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Education and Culture
within Modern Global
Transformations

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THE USE OF F. BUSONI'S PIANO MUSIC DEVELOPMENT METHOD IN THE INSTRUMENTAL PERFORMANCE TRAINING OF FUTURE TEACHERS OF MUSIC

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This article reveals the essence of instrumental performance for future music teachers and the application of F. Busoni's piano technique methods in this training.

Keywords: *instrumental performance training for a future teacher of music; interpretation of music; methods of F. Busoni's piano technique.*

The Problem

Art pedagogy in Ukraine is seeking to improve the quality of vocational training that students receive through the improvement of teacher training in higher education. The components of professional music teacher training include: instrumental performance; conducting; choral and vocal training; methodology. The professional preparation of students requires: the development of professional competence in a subject; the fulfillment of a student's spiritual potential; and the space for creative expression. Improving these areas requires new approaches, technologies, and innovative methods of training and education. In our opinion, F. Busoni's piano teaching methods fit the bill.

Analysis of recent research and publications indicates the urgency of resolving the issues of instrumental performance training for future teachers of music (O. Abdulin, L. Archazhnikov, Yu. Bay, N. Bill, R. Verkholaz, N. Kashkadamova, Z. Kvasnytsia, V. Krytskiy, N. Mozhaliova, S. Mostova, V. Mutsmakher, O. Oleksiuk, G. Padalka, O. Rudnytska, Ye. Skrypina, and G. Tsypin).

Goals and objectives. The purpose of this article is to justify the application of F. Busoni's piano technique methods to the instrumental performance training of trainee music teachers.

The essence of instrumental performance training for students in higher education institutions lies in the fact that such training offers an opportunity to master playing a musical instrument while developing a deep theoretical understanding of it. The purpose of this activity is to create an artistic interpretation of a piece of music through its performance. The term interpretation has its roots in Latin and refers to clarification and explanation. In musicology, interpretation is the process by which a text is transformed into sound [6, 215].

The process of interpretation includes the following stages: creation of a prototype through analysis of a music score and comprehension of its conceptual basis; investigating appropriate means for its reproduction; mastering the necessary technical arsenal of performance; the audible realization of an interpretation through performance.

The intellectual, emotional, and volitional spheres of one's personality are combined in this process. The intellectual component is found in its interpretative analysis, the search for relevant information, and the selection of appropriate tools; the emotional component concerns empathy and reflexive processes involved in understanding a piece of music and its contents; the volitional component manages the processes of performance. Instrumental performance training lays the foundation for the future professional activity of music teachers. By learning to engage with musical compositions and developing a personality and artistic expertise students gain the knowledge and experience to attract others to the world of music and its aesthetics and formulate their personal musical culture, which is also a goal for their future professional work [1].

The most important skills developed during this training process, necessary for success in instrumental performance, are:

- analytical skills—being able to engage with the authorial concept of a composition, its architectonics, genre, stylistic framework, and appropriate means of musical expression;
- interpretative skills—constructing an artistic image of a composition through a synthesis of the objective (author's concept) and the subjective (personal engagement) position;
- technical skills—having adequate technical ability (performance technique) to allow for a valid interpretation of a composition;
- reflective/empathic skills—a connection across the triad of 'composer—performer—listener';
- regulatory skills—control over the expression of the music (skill to perceive it), control over one's personal emotional state, concentration on the main elements of performance [3].

As can be seen, the interpretation of a piano composition requires a sufficient level of performance technique. This technical arsenal includes a range of skills, techniques, and tools such as: control over the sound created; timbre and expressiveness; dynamic scale; articulation; pedaling; capacity for clear expression of the interpretative goals of performance [2]. To achieve this level of technical mastery in piano performance, students should be apprised of the methods for developing piano technique created by F. Busoni.

F. Busoni was an Italian pianist famous for his distinctive and original interpretations and his progressive views on the development of performance technique (these views remain relevant today). He professed a thoughtful attitude towards overcoming technical difficulties rather than a mechanistic one, and attached great importance to psychological factors in learning piano technique. He summed this view up as follows: “not by repeated encounters with difficulties and problems, but through research can their solution be achieved” and “the highest technique is concentrated in the brain” [4, 160].

In his performing and teaching practice, he used the methods of ‘technical phrasing,’ ‘technical variants,’ and ‘technical keys.’ F. Busoni believed that any technical problem could be simplified by thorough analysis and adapted to a performer’s capabilities. The practical implementation of this idea is found in his method of ‘technical phrasing.’ This method is used to practise musical passages of similar range and duration. The development of proficiency in performing this passage relies on how we mentally divide and group the sounds. G. Kogan [5] illustrates this method as follows: “let us imagine that it is necessary to pronounce the sounds: ukbukbukbukbukbukb as a tongue-twister... It is clear that during the pronunciation of this chain we would divide it into regular groups as: ukb-ukb-ukb-ukb-ukb... If we group this range in another way, we will get uk-buk-buk-buk-buk-buk... The ease and speed of pronunciation increase significantly.” Similarly, this method can be used in playing an instrument (piano) a good example being the use of ‘technical phrasing’ for passages in the in F. Chopin’s Etude Op. 10, No. 3 in C major.

Among the means of developing piano technique, the most significant designed by F. Busoni was the method of ‘technical variants’ and its related method of ‘technical keys.’ While working on complicated technical music extracts, he advised the creation of textured variants as additional exercises. This method requires a lot of creative initiative and breaks down the boundaries between theory and practice.

The variants should be extended by the performer to make blanks ('keys') for future management of other compositions. F. Busoni, like F. Liszt, thought that all possible passages could be reduced to a few formulas, 'technical keys,' appropriate to all levels of difficulty in the performance of music. That is why if one has developed proficiency in a set of 'technical keys' and 'technical variants,' one can overcome difficulties when faced with a new piece and sightread it with greater ease. F. Busoni created an original school of piano technique—*Klavierübung* (piano exercise). This is a collection of exercises built on the standard 'formulas' ('keys') of piano technique. At the end of each exercise, there are examples of musical compositions in which each "formula" occurs [5].

F. Busoni's piano techniques for instrumental performance training provide a universal basis for the teaching of performance technique. They also promote the development of imaginative, analytical, motor, and creative skills; encourages independent learning; provide a methodological basis for future professional activity; and accelerate the study of varied artistic repertoires.

Conclusions

This article reveals the essence of instrumental performance for future teachers of music; the stages of interpretation of a composition and the most important instrumental performance skills are described; the use of F. Busoni's piano technical methods are justified ('technical phrasing,' 'technical variants,' 'technical keys') in the instrumental performance training of trainee music teachers.

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