
Practical aspects of the independent work of the accompanist

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Abstract: The content of the article is devoted to the study of the features of accompanist activity, namely the practical aspects of independent individual work. Due to the fact that research on the individual independent work of specialists in the art field, namely accompaniment, is not enough, the author of the article, on the basis of his own experience and performing practice, outlined and described practical recommendations for accompanists in independent work on the study of a musical work. The article reveals important aspects of the work of the accompanist. The personal qualities, abilities and skills that an accompanist must have for full-fledged professional activity are described. The article highlights the main components of the individual independent work of the accompanist, techniques and methods for improving his professional skills. A certain range of tasks and methods is outlined when working in a vocal class, a choral conducting class, with choral groups and instrumentalists. The main means of overcoming difficulties when working with musical works and texts are analyzed, namely a deep knowledge of the theory and history of music, pedagogy, psychology and musical performance, as well as the use of modern musical technologies. The article outlined and described the stages of the accompanist's independent work - learning and playing a musical work. His own method of studying the piano part is revealed. Seven stages of individual work were considered, each of which describes the sequence of actions and methods for improving the study of one's own part, namely: familiarization with a piece of music; learning and playing in your own party; study of the soloist's part; playing with a soloist; joint performance of a piece of music; concert preparation and, in fact, concert performance of the program.

Keywords: individual approach, accompanist, concertmaster activity, independent work, performing experience.

1. Introduction

The relevance of the article is due to the need of modern accompanists in the study and description of practical recommendations for their own independent work. Taking into account the individual work on the study of a new musical work, the accompanist faces a number of tasks, in the process of solving which he has to apply the entire complex of acquired skills and abilities.

2. The purpose of the research

On the basis of his own performing experience to outline the practical aspects and features of the independent work of the accompanist in the study of new musical material.

3. Analysis of literature

Modern challenges and reforms of art education require new methods and approaches to the preparation of future pianists-performers. After all, a particularly important component recently becomes concertmaster activity, which occupies a significant place in both artistic and pedagogical practice. Nevertheless, it became the custom that the accompanist's work was assessed as secondary, accompanying. Accordingly, insufficient attention is paid to this area of activity in theoretical studies.

Some theoretical and practical aspects of accompanist creativity are considered in the scientific works of A. Grigoriev, M. Goroshko, L. Povzun, V. Pustovit, M. Sidorova, E. Shenderovich and others. But there are still many undisclosed questions. Among them are questions about the independent training of the accompanist in the process of working on a musical work, his so-called «home» classes and guidelines for this type of activity. It is the study of these issues that determines the relevance of the topic of this article.

Outstanding domestic scientists, in particular A. Alekseyuk, V. Esipov, V. Kozakov, P. Podkasisty and a number of other scientists, work on the definition of the concept of independent work. The classification of independent work is carried out in the scientific works of G. Asonov, I. Malkina, V. Onishchuk, G. Usova.

The stages of creative work on a musical work, methods and patterns are considered in the works of scientists and teachers of piano art: A. Alekseev, A. Vitsinsky, T. Vorobkevich, N. Golubovskaya, J. Hoffmann, G. Kogan, B. Milich, Ya. Milshtein, G. Neuhaus, S. Savshinsky, S. Feinberg, G. Tsypin, A. Schapov and others.

Famous domestic composers, in particular V. Kosenko, M. Lysenko and others, turned to the features of accompanist activity. Among the concertmasters-practitioners can be called the names of O. Melnik, I. Stotiki, M. Skorobagatko and others. The problems of the specifics of accompanist activity were addressed by J. Moore, L. Nikolaeva, M. Smirnov and others.

4. Results of the study

Considering the activity of the pianist-accompanist in musical educational institutions, scientists describe a complex of versatile professional and psychological qualities, as well as a large arsenal of knowledge, skills and abilities. Much attention is paid to the possession of piano technique and the spectrum of psychological and pedagogical skills. Little research remains on the description of the accompanist's independent work on musical works.

Independent work of accompanist – this is a kind of practical activity aimed at studying and mastering the musical material of the educational subject without the direct participation of the soloist, which includes various types of individual work of the pianist.

In the structure of piano performance activity, the independent musical and creative work of the accompanist is one of the types of professional activity and improvement, an important component of a bright individual interpretation.

The independent work of the pianist-accompanist on a musical work involves the simultaneous and gradual assimilation of the content, form, artistic elements and means of musical language, the logic of the formation and construction of figurative content and the use of performing techniques in accordance with genre-style features. The accompanist's high-quality performance of these tasks depends on the mastery of a complex of theoretical knowledge, skills and performance skills in working on the study of a musical work and the ability to organize the process of individual work. At the same time, mastering the performing technique is associated with the psychological characteristics of the pianist, his musical and performing will, talents, personal value attitude to the composition, the level of musical and general artistic development, personal potential, erudition, organization of the preparation process and rational use of time. The independent work of the accompanist is aimed at continuous improvement of the performing technique, the prospect of successful artistic interpretation of the musical work and the development of professional skill.

The process of studying new musical material has its own methodological scheme, which consists of a sequence of certain stages of work on the musical text in accordance with individual psychological qualities and pianistic-technical skills and skills of the performer.

In his individual work, the pianist-accompanist works with musical texts. Relying on thorough knowledge of the theory and history of music, pedagogy, psychology and musical performance, as well as using modern technology, the accompanist easily overcomes the difficulties that confront him when studying musical material. Working in the choral conducting class, the accompanist works on a cappella musical works, works for choir with piano and choir and orchestra in translation of orchestra parts for piano.

Working in the class of choral conducting, the accompanist works on musical works a cappella, works for choir with piano and choir and orchestra in the translation of the part of the orchestra for piano. An integral part of working on a cappella works is the skill of reading a choral score, namely the ability to simplify it in difficult inconvenient cases (release of voices), but without losing the sound quality, use appropriate pedalization, select the appropriate convenient fingering, feel the breath of the choristers, phrasing, during the performance reflect the semantic stresses of the literary text of the work in the musical material, be able to cover the musical form of this work with the preservation of the ensemble. Usually, individual notes of the accompanist have a large number of marks, both applicative and semantic. Working with orchestral scores and translating orchestral parts for piano, you need to bring the sound of the piano as close as possible to the orchestral one.

A significant place in the professional activity of the accompanist is his independent work – learning and playing a musical work. Each accompanist, by virtue of his own experience and acquired practice, can outline a certain sequence of actions and describe them, that is, reveal his own method of studying the piano part. Revealing aspects of this direction of activity, we outline and consider the stages of the accompanist's independent work on a musical work, namely:

The first stage is familiarization with the musical work. Depending on the complexity of the material presented, the first playback may be incomplete. That is, the difficult places that will occur during the game will not be fully fulfilled. In this case, the skill of «simplifying the musical text» can be used for ease of execution, but in no way should the harmonic and metro-rhythmic aspect, character be lost. An important aspect is also playing the soloist part, all this is necessary for a complete understanding of the musical material.

The second stage is learning and playing your own party. This stage is directly related to awareness and listening to your own party, which must be flawlessly studied and confidently, freely performed. The key to a quick and high-quality study of the texture is the use of its own methodology when working with music text. The technologies of studying developed over the years by heart, the sequence of actions when working out the texture, own marks in the musical text allow the accompanist to work out and study his own part as soon as possible. For a better understanding of the general sound of musical material, we advise you to listen to this work in the recording. After listening, a general idea of the pace, dynamics of development, culmination, nuance is formed. This, in turn, allows you to more efficiently and quickly cover the musical material as a whole.

To the second stage, we can also include this type of activity, as a game of record. That is, when listening to the work (familiarization), you find the best performance and under this record begin to believe the musical material. Definitely, at once qualitative performance-imitation will fail and due to quantitative and qualitative repetitions the musical piece will sound. The main condition is still its own interpretation. Practicing this type of activity, especially for applicants for higher education, we form a general idea of the form of the work, the pace, if it is a vocal work, then the features of the soloist's part (breathing, agogics, pauses, etc.).

Quite often, the accompanist performs works translated from a symphony orchestra or choral scores. The game of the orchestra part has a certain number of complex tasks, in particular technical (shallow figurations, the scale of the presentation of the musical text, the correspondence of the sound of orchestral groups). In contrast to the symphonic presentation for piano, there is another rather complex process of performing accompanist parts, namely choral scores. Very rarely there are scores

for two musical states, usually at least four. The most difficult is the performance of parts vertically, the often inconvenient tenor part makes it difficult to perform the work as a whole. The main condition for the faithful performance of a choral work is the forced showing of the part in which the theme is held. The task of the accompanist is to intone the melody in accordance with the timbre of a particular voice. And, in no way, do not perform in accordance with the pianistic canons - the right hand is more important. When performing choral works, it is the bass part and the tenor and alto parts that are of great importance. So, one of the simplification options for the accompanist is the use of programs for typing musical texts (Sibelius, Finale, MuseScore, etc.). It is the possession of these programs that allows the accompanist to simplify the musical text, adjust it to their capabilities. Usually this happens as follows: the inconvenient arrangement of notes changes (two or three games are transferred to one chord or to the party of the second hand), that is, it is combined as conveniently as possible for performing on the instrument.

The third stage is the study of the soloist's part. This is a small, but at the same time, an integral stage of work. The isolation and study of the melodic line of the soloist's part allows the accompanist to freely own the entire spectrum of musical representation in the general sound of both parties, allows to cover the full sound of the musical work, and is also an integral aspect in further creative work with the soloist.

The fourth stage is playing with a soloist. This is an extremely important stage of work for the accompanist. It is during the first joint playing that the complete auditory perception of the musical canvas occurs. For the accompanist it is important to hear and mark in the notes the nuances of the solo part, as well as note them for yourself. The accompanist's attention is focused on:

- eye contact;
- taking and completing breathing (vocalists, wind instruments);
- dashed features (stringed-bowed and folk instruments);
- basic techniques (choral conducting class) – «aufact», «point», «sound removal», etc.;
- tempo nuances (filling, acceleration, the moment of transition after filling in the first fate (often a tempo primo)).

The fifth stage is the jointplaying a musical work. This stage of work can take a long period of time, and vice versa. Its duration largely depends on the level of skill of the ensembles. Considering professional performing groups, we note that their joint playing will take less time than a duet of accompanist and student in a music school or a duet with a student of a specialized professional educational institution.

The sixth stage is for concert preparation. Having passed the stage of jointplaying, we begin preparations for a concert performance. This is a fairly responsible creative stage, which has certain tasks, namely:

- playing the entire program as a whole (on stage) – special attention is paid to: temp and dynamic nuances; physical and moral condition of the soloist;
- rehearsal duet «Concertmaster-soloist» (without a teacher);
- playing programs for free listeners – working out stress resistance.

The seventh stage is a concert performance of the program. This is the culmination of the entire creative process of preparing and performing a musical work on stage. From the point of view of the physical and emotional state, much attention should be paid to the psychological aspect. For the accompanist, a number of tasks arise to overcome which he must have a luggage of knowledge in the field of psychology and good human qualities. Concert performance involves a certain stressful state, which carries experiences, excitement, trembling hands. Directly on the stage, the accompanist has significant support and stimulation for the soloist, especially the student of school age. A friendly smile, words of support, even hugs are the key to stabilizing the emotional state of the soloist.

Note that such an aspect as flipping notes during execution is very important. Quite often for accompanists invite students or other teachers to flip through the notes during the game. Based on our own experience, we note that independent turning of sheets is significantly effective. During independent work on the musical text, the accompanist composes notes exactly as it is convenient for

him when flipping through. Sometimes the audience in the hall sees a huge sheet music, which occupies most of the keyboard.

5. Conclusions

Summarizing the above, it should be noted that the work of the accompanist has a multifaceted range of actions, which are based on a complex of performing abilities in combination with psychological and pedagogical skills. One of the main conditions for the successful performance of a musical work is the individual work of the accompanist. It involves the use of the entire complex of integrated professional knowledge in musical and theoretical disciplines, in the field of software, piano technology, as well as one's own performing experience of professional activity.

Based on his own experience, the accompanist has a number of advantages, namely: the speed of processing musical material, a large number of works studied by him, which facilitates the process of working with the soloist, performing confidence, etc. It is the description of his own performing experience that will improve the training of future accompanists and help them in their further professional activities. To predict the future, we must be based on the past and describe the present.

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