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**THEORETICAL BASIS OF CONCERTMASTER PREPARATION OF  
FUTURE TEACHERS OF MUSIC ART**

**Formulation and justification of the  
relevance of the problem.** At present the modern

requirements for students' academic and  
extracurricular activities should be taken into

consideration during the professional training of future music teachers at Music Teaching and Art Faculties at Pedagogical Universities. The training structure and content must meet the requirements of comprehensive work of a school teacher who must skillfully perform the role of a teacher and educator, musician and concertmaster. Despite a wide range of research in the field of students' instrumental performance training at pedagogical universities, the improvement of concertmaster training of future music teachers remains a topical problem.

**Analysis of the recent research works and publications.** The art of accompaniment and issues of a concertmaster's teaching and performance activity has been investigated by K. Vynohradov, L. Vynokur, O. Kankarovich, T. Karnaukhova, Z. Kvasnytsia, M. Kriuchkov, A. Liublinskyi, M. Moiseieva, I. Odynokova, V. Pustovit, O. Rafalovich, M. Smyrnov, Ye. Shenderovich.

Various aspects of instrumental performance training of future music teachers have found scientific grounds in the works by L. Archazhnykova, O. Burska, L. Honcharenko, L. Huseinova, Zh. Debela, N. Zghurska, V. Krytskyi, Ye. Kuryshchuk, O. Liashenko, I. Mostova, V. Mutsmakher, H. Nikolai, O. Oleksiuk, H. Padalko, O. Rostovskyi, O. Rudnytska, H. Saik, H. Tsypin, O. Scherbinina, O. Scholokova and others.

**The purpose of the article.** The objective of the article is to study the problem how to prepare a future music teacher to a concertmaster activity at secondary school, to analyse individual scientific and methodological works in this field.

**The exposition of main material.** The practical activity of a modern music teacher includes both teaching and performing aspects and among them there are those of a concertmaster which are quite significant and involve ensemble forms of music with students, accompaniment to solo, ensemble, choral singing, to various teams (instrumental, dance) and soloists.

Studying the problem of the preparation of a modern music teacher for a concertmaster activity, it should be admitted that the forms and methods of teaching students of the Art Faculty in instrumental performance classes should correspond to this kind of activity of a school teacher. The main task of teachers of these subjects is to form a complex of knowledge and skills necessary for a future music teacher for the successful activity at comprehensive school.

In the process of creating curricula for the music teaching Departments and Faculties of Pedagogical Universities (Institutes) at different times brought up the problem how to provide the highest efficiency and quality of professional training, what should be the ratio of total

fundamental and specialized (music) disciplines, how to make learning process appropriate, optimal and interesting for students?

The diversity of practical activity of a school music teacher was taken into account when solving these problems. It determined the content of professional training at the Pedagogical Institution of higher education. Such disciplines as psychological-pedagogical, historical-theoretical, vocal-choral and musical-instrumental have been included into the structure of professional training to ensure the educational variety for students.

However, training and educational diversity of future music teachers sometimes turns into fragmentation, weak correlation of disciplines that negatively affect the integrity and consistency of knowledge of undergraduates from Musical educational and Art Faculties. This is the result of the unreasonable transfer of content and teaching methods at Art Universities to an art teaching profession without taking into account its specific character, which led to a shift towards musical performance training of students.

The contradictions of this kind are typical for musical training, without which the valid professional activity of a school teacher which requires the improvement of the forms and methods of teaching in the concertmaster classroom is impossible. In this regard, the research is conducted on the problems of both a common vocational training of students and the methods of teaching in a concertmaster classroom.

The analysis of the scientific and methodological works of leading music educators and musicologists allows us to generalize and systematize scientific-methodical and practical experience accumulated in the field, outline the topical issues and identify specific features and disadvantages of this type of professional training of a music teacher.

The urgent problem is associated with the formation and development of professionally significant concertmaster skills. The most important areas here are the following: the formation and development of ensemble skills (achievement of synchronism of ensemble performance, the knowledge of the mechanism of a singer's breathing and soundmaking, taking into account the specific performance of the wind, string and folk instruments); the acquisition of skills how to accompany vocal and choral, musical and instrumental and dance groups; the formation of the number of abilities and skills needed for reading accompaniment sheet, transposition, aural selection of accompaniment; the mastering of skills of complex performance (the performance of a school song with your own accompaniment with the elements of conducting, regulation of the piano sound according to

individual ability of your own voice).

The theoretical and practical recommendations which have a direct or indirect relation to the problems how to teach concertmaster skills to students of a musical and pedagogical profession are defined in the works by L. Vynokur, T. Karnaukhova, Z. Kvasnytsia, M. Kriuchkov, A. Liublinskyi, M. Moiseieva, M. Ovchynnykov, I. Odynokova, I. Polska, V. Pustovit, O. Rafalovych, M. Smyrnov, Y. Shenderovych.

One of the first teaching musicians who managed to make the transition from an empirical method of teaching to a scientifically grounded technology, was M. Kryuchkov. The most important aspects of his research which are very important for us are related to the problem of reading notes from the sheet and the accompaniment transposition.

Criticizing a common way of reading a musical text «note after note» with the fragmentation and a mosaic perception which is unnatural for musical thinking, the author offers a «comprehensive» means of the perception of a musical text, based on the identification of «typical ties» which unite a certain group of notes. Preferring this method of «note reading», the author emphasizes that using it will help an accompanist achieve economy «in the mechanism of perception because the greater part of a note text in any piece of music (within a certain style) is formed with standard links that often combine a significant amount of notes, and therefore, it is like reading already known words and grammatical patterns, which are known immediately when looked at» [1, p. 5-16]. This method of perception of a note text is similar to the reading of a literary text. It helps to enhance pupils' musical thinking and memory and it also increases the speed of reproduction of musical material.

Equally important is the research by A. Lublin, which is also connected with the theory and practice of accompaniment. Defining the initial methodological principles in this field, the author logically applies them to a theoretical analysis of musical material and the problems of performance. A. Lublin's particular merit is that he was the first to analyze and classify all the main types of textures of the piano accompaniment, thus most fully revealing the expressive possibilities of each of them [3].

Exploring the origin and development of the basic texture types of the piano accompaniment, the author classifies them in the following order: 1) a chord support in recitative forms; 2) dance rhythms; 3) chord accompaniment; 4) arpeggio chord; 5) a harmonious configuration; 6) polyphonic and «multilayered» texture; 7) «conflict» accompaniment.

Without a detailed analysis of the mentioned above types of texture, we note that the reliance on the theoretical knowledge in this field will give students real help while performing such kinds of concertmaster activity as transposition, reading from a sheet, playing by ear etc.

Considering the various agogic types A. Lublinskyi convincingly proves their subordination to basic laws of natural verbal speech and breathing. For example, words which are reproduced declamatory need agogic deviations; lack of a sufficient pause for physical necessity to take a breath leads a vocalist to performing agogic censorship; a jump to a big interval that mobilizes respiratory system, justifies the extension of the duration of the sound etc.

In his research A. Lublinskyi proved the connection of agogic deviations with the peculiarities of human speech and breathing, as well as the dramatic line of work. On this basis we can conclude that the awareness of the internal logics and the patterns of agogic abnormalities allow an accompanist to achieve the rhythmic flexibility required in the performance of a musical work.

The analysis of the main points in A. Lublinskyi's research in the field of theory and practice of accompaniment allows us to conclude that the piano accompaniment is a system of 'expressive-semantic means' the creative use of which helps to create an artistic image of the work and a high level of coherence of ensemble performance.

The scientific study of traditional techniques and tools how to simplify the piano texture in opera piano has been made in the works of a teacher, musician and accompanist E. Shenderovich.

Analyzing numerous options of piano scores, the author concludes that there are more than one principles of a piano transcription. The way of a transcription, characterized by different degrees of deviation from choral score, depends on the personality and skills of the authors of opera piano [8, p. 22]. According to E. Shenderovich, this encourages an accompanist to a special transcription of clavier, and in most cases to the simplification of the piano presentation, thus ensuring the ease of the performance.

Summarizing the numerous options how to transcribe opera piano, E. Shenderovich reduces them to the two main types. The first one is marked with small changes in the texture; the second one is characterized by a significant change of the piano texture, and sometimes by creating a new presentation.

This type of transcriptions requires from an accompanist the presence of creative imagination and piano ingenuity. Students of art schools often lack these very qualities.

The practical significance of the works by E. Shenderovich is quite widespread. The author proves that an analysis of the most common means of simplifying the piano texture forms a skill that enables pupils to choose quickly the best option of texture simplification and to use it in their performance automatically. In addition, numerous simplification techniques recommended in the works of the author, can be used in the types of professional music teacher activities such as reading from a sheet, transposition, playing by ear etc.

One of the first teaching musicians who devoted their research to the methods of transposition, has become O. Rafalovych. The system of transposition proposed by her is connected with the process of musical hearing and thinking of students, and includes special technological methods that contribute to optimizing the transportation process. Using this process as the primary means of the development of active auditory representations, O. Rafalovych offers two methods of the development of transposition skills: by ear (aurally) and using the notes. In the first case, the author believes that the activation of consciousness control takes place, which enhances the better mastering of a note text and the students' expansion of auditory representations. A. Rafalovych calls the usage of the second method as «the most radical way of the development of music hearing, memory, attention, skills of reading from the sheet and even the technique» [7, p. 14].

Some aspects of I. Odinkova's research are connected with the formation of the students' ability to make accompaniments to school songs at harmony lessons. The need to develop this skill is explained as follows. Creating the accompaniment is not only the means how to develop the creative abilities of students, it is also the most important professional skill of a school music teacher. For example, the song which should be learnt can be published in the book (the text-book) without accompaniment, encouraging teachers to create accompaniment to the song repertoire [5].

**Conclusions and prospects for further researches of direction.** The analysis of the scientific literature on the researched topic allows us to conclude that the works under consideration generally give answers to a number of major issues that arise in the process of training future teachers of music, especially the formation of their concertmaster skills. However, the practice shows that the implementation of these procedures does not ensure the required level of concertmaster skills of future music teachers. The need to improve the system of students' concertmaster training at Art Schools gives the prospect of further study of the problem, which is directed to

the removal of the discrepancy between the principles of concertmaster training of future teachers at the institutions of higher education and the content of their practice at school.

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difficulties in Clavier: Advices of the accompanist]. Moscow: Muzy'ka.

**ВІДОМОСТІ ПРО АВТОРА**

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