

thesaurus on the example of the professional activities of performers (instrumentalists, vocalists), composers, as well as research scientists in the aspect of comparative analysis.

Key words: *musical thesaurus, professional and creative thesaurus of the performer, art, musical art, synthesis, synthesis of arts, performance.*

UDC 378

Li Ran

State Institution "South Ukrainian National Pedagogical University
named after K.D. Ushynsky"
ORCID ID 0000-0002-3029-2492

Olena Rebrova

State Institution "South Ukrainian National Pedagogical University
named after K.D. Ushynsky"
ORCID ID 0000-0001-7549-6811
DOI 10.24139/2312-5993/2023.03/055-064

CULTURE OF PERFORMING PHRASING IN THE PROFESSIONAL TRAINING OF FUTURE MUSICAL ART TEACHERS

The article actualizes the problem of performing culture formation in future musical art teachers, which is caused by certain shifts in their professional training towards mastering integration technologies. It is emphasized that a modern teacher of musical art should have a culture of musical works performing, which are often presented in an auditory environment in different manners and inappropriate styles. The phenomenology of musical and performing culture is considered; the clusters that unite the basic skills and corresponding tasks the musician-performer faces with have been identified. Among the cluster of mastering the artistic-expressive resource of performing culture, the culture of performing phrasing is singled out. It is emphasized that the musical phrase is the main attribute of artistic information, which is transmitted from the composer to the performer and from the performer to the listener.

In the professional training of future musical art teachers, the culture of performing phrasing is manifested in various types of performing activities: vocal, conductor-choral, and accompanist, solo-performing, and ensemble-performing.

The essence of the culture of performing phrasing of future musical art teachers is determined as a professional quality, which is formed and improved at the intersection of such clusters of performing training as a whole, as technological-performing, artistic-communicative, compositional-articulation, interpretive-semantic.

The components of the culture of performing phrasing of future musical art teachers are presented, taking into account the peculiarities of playing wind instruments and teaching-methodological activities in working with students of out-of-school institutions and art schools.

Key words: *culture, culture of performance, phrasing, expressiveness of performance, instrumental training, future teachers of musical art, artistic-semantic representations, interpretation of the work, artistic communication.*

Introduction. Performing culture is such a phenomenon in the heritage of all nations, which allows to preserve and increase musical values, as they materialize and exercise their humanitarian, aesthetic impact on a person only through the process of dubbing. That is, a

musician-performer plays a key role in the dissemination of musical works, their value meaning for a particular era, for new listeners and lovers of art.

Analysis of current research. The issues of musical performance as a leading link in the professional training of future musical art teachers occupy a leading role in a number of studies by scientists from both Ukraine and China. We draw attention to such studies, which reveal various aspects of the future musical art teachers' performing culture, which take into account the specifics of their work with schoolchildren. In particular, Lin Huaqin's research raises the issue of piano-performing culture of future musical art teachers (Lin Huaqin, 2017); Wu Xuan considers methodological context of preparing future musical art teachers for the formation of schoolchildren's vocal culture (Wu Xuan, 2020); interpretive culture of piano performance is presented in the study by M. Demir (2016); O. Andreiko (2014) explores the theoretical and methodological foundations of the violinists' performing culture formation. In the context of the tasks of our research, works are relevant in which various aspects of the performing culture of playing wind instruments are revealed, in particular in the preparation of future musical art teachers. For example, the problems of multicultural and transcultural competence of students-saxophonists are presented in the works of Wang Binbin (2019; 2022); the pedagogical potential of playing wind instruments, as well as music repertoire for them, becomes the basis for the formation of the auditory culture of schoolchildren in the study by Pan Xinyu (2019). In general, instrumental training of future musical art teachers as a process that allows reaching the level of performing culture is considered in the study of V. Labunets (2017).

On the one hand, the phenomenon of a musician's performing culture is based on a certain range of professional competences, which become the basis for achieving the level of proficiency and culture. At the same time, it is impossible to achieve either competence or culture without certain performing skills, which become the building blocks for achieving professional growth in the vectors of future musical art teachers' performing training. The list of various skills of a music teacher-performer is quite wide. Such skills include both performing artistic technique (Wang Bin, 2010) and performing-polyphonic skills (Han Le, 2019), both reflection skills (Ming Shaowei, 2017) and performing self-control skills (A. Grinchenko, 2019).

Particular attention in the context of our research is attracted by works devoted to the ability to voice directly artistic-semantic aspects of

the musical text. They include the dissertation research by Lu Chen (2015), which focuses on performing-articulatory skills, Wei Siming (2017), which focuses on tempo-rhythmic skills, and Bai Bin (2014), which expands the performing-technological context of auditory-timbral representations.

The listed works and studies do not present those that raise the issue of the culture of musical-performing phrasing. This aspect is quite important because it provides a qualified idea of the artistic-compositional understanding of the musical text and its figurative-semantic context. This led to our research and determined the purpose of this work.

The article is aimed at substantiating the essence and structure of the culture of performing phrasing of future musical art teachers in professional training, as well as direct consideration of the preparation for playing wind instruments.

Research results. Revealing the essence of the key concept – the culture of performing phrasing of future musical art teachers, we first of all used the understanding of culture as the highest degree of quality. At the stage of theoretical generalization of this concept, we did not solve the problem of the essence of culture as a scientific category. This is a scientifically self-sufficient problem and, in accordance with the scientific reflection of complex concepts in which the concept of “culture” is applied, is often used either in the general scientific sense of the word, or a priori, as is accepted in practice.

According to the definition of the phenomenon of a musician’s performing phrasing culture in general and a future musical art teacher in particular, culture in this word combination plays the role of a characteristic feature of qualitative mastery of a complex of necessary skills and abilities to embody during the materialization (voicing) of a musical text of its structural-semantic, compositional units, fragments, periods, etc., which are a reflection of the author’s musical thinking. It is not about a simplified understanding of the composition, the form of the work, but about the meaningful and artistic-performing embodiment of an idea that unfolds as a narration, dialogue, or a musical and pictorial fragment that requires emotional and experimental, timbral and articulatory dubbing. This requires certain skills and abilities. And taking into account the professional training of future musical art teachers, in particular their methodological and teaching activities, such skills and abilities are complemented by the appropriate competence to form the ability of performing phrasing while learning to play musical instruments for schoolchildren and students.

Thus, by the concept of “culture” in the phrase “culture of performing phrasing” we will understand precisely the highest level of quality of possession of the whole complex of skills and abilities to perform the phraseological-semantic properties of a musical text.

Since musical text is always written by a composer, taking into account the technical capabilities of the instrument, we took into account the fact that playing wind instruments involves a complex technical and physiological preparation of performers. Performing phrasing of play using instruments of this type requires high-quality possession of breathing, labial muscles, which is coordinated with the activity of internal hearing, perception and self-perception and a sense of figurative expression of performance. There are not so many works for solo performance on wind instruments. As a rule, works involve piano accompaniment, or written for 2-3 or more musical instruments, that is, for an ensemble. The quality of phrasing during the performance of such works is also due to creative interaction, artistic-performing dialogue/polylogue. Often this is accompanied by coordination and breathing, emotions, even facial expressions and elements of acting.

Such complex requirements for performing phrasing of playing wind instruments requires, first of all, the high motivation of the future musical art teacher to master the culture of performing phrasing. Sometimes a student who masters a work, but does not see his future role as a teacher, imagines the acting aspect of self-expression. However, motivation in this context is not complete. The future teacher of musical art should be tuned to a constant listener in his work – a student or schoolchild, whom he will teach to play, or perceive a musical work. And if a work for vocal or piano is more easily perceived and mastered by schoolchildren, then work for a wind instrument requires considerable efforts of the teacher for its adequate perception by students. And here, the adequacy of perception and performance of works for wind instruments by students and schoolchildren depends on the level of mastery of the artistic means of expression of the teacher-performer.

In view of the above, we introduce the first important component of the future musical art teachers’ performing phrasing culture, taking into account their instrumental training – playing wind instruments, namely: the motivation for artistic-technical improvement.

Taking into account the complexity of this component, we distinguish two essential elements in it. The first element is the mastery of the technical and physiological performing apparatus, which is an indispensable resource

in the culture of performing wind instruments in general. Here it is important to take into account the complexity and combination of natural and technological factors. Thus, H. Martseniuk points out the following physiological and technological aspects of the trombonist's performing technique, which, from our point of view, are relevant for playing other wind instruments. We are talking about: embouchure; tongue as a means of sound production and sound formation, setting the mouthpiece (this is already a technological process), performing breathing (technological and physiological process), setting acoustic resonators that enter the integral respiratory system of the wind instruments performer; musculoskeletal system (Martseniuk, 2017, p. 598).

The second element is a complex of artistic-performing, articulation and phraseological skills and the desire to improve them (playing wind instruments). This element shows how much a brass performer studying to be a musical art teacher owns the artistic and technical properties of the instrument and how motivated he is to improve his mastery of them. Motivation is an essential factor of success in performance. Here an important aspect is the focus on mastering the most diverse means of expression that are available to a particular tool. So, for example, the portraiture of the human voice, which is characteristic of the saxophone, requires the performer's desire to master the variety of performing techniques of intonation and phrasing. It is the phrase that becomes the "section" of musical thought, and possibly the role, the image that arouses interest in the one who perceives the work. This is a certain musical and acoustic riddle that the listener can solve. Such tasks reinforce the motivation of the performer to search for various means of expression, which in turn enriches the culture of performance in general and the culture of performing phrasing in particular.

Substantiating the second component of the culture of performing phrasing, emphasis was placed on the competence of future musical art teachers who master playing wind instruments, regarding the repertoire in general and the peculiarities of the embodiment of artistic, semantic, figurative ideas in the text of the work. Reading the text, understanding the remarks, terminology, articulation marks, which are spelled out in the text, requires appropriate competence from the musician-performer. It can be conditionally called as artistic and textual competence, the basis of which is appropriate literacy. In the dissertation, Lu Chen (Lu Chen, 2015) considered a special set of skills, namely: the skills of musical-performing articulation.

The researcher established a certain correspondence of performing skills to various types of professional competences, among which she provided terminological. This type of competence, according to the concept of the researcher, "... provides competent reading of remarks, terms, graphic signs", as well as artistic-semantic, which "... allows us to recognize and adequately link the articulatory means of expressiveness of music with the artistic image" (Lu Chen, 2015, p. 123). This allowed Lu Chen to isolate the corresponding components of the studied complex of skills of performing articulation. We are talking about the technical and performing component that "... covered directly the performing technology of mastering musical articulation, all its varieties ... including the ability to master stroke and sound production..." (Ibid., p. 124.). These skills are of a technical performing nature, at the same time they allow us to realize and convey the form of a musical work performed as an artistic means through which the dramaturgy of image disclosure is conveyed. Based on the above, Lu Chen also singles out the artistic-communicative component of skills, since the means of articulating musical language are means of transmitting artistic information with its further perception and understanding (Ibid., p.125).

Thus, defining competence in the work on the performing repertoire and musical texts of works as the second component of the culture of performing phrasing, the relevance of two important elements was established: the ability to qualitatively comprehend the phraseological and compositional structure of the text; experience and orientation in the genre, compositional and stylistic diversity of the repertoire for wind instruments in an artistic-communicative context.

If the first element implies a high quality of understanding of the musical text, its attributes and remarks, allowing to define the composition of the work as a whole as a course of semantic phrasing of musical material, the second reflects such an understanding of the musical text being performed, which allows to convey the semantic, artistic-figurative representations of the work in the course of artistic-communicative contexts. Such a deep attitude to the musical text is based on the wide experience of mastering a diverse repertoire for a particular wind instrument.

In our research, the predominant semantic repertoire line was works for instruments such as saxophone (solo, ensemble) and clarinet. These instruments have certain technical and performing coincidences, which made it possible to combine some methodological tasks in further work.

At the same time, the use of these artistic-expressive, musical-linguistic and compositional principles of the culture of performing phrasing actualized the need to consider certain skills, abilities and experience in the creative-interpretive and methodological-pedagogical plane. For this purpose, the third component was introduced into the structure of the studied complex, namely: creative-performing and pedagogical interpretation of musical works for wind instruments (solo, ensemble). It also has its own internal structure, since it covers the performing-interpretive context of phrasing both the artistic-informational embodiment of the composer's intention and interpretive interpretation, as well as creative-pedagogical context. The latter are precisely what distinguishes the culture of performing phrasing of the future musical art teacher, since in the educational process in general and learning to play wind instruments in particular, the teacher can convey the phrase with greater expression, with verbal metaphorical commentary. This will always be aimed at solving certain pedagogical tasks and enriching the teaching methodology with artistic-communicative methods of a special "etude-improvisational" nature. The teacher of musical art should always be prepared for creative ingenuity, pedagogical improvisation using his own performance with a clear emphasis on this or that musical phrase.

In the context of the above, we consider it necessary to include in the structure of the third component such elements as: the ability to apply the artistic-communicative context of performing phrasing in the process of creative interpretation; methodological and pedagogical qualification in working on performing phrasing in the educational process of playing wind instruments of students in various conditions of modern cultural space.

The first element is associated with the second component in terms of understanding the musical text and its attributes, in particular the communicative nature (articulation, performing expressiveness of intonation), but in the structure of the third component this already has a creative, free-improvisational nature of application. This is the independence of interpretation and the search for the embodiment of one's own sense of the phrase, its accents, artistically mediated "narratives", that is, how this or that phrase is felt and "expressed" by the performer who conveys the meaning. The second element lifts this creative-interpretive independence and "ingenuity" to the level of ideological and communicative interpretation of the work, the interpretation of its phrasing as a methodological resource in solving pedagogical problems.

Conclusions. Summing up, we specify that in the study the culture of performing phrasing of future musical art teachers in the process of playing wind instruments is defined as a professional quality characterized by the qualitative embodiment of the artistic-semantic context of the work based on understanding and reproduction of the figurative properties of various structural-formative, compositional fragments of musical text during the performing interpretation and creative search for a methodological solution of pedagogical tasks in the perception and performance of music for wind instruments for students and schoolchildren in various conditions of the cultural and educational environment.

This professional quality is an integrated formation consisting of three key components and their elements. The first component – motivation for artistic-technical improvement consists of the following elements: mastering the technical and physiological performing apparatus; complex of artistic-performing, articulation and phraseological skills and the desire to improve them (playing wind instruments). The second component, competence in working on the performing repertoire and musical texts of works, consisted of the following elements: the ability to qualitatively comprehend the phraseological and compositional structure of the text; experience and orientation in the genre, compositional and stylistic diversity of the repertoire for wind instruments in an artistic-communicative context. The third component – creative-performing and pedagogical interpretation of musical works for wind instruments (solo, ensemble). It consisted of the following elements: the ability to apply the artistic-communicative context of performing phrasing in the process of creative interpretation; methodological and pedagogical qualification in working on performing phrasing in the educational process of playing wind instruments of students in various conditions of modern cultural space.

REFERENCES

- Андрейко, О.І. (2014). *Теорія та методика формування виконавської культури скрипаля у вищих мистецьких навчальних закладах* (автореф. дис. ... докт. пед. наук). Національний педагогічний університет імені М.П. Драгоманова. Київ (Andreiko, O.I. (2014). *Theory and Methodology of Forming the Violinist's Performing Culture in Higher Art Education Institutions* (DSc thesis abstract). National Pedagogical Dragomanov University. Kyiv).
- Ван, Біньбін. (2022). *Формування транскультурної компетентності майбутніх магістрів музичного мистецтва у процесі інструментальної підготовки* (дис. ... доктора філософії). Держаний заклад «Південноукраїнський національний педагогічний університет імені К.Д. Ушинського». Одеса (Wang, Binbin. (2022). *Formation of transcultural competence of future musical art masters in the process of instrumental training* (PhD thesis). State Institution

- “South Ukrainian National Pedagogical University named after K.D. Ushynsky”. Odesa).
- Ван, Біньбін (2019). Теоретичні основи дослідження проблеми полікультурної компетентності студентів-саксофоністів. *Мистецька освіта: традиції, сучасність, перспективи: матеріали I Всеукр. наук-практ. конф. здобувачів ВО та молодих учених (16 травня 2019 року)*, (сс. 175-178). Кривий Ріг (Wang, Binbin (2019). Theoretical foundations of the study of the problem of polycultural competence of students-saxophonists. *Art education: traditions, modernity, prospects: materials I Ukrainian Scient.-Pract. conf. for HE applicants and young scientists (May 16, 2019)*, (pp. 175-178). Kriviy Rih).
- Демір, М. (2016). *Формування інтерпретаційної культури в майбутніх учителів музики у процесі професійної підготовки*. (дис. ... канд. пед. наук). Держаний заклад «Південноукраїнський національний педагогічний університет імені К.Д. Ушинського». Одеса (Demir, M. (2016). *Formation of interpretive culture in future music teachers in the process of professional training* (PhD thesis). State Institution “South Ukrainian National Pedagogical University named after K.D. Ushynsky”. Odesa).
- Лабунець, В.М. (2017). Особливості методичної підготовки майбутнього вчителя музичного мистецтва в процесі вивчення інструментально-виконавських дисциплін. *Педагогічна освіта: теорія і практика, 18*, 49-56 (Labunets, V. M. (2017). Features of the methodological training of the future musical art teacher in the process of studying instrumental-performing disciplines. *Teacher education: theory and practice, 18*, 49-56).
- Лінь, Хуацінь (2017). *Формування фортепіанно-виконавської культури майбутніх учителів музики* (дис. ... канд. Пед. наук). Сумський державний педагогічний університет імені А.С. Макаренка. Суми (Lin, Huaqin (2017). *Formation of piano-performing culture of future music teachers* (PhD thesis). Sumy State Pedagogical University named after A.S. Makarenko. Sumy).
- Лу, Чен (2015). *Методика формування вмінь музично-виконавської артикуляції майбутніх учителів музики в процесі навчання гри на фортепіано* (дис. ... доктора пед. наук). Національний педагогічний університет імені М.П. Драгоманова. Київ (Lu, Chen (2015). *Methods of forming skills of musical-performing articulation of future music teachers in the process of learning to play the piano* (DSc thesis). National Pedagogical Dragomanov University. Kyiv).
- Марценюк, Г. П. (2017). До проблеми формування виконавського апарату тромбоніста: методичні аспекти. *Молодий вчений, 11* (51). Отримано з: <http://molodyvcheny.in.ua/files/journal/2017/11/145.pdf> (Martseniuk, H. P. (2017). To the problem of formation of the trombonist's performing apparatus: methodological aspects. *Young scientist, 11* (51). Retrieved from: <http://molodyvcheny.in.ua/files/journal/2017/11/145.pdf>).
- Реброва, О.Є., Пань, Сінюй (2018). Сутність та структура підготовленості бакалаврів музичного мистецтва до формування аудіальної культури школярів. *Науковий вісник Південноукраїнського національного педагогічного університету імені К.Д. Ушинського, 3-4*, 68-73 (Rebrova, O. Ye., Pan, Xinyu (2018). The essence and structure of preparedness of musical art bachelors for the formation of auditory culture of schoolchildren. *Scientific Bulletin of South Ukrainian National Pedagogical University named after K.D. Ushynsky, 3-4*, 68-73).
- У, Сюань (2020). *Підготовка майбутніх магістрів музичного мистецтва до формування вокальної культури школярів засобами технології*

партисипації (дис. ... доктора філософії). Держаний заклад «Південноукраїнський національний педагогічний університет імені К.Д.Ушинського». Одеса (Wu, Xuan (2020). *Preparing future masters of musical art for the formation of vocal culture of schoolchildren by means of participation technology* (PhD thesis). State Institution "South Ukrainian National Pedagogical University named after K.D. Ushynsky". Odesa).

АНОТАЦІЯ

Лі Жань, Реброва Олена. Культура виконавського фразування в професійній підготовці майбутніх вчителів музичного мистецтва.

У статті актуалізовано проблему формування виконавської культури майбутніх учителів музичного мистецтва, що зумовлено певними зміщеннями в їхньої професійній підготовці в бік опанування інтеграційними технологіями. Наголошено на тому, що сучасний учитель музичного мистецтва має володіти культурою виконання музичних творів, які нерідко подаються в аудіальному середовищі в різних манерах та невідповідних стилях. Розглянуто феноменологію музично-виконавської культури; визначено кластери, які згуртовують основні вміння та відповідні завдання, що стають перед музикантом-виконавцем. Серед кластеру опанування художньо-виразовим ресурсом виконавської культури виокремлено культуру виконавського фразування. Акцентовано на тому, що музична фраза є основним атрибутом художньої інформації, яка передається від композитора виконавцю та від виконавця слухачеві.

У фаховій підготовці майбутніх учителів музичного мистецтва культура виконавського фразування виявляється в різних видах виконавської діяльності: як вокальної, диригентсько-хорової, так і концертмейстерської, сольної-виконавської, ансамблево-виконавської.

Визначено сутність культури виконавського фразування майбутніх учителів музичного мистецтва як фахову якість, що формується і вдосконалюється на перетині таких кластерів виконавської підготовки в цілому, як технологічно-виконавський, художньо-комунікативний, композиційно-артикуляційний, інтерпретаційно-смысловий.

Представлено компоненти культури виконавського фразування майбутніх учителів музичного мистецтва з урахуванням особливостей гри на духових інструментах та викладацько-методичної діяльності в роботі з учнями закладів позашкільної освіти і мистецьких шкіл.

Ключові слова: *культури, культура виконавства, фразування, виразність виконавства, інструментальна підготовка, майбутні вчителі музичного мистецтва, художньо-смыслові уявлення, інтерпретація твору, художня комунікація.*