M. Davydov (Давидов, 2004), M. Imkhanitskiy, I. Ierǵiiev (Єрґієв, 2016), V. Knyazev, S. Kozhakhmetov (Кажакхметов, 2019), G. Narymbetov (Наримбетов, 2019), Nguyễn Tài Hưng (Нґьет Тай Хынг, 2019), Z. Smakova (Смакова, Гайсін, 2017), A. Semeshko (Семешко, 1993), which reveal the historical, evolutionary and performing aspects of the education of the bayan musician (accordionist); instrumental training of musician-teacher O. Andreiko (Андрейко, 2004), V. Gusak (Гусак, 2011), K. Igumnov, A. Dushniy (Душний, 2005, 2011), N. Lyubomudrova, V. Labuntsya, M. Malakhova, S. Slyvko (Сливко, 2013), V. Fedoryshyn; musical pedagogy of L. Barenboym, B. Iogayzen [14] in the direction of methods and methodology.

Purpose of the article – substantiate the main stages of work on a musical work in the classroom of instrumental training (bayan / accordion).

Presentation of the main material. Pedagogical work is always a complex process, and in the field of art it is especially wide. All the work of a music teacher is a kind of continuous self-study. Based on the acquired knowledge and constantly accumulated experience, they develop their own pedagogical techniques, use them differently, dealing with different students. It is important first of all to highlight the most important provisions that characterize modern pedagogy, to

consider the main forms and sections of work with students. The teacher needs a lot of new insights into the position of a musician who themselves begin to teach others. Only then they will be able to fully use the acquired knowledge, and they will provide them, as teachers, with effective assistance.

Work on a piece of music is very diverse. Actually, «the repertoire is designed to cultivate the ability to appreciate worthy music of great ideas and feelings» (Бесфамильнов, Семешко, 1989: 11). The study of the work is a single process; it is divided into **three stages**: familiarization with a piece of music and its analysis; overcoming common difficulties; «collecting» all sections of a piece of music into a single whole and working on them.

First stage. Getting started, the student gets acquainted with the work, views, and plays several times in its entirety, and then engages in a detailed analysis of the text. Then they proceed to individual main tasks, focusing on the detailed elements. Further, the addition of the work sections and work on the embodiment of a common executive sense.

The purpose of work on a specific piece of music is meaningful, vivid, technically perfect performance. Each work of art has a unique content, reveals its own circle of images. Whatever the students play, they need to understand this work, realizing the expressive meaning of each detail and be able to fulfill it, that is, to convey artistic content in their playing.

The piece of music should be disassembled first in very small parts. Particular attention is required to metro-rhythmic accuracy of performance, analysis of parties with each hand separately. It is necessary to accustom to hear phrases during analysis, to perceive each in its development and ability to conduct it. Often a student, not having time to listen to one composition, attacks the next. This consists in inattention to the meaning of the performed and to the breath in the music.

The importance of attention to fingering should be noted. The teacher knows well that a careless attitude to it complicates and lengthens the work; nevertheless, this drawback is encountered quite often, especially when analyzing a piece of music. Certainly, it is possible that fingering can often change later, somewhere the best variant will be chosen.

A very important issue is a playing by heart. A deep thoughtful study of the text, attention to detail requires a combination of a playing by heart with a note play. If students have a good memory, then, often disassembling, they already remember a lot. Mechanical memorization often reaches a formal thoughtless playing, based mainly on motor memory. Motor memory is necessary; it complements the

active mention, which is inextricably linked with listening to music, to melody.

Learning by heart should be carried out first in separate larger or smaller sections, constructions, at a slow pace, then proceed to combine them into larger parts, to slowly play the entire work and separate comprehensions of the text. Such a work should be well mastered and firmly fixed in memory.

Second stage. The problem of the second stage of work consists of the sound of an instrument. Skills for such work should be trained. The degree of saturation and the nature of the sound depend on the content of the music, and on the register. It is necessary to ensure that the student has mastered the initial, musically meaningful, but draft stage of sound work on the piece of music. The studied repertoire is of great importance in the development of colorfulness; a combination of different works should provide enough material to develop the necessary qualities. Throughout all classes, the student needs to systematically work on pieces of music of different genres, characters and styles, since it is the expressive features of the music that determine the diversity of the color palette.

At this stage, phrasing is of particular importance. Phrasing requires an understanding of the expressive role of the structure of the work, the ability to perceive the phrase as an integral construction.

Work on the meaningfulness and expressiveness of the performance, as it were, incorporates all the necessary means to identify the composer's creative intent, phrasing, dynamic colors, various strokes, nuances, imaginative content, style, and character of the work determine the requirements for the performer. The timbre side of the sound is inextricably linked with the dynamics: a dry, colorless sound can be only in rare cases, but only as a kind of sound paint, and therefore it is necessary to own various dynamic shades of *forte* and various *piano*. Each student understands that they need to master a powerful, strong sound – *f*, *ff* and *fff*, which should not lose its expressiveness, richness, beauty.

Thus, thoroughness, specification of requirements, persistence in their implementation should be combined with the development of the performing principle, with the training of performance. The point is to reveal, albeit small creative abilities of students and develop an emotional attitude to the performed, this is a priority task. The whole course of work on a piece of music consists of a performance training process in which musical comprehension is combined with emotional perception.

Third stage. The state of work at the final stage allows you to establish a common performing plan of the work. When performing a prepared piece of music,

it is possible to introduce some new, previously not provided parts. The student should not only present the performance plan of the work as a whole, but also know what expressive details in a particular section are the main ones, on which special attention should be paid. During this period, all the preliminary work should be formalized into a single whole.

At the same time, it is needed to finally clarify the pace of performance. The author's indication, understanding of the work nature, its style contributes to the pace. Having learned to perform at a fast pace, the student should continue to work in a slower movement, as this helps to consolidate the performance plan in consciousness in all its details. Sometimes it's useful, having learned a work, to postpone it, then after a while to return to it again. This always brings in the performance elements of the new and smooth, restores the freshness of its perception.

The performance will benefit only if it is successful. Not a single teacher can guarantee it, but they are obliged to help the student in this regard. A lot of things are decided by a careful and very deliberate selection of works for public performance, the quality of preparation for it and the acquisition of at least a little experience in performing.

A successful, vivid, emotionally filled and at the same time deeply thought-out performance that completes the work on a piece of music will always be important for the student and can be a major achievement. As in the study of any work of art, while working on sketches, you cannot do without the ability to imagine the necessary sound with your inner ear and then achieve it on an instrument.

In etudes, you have to pay special attention to fingering. It is necessary to demand the implementation of the fingering instructions set out in the notes (with the consent of the teacher). In the study of sketches, special work on individual difficult turns, sections of a work is of great importance, and pay special attention to this in lessons, to specific ideas of what and how to learn, explaining why it is useful. Therefore, it is often necessary to show certain turns of the wrist, hand, any other movements, as well as be sure to remove excess ones.

It is important that the student with one hand works on the tasks most characteristic of this study. First, the etude is played at a relatively slow or medium pace, and then the speed can be increased. Gradually, the student learns the necessary movements, which should be natural and comfortable, allowing them to feel free to play.

One of the important points of the study is the development of sound equality. The reason for the irregularity in the performance of any fast sequences

usually lies in the fact that he was not accustomed to listen to and demand evenness from themselves, firstly, and secondly, poor managing of their own hands. It is necessary to work on the general evenness of all small durations, paying attention to the slightest inaccuracies. Then the student gradually gets used to listening to the evenness of sound and acquires the necessary skills. It is important that work on etudes complement the study of works of art, prepare to overcome the difficulties of the work outlined in the individual plan, deepen and expand the technical skills necessary.

For exams and tests it is not necessary to choose the most difficult etudes for the student: this is always risky, because in case of failure of the student there may be a fear of technical difficulties. There are numerous exercises of different collections, different authors for all instruments. The question of their use, each teacher decides at their discretion.

Gammas and arpeggios are a necessary part of the student's work. At a certain stage of training, many types of scales and arpeggios must be learned for the development of finger fluency (small and large equipment), to save time when working with etudes. The main place in the field of technical development of the student during the study period, nevertheless, remains for etudes of the most diverse difficulties, types, styles. The task of the teacher, skillfully combine them with artwork. A teacher with a broad outlook will be able to tell a lot of interesting things about the attitude to the folk music of the largest composers of the past and the present, that they see in it an example of the highest artistic values, that on its basis they created works close to the people, embodying its character.

The methodology of teaching the instrument to play is a complex and multifaceted process, which includes the general musical development of the student. The main directions are the education of worldview and moral qualities, will and character, aesthetic tastes of love for music, interest in work and ability to work, and finally, concern for health and physical development.

One of the most important tasks of a teacher is to instill in students a love of working with the instrument. Work should be not only joyful, but also smart. The success of a teacher is determined by the ability to individually approach each student. For this, it is necessary to systematically study the personality of the student, to know what they are interested in, what is their environment.

The human nature is characterized by a sense of independence, the desire to try everything themselves, to experience. Very often, students do extra and

even harmful work. Inattentively examining and memorizing mistakes, they then spend a lot of time correcting them, mechanically losing the already learned passage several times at a pace, the study of which took a lot of hard work; they rarely play it for some minutes, and the passage stops being successful. This indicates how the valuable time spent on classes is misallocated, and much in this case depends on the teacher.

Responsible tasks facing a teacher of a special class require them to systematically work on themselves, to improve pedagogical skills. It is important that the teacher shows interest in new teaching methods, is able to recognize the main thing in them and use them to update the methodology.

The basic professional knowledge and skills necessary in musical and pedagogical activity determine the growth of pedagogical skill. The most important professional property that a musician of any profession should possess is musicality – a natural gift in constant contact with music. It determines not only the creative possibilities of the individual, but the level of professional achievement.

The technique is primarily an experience that has been given over the years. No matter how diverse the lesson is in terms of assignments, it should be subordinate to the main task: the development of hearing, the development of the ability to listen to sound coloring, nuancing, rhythm, phrasing, and form. It is very important to accustom the student to continuous auditory attention and control, to teach

the student to hear oneself well from the outside, to bring attention to each sound, to listening to a particular sound. The ability to listen to oneself helps in identifying technical difficulties.

To educate a student in the ability to critically listen to their game is one of the most important pedagogical tasks. A lot of patience should be laid in our work. Much depends on how to say and how to point out the flaws. An inexperienced teacher may not be able to correctly take into account the time required to complete the program. Therefore, work should be planned with some estimates of personal time, to give great importance to self-education. The teacher is brought up with the students. We should be able to «deny ourselves» in the name of students, in the name of the work. This is a very delicate and complex question, and everyone comprehends it for themselves in their own way. You need to know your weaknesses and be able to talk about your mistakes. Educational prestige is created only by labor. The teacher should always remember the work ethics, ethics must be strictly observed even in the most difficult conditions.

Conclusions. Summing up the results of step-by-step work on the musical work, we have to some extent attempted to expand the horizons of methodological support for the bayan (accordion) class in music schools of various levels of training and education of a musician and to contribute to the knowledge of multivector methods and approaches to mastering performing skills and pedagogical interpretation skills.

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