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THE SPECIFICITY OF THE WORK OF A FUTURE PIANO ACCOMPANIST ON CHAMBER VOCAL REPERTOIRE IN THE SOLO SINGING CLASS

Formulation and justification of the relevance of the problem. The history of the keyboard accompaniment in Western Europe extends back over three centuries. The profession of a piano accompanist has its specificity, pedagogical and performing traditions, and a lot of musicians are involved in it. For many years accompaniment, as a kind of musical practice, has been under cultivation mainly in the sphere of everyday music-making, and it has been an attendant occupation in the practice of a professional musician. The process of separation of the accompanist practice into an independent sort of professional work of a pianist started only in the second part of the XIX century with the development of chamber vocal music. With its development the significance of a pianoforte part has increased, accompaniment ceased to be just a harmonic and rhythmic base, a background for the solo melody, it became an equal part [7, p. 326].

Notwithstanding the fact that in the scientific and methodical literature many aspects of perfecting the accompanist work are introduced widely enough, in our opinion, the study of the specific peculiarities of the work of a future piano

accompanist on chamber vocal repertoire in the class of solo singing as one of the types of performing activity of a future specialist musician is currently important.

Analysis of recent research and publications. A lot of studies, for instance, studies by N. Kriuchkov, A. Liublinskii, E. Shenderovich, where the methodic aspects of work on prima vista and transposition are enlightened, are dedicated to the art of accompaniment. Valuable material, including practical advice to accompanists, can be found in the works by G. Moore [6]. Useful recommendations to pianists who work with vocalists, and a detailed performing analysis of vocal works are contained in the articles by L. Zhivov, T. Chernyshova, E. Kubantseva, S. Savari, T. Kalugina, K. Vinogradova, I. Radina. The main task of the educationalists-musicians mentioned above is an urge in their methodical works and recommendations to help a young piano accompanist in the work on embodiment of artistic images of the work of art, to nominate some possible variants of their performing representation. In such a case, attention is paid to

the content, compositional structure, the nature of pattern, peculiarities of the poetic text and the specifics of a singer's part.

According to S. Savari, the mastery of a piano accompanist guarantees confidence of a vocalist on stage [1, c. 22]. A. Liublinskii considered that the skill of accompanying is not just a professional skill of a good pianist, but a natural gift, as working with a singer requires specific, accompanying understanding [4, c. 3]. N. Kriuchkov became one of the first people who turned to the study of the content and peculiarities of the professional preparation of future piano accompanists. In his research the scientist underlines the importance of pedagogical functions of an accompanist which are expressed more vividly in the work with singers who are not ready enough for the independent study of a new repertoire as he corrects their intonation and phrasing.

The purpose of the article. We completely agree with the point of view of N. Kriuchkov and believe that the research of the specificity of a piano accompanist's work on the chamber vocal repertoire in the solo singing class as exemplified by the romances of F. P. Tosti can become an effective way of developing a professional competence of a future specialist musician, which is the aim of our article.

The main material of the study. The specificity of the work on a chamber vocal repertoire lies in the fact that it presupposes a combination of two somewhat unique instruments: human voice and a pianoforte. Such symbiosis in particular vividly demonstrates a possibility of achievement of flexible cantilena by means of a hammer-beating instrument which, as it may seem, is so remote from the nature of the singing voice. Singing voice and a pianoforte represent antipodes both in relation of their instrumental «ideas» – individual uniqueness, on the one hand, and inclusive universality, on the other – and from the perspective of the performing technique.

Analyzing and comparing performing methods and expressive means of the singing voice and a pianoforte, we have seen the most vivid *characteristics* of each of them. Thus, the vocal timbre embodies a precise-individual quality, and the timbre of a pianoforte embodies an abstract-neutral one. Vocal phonation is the most natural and straightforward one, the phonation of a pianoforte is indirect by a complex mechanism which is situated between the fingers of a pianist and a sounding material: strings and a string-plate; vocal phonation is anti-touch, and behind the pianoforte there lies the touching way of attack. The process of singing has specific rhythmical freedom whereas a pianoforte is, as a rule, a rhythmical core in any ensemble. A singer controls the sound throughout its duration, and the sound of a pianoforte depends on the phonation. Singing voice is a monophonic instrument, a piano

is a polyphonic one. Singing diapason, timbre, technical characteristics define the type of voice, limiting this way the sphere of images, subjected to the embodiment, a piano is universal. Vocal phrasing and agogics are caused by breathing of a singer, while the piano technology does not have any influence on the syntax of speech. As distinguished from the self-sufficiency of the piano means of expressions, vocal means have large contingency (for instance, a cantatory tessitura influences the performing dynamics, tempo and timbre essentially, and the vocal-speech articulation influences agogics and phrasing). In the end, voice does not have a fixed pitch (a pitch of a singer is regulated by the subjective perception), for a pianist it is objectively predetermined by an instrument.

Despite significant differences between the voice and a piano their unity in the ensemble leads to the formation of natural and integral phenomena. More than that their “polarity” notably favours the formation of that intonational coupling between them which lies at the root of the expressing potential of this composition.

The research of the specificity of the work of a piano accompanist in the solo singing class let us highlight the following *peculiarities* of the preparation of a chamber vocal repertoire.

The work on chamber vocal piece should be started from the study of the *poetic text*. The task of a piano accompaniment in chamber vocal music is to complement a poetic image created by the author of the text. A composer creates both a melodic line and a piano accompaniment, that is why both a singer and an accompanist should rest upon the poetic text in the work on the repertoire.

Listening skills. The base of the harmonic sounding of the singing voice and a piano accompaniment is an improving by a piano accompanist of a timbre tinge of his instrument by means of attentive listening and an ability to distinguish graceful sounds from more coarse ones which leads to using a wider palette of phonation. The most important thing is to highlight a melodic line in the accompaniment, for instance, in the upper part (Pic. 1, 2), in the middle voice («L'ultima canzone» – «The Last Song» Pic. 3) or in basso (Pic. 4).

Work on legato. Using the accompaniment which bases on the succession of chords, you can have recourse to the pedal, however chamber vocal music with an arpeggiate accompaniment, in which the harmony constantly changes, needs more delicate usage of it. In the works with an arpeggiate accompaniment the task of the pianist consists in the creation of a soft background for the melodic line. In the romances by Francesco Paolo Tosti (Pic. 5) the fingers should be in constant contact with the piano keyboard which allows to use the softest phonation without the slightest abruptness in sound.

Pic. 1

Pic. 2 F. P. Tosti – «Che dici, o parola del saggio»

Pic 3. «L'ultima canzone»

Pic. 4

Pic. 5 F. P. Tosti – «In van preghi»

Work on the dynamic tinges. Every piano accompanist needs his own standard of differentiation in dynamic tinges. The work on the amount of sound considers in having a precise idea about the difference between *pianissimo* and *piano*, between *piano* and *mezzo piano*, between *piano* and *mezzo forte* etc., and while working on chamber vocal piece of work one needs to adhere to this scheme but, in the same time, not to limit oneself to it. The interpretation of the dynamic tinges depends on the poetic text of a chamber vocal piece of work and the type of singer's voice. The sounding of the high-pitched voice or usage of a high tessitura by the middle-pitched voice tolerate a more dynamic filling in the accompanying part. «The flight» of the lofty chest leads to its good audibility even having a dynamic intense accompaniment. For this reason a low vocal chest demands from a singer a more dynamic filling. But even singers, who have strong voice, can face difficulties singing some vowels, for instance, French *u* and German *ü*.

These peculiarities must be considered by the accompanist, and he should regulate the strength of the dynamic tinges of the piano accompaniment, even if a composer indicated fortissimo. The work of a piano accompanist presupposes the contact with the exponents of different levels of preparation, with different individual vocal characteristics (the type and strength of voice, technical preparation of a singer) which determines a palette of dynamic tinges and a variety of interpretation of chamber vocal pieces of art used by pianist.

Work on the piano entrance. A vocal piece of art has, as a rule, an instrumental entrance, an interlude and a closing (postlude). Frequently these parts are comparable to the scale of the whole work. The necessity of the entrance is dependent, primarily, on the characteristics of the voice and a vocal hearing sense of a singer as singing voice is an «instrument» which demands a special bell note as well as emotional accordance determining physical and psychological condition of the exponent. The dynamics of the vocal part as well is preceded by the entrance which leads to the corresponding character of breathing and phrasing of a singer. The functions of an instrumental entrance mentioned above are determined by the specificity of the singing voice. Thus, in the song «Lasciami! Lascia ch'io respire» («Leave me be! Let me breathe») by F. P. Tosti, due to the grand entrance (Pic. 6) written on *pp*, he emphasizes the poetic text with a solemn and smooth movement, and this tendency is preserved up to the final climax phrase «...Ahi, Signore, è la rugiada!...L'alba piange su me...» in which both melody and accompaniment obtain the most dramatic coloring up to the final *pp* (Pic. 7) [10].

In most cases of the chamber vocal repertoire (with the developed piano part) the entrance obtains an important dramaturgic role which is connected with the content of a piece of work in general. In these cases the initial phrases of the piano «give the key to the performing concept of a singer» (Pic. 1, 4) [5].

Except the entrance piano interludes and postludes often disclosing «an implication of a vocal piece of work» contribute to the creation of the integral artistic image. In the solo episodes (except the postludes) a pianoforte usually anticipates musical events by means of the transmission of separate intonations, motives and phrases.



Pic. 6 – «Lasciami, lascia ch'io respire»



Pic. 7

Vocal-piano ensemble represents a natural unity of opposites from the point of view of the instrumental composition. The unity of the voice and a pianoforte in the concentrated shape expresses the essence of the ensemble as an integral system. In such a case, the level of contrast of its composing elements is directly proportional to the force of their “attraction”. It is based on the simultaneous sounding of the most complete, ideal and unique instrument – human voice – on the one hand, and on the eternal wish of the exponent-instrumentalists to reproduce this ideal by means of other instruments, and the most universal of them – pianoforte, in particular [2]. In H. Neuhaus’s opinion, the vocal-piano duet represents the most theatricalized form in the genre of chamber music. Such factors as synthetic nature of the genre, participation of a singer – an actor by definition and a pianist who masters a grand piano – «the best actor among the instruments» contribute to this [7]. This is precisely why cooperative work of a singer and an accompanist on the interpretation of a chamber vocal piece of work is particularly important, for the finite result depends on this particular cooperation. A piano accompanist not only helps to correct the intonation-rhythmical errors of a singer-beginner but, due to the specification of chamber vocal music, he is a full member of the artistic display [8].

Conclusions and prospects for further researches of direction. As can be seen from the above, in the result of the research of the specificity of the work of a future piano

accompanist in the solo singing class we have separated the following peculiarities of the work on a chamber vocal repertoire: the study of the poetic text as a base of a chamber vocal piece of work; working on the timbre tinge of a piano accompaniment which is caused by the fact that accompaniment of singing-romance lyrics initially presupposed a piano performing as distinguished from the baroque music and opera repertoire; work on the dynamic tinges which presupposes the creation of the balance between the volume of the singing voice sounding and a piano part, the interpretation of the dynamic tinges depends on the poetic text and a creation of an artistic image of the song and the type of voice of a singer as well; the meaning of the work on the piano entrance and a postlude in the interpretation of an artistic image is caused by the specificity of chamber vocal repertoire where in the vocal-instrumental ensemble a piano part is a full-featured member of an artistic display.

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ВИКОРИСТАННЯ ІНФОРМАЦІЙНО-КОМУНІКАЦІЙНИХ ТЕХНОЛОГІЙ НА УРОКАХ МУЗИЧНОГО МИСТЕЦТВА (В КОНТЕКСТІ ПРОЕКТУ «ВІДКРИТИЙ СВІТ»)

Постановка та обґрунтування актуальності проблеми. Тенденції сучасного життя: стрімкий розвиток науки і техніки, запровадження новітніх технологій, інформатизація суспільства потребують від педагога якнайкращої підготовки учнів до дорослого життя.

Для школярів у сучасному суспільстві головне завдання – навчитися ефективно здобувати знання, ставити цілі та досягати їх, критично мислити, сприймати нову інформацію, ретельно її досліджувати та осмислювати, працювати в команді, навчитися спілкуватися в багатокультурному середовищі.

Отже, людству потрібні нові знання, вміння, навички, а за період навчання

застарілими методами у школі неможливо буде передати учням той обсяг знань, що знадобиться їм протягом життя.

Першопричиною цих проблем, на нашу думку, є ті інформаційні й технологічні вибухи у сфері інформаційного забезпечення, що спровокували екстраординарне виробництво інформації, а з технологіями CD-ROM та інтернету велика обсягом інформація стала доступною для всіх охочих.

Історія сучасної освітньої практики свідчить про широке розповсюдження ІКТ. Якість переходу до сучасних моделей навчання залежить від опанування інформаційних технологій, адже саме вони, на нашу думку, відкривають доступ до