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**COMPARATIVE ANALYSIS OF THE METHODS OF PIANISTS-
PERFORMERS TRAINING IN ART INSTITUTIONS OF HIGHER
EDUCATION OF CHINA AND UKRAINE**

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The article provides a comparative analysis of the methods of training pianists-performers in art institutions of higher education in China and Ukraine. It is found that both Chinese and Ukrainian art institutions of higher education have in their arsenal a powerful list of piano teaching methods that can improve the quality and efficiency of the educational process. The author refers to the leading methods of training pianists-performers in China traditional and innovative ones. It is stated that in Ukraine in the process of learning to play the piano such methods are used as: basic; non-verbal methods; didactic; general scientific; specific musical.

Key words: pianists-performers, training of pianists-performers, methods, art institutions of higher education, China, Ukraine.

Introduction. Ukraine's entry into the European educational area ensures national identity and actualizes the importance of the Ukrainian piano school in the system of music education as a component of world heritage, determines introduction of its achievements into the cultural, scientific and pedagogical context. In turn, development of piano culture in China today is marked by the fact that learning to play this instrument is

extremely popular in the country.

The urgency and expediency of scientific elaboration of the problem of training pianists-performers in art institutions of higher education of China and Ukraine, in particular methodological support of such training, is due to the need to overcome a number of contradictions in the development of Ukrainian and Chinese systems of higher music education: between the requirements of organizational and content modernization of music education and insufficient fulfillment of these requirements in the teaching practice of the art institutions of higher education; between the need of scientists to study and generalize pedagogical achievements in the pianists-performers training in art institutions of higher education in China and Ukraine and practical lack of systematic scientific research on the specified issues; between availability of positive experience in the implementation of training of pianists-performers in art institutions of higher education in China and Ukraine and the lack of fundamental comparative and pedagogical research in this area.

Analysis of relevant research. It should be noted that the issue of training pianists-performers in art institutions of higher education in Ukraine and China has recently become quite relevant and popular. Therefore, various aspects of piano education in higher education institutions of Ukraine have been the subject of special consideration by a number of domestic researchers, namely: O. Burska, V. Butsiak, N. Huralnyk, N. Kashkadamova, O. Katrych, I. Mostova, N. Mozhaliova, Yu. Nekrasov, O. Oleksiuk, O. Rebrova, O. Shcholokova, T. Vorobkevych. The processes of formation and development of Chinese piano art have become the subject of research of such Chinese scholars as: Bai Ye, Biang Meng, Wang Ying, Wang Yuhe, Wei Ting, Dai Baisheng, Peng Chen, Xu Bo, Xiang Yanshai, Tang Ke, Tong Daojing, Wu Guozhou, Wu Xia, Huang Zhulin, Jian Jing, Zhou Zhang, Zhou Qin and others.

The purpose of the article is to conduct a comparative analysis of the methods of the pianists-performers training in art institutions of higher education in Ukraine and China.

Results. In the context of the aim of the study, to the leading methods of training pianists-performers in art institutions of higher education in China, we have referred the *traditional methods*: exercises; study of program works; listening to the music of composers who were contemporaries of the composer being studied; demonstration of musical works by teachers; listening to recordings of a particular work being studied and other works by the same composer; acquaintance with other kinds of art of the same period; memorization through auditory, visual, kinesthetic and analytical memory; listening to recordings by professional performers; attending live performances; recording of students' own playing and its further critical evaluation; and *innovative methods*: Cindy's method of applied piano pedagogy.

Below we will describe these methods. In particular, exercises are used in different ways, but the most commonly used are technical exercises.

Of course, piano teachers' views differ on the types of exercises that should be used, the amount of time that should be spent on them. Some teachers support the practice of scales and arpeggios, because they instill in students the method of fingering [3, p. 156]; but this is not the only reason to practice them.

The next method we offer is the study of program works. It should be noted that a significant part of piano program pieces created in China since the second half of the twentieth century has seen an increasingly pronounced evolution of the figurative sphere of piano program music as a result of assimilation of world trends in the development of musical art.

This is due to the fact that many Chinese composers were educated

abroad. Studying in Europe, Russia, Japan, Australia, America, immersion in the musical culture of these countries, mastering the “classical” traditions had a significant impact on their creative process of writing music. This trend is especially evident in the program piano music of China in the late twentieth – early twenty-first century, which reflects a rich range of genre and stylistic interests of the artist – from ancient Chinese folklore to world composition techniques. The originality of the program samples lies not only “in a wide range of musical images and the actualization of the romantic style of writing, but also in a variety of searches in the field of musical language and unique interpretation of the instrument each time” [8, p. 20].

It should be noted that in modern compositional practice there is a “transition from the genre of chamber piano miniatures characteristic of Chinese piano music with a predominance of colorful national color to large concert forms with multidimensional interpretation of the instrument, complex stylistic alloy and powerful performance potential” [8, p. 9-10].

It is obvious that these intercultural processes, which characterize the panorama of modern Chinese composers, make new demands on the art of interpretation of the created works of program music. At the same time, in the practice of training pianists, development of the new program content often continues to be based on the traditional approach – gaining a contemplative position in view of the work and honing the technical perfection of performance.

In our opinion, it is important for piano teaching to comprehend and generalize the methodological achievements that have been accumulated by the best pianists and music teachers of the past and present. Practice shows that the experience of each of them has no analogues in Chinese and world piano practice. Such experience requires the study, awareness, further introduction into the educational process of piano training of students of art institutions of higher education. The study of pedagogical

and performance experience of the predecessors is important for the future pianist, because there is a causal relationship between past and present, cultural values and pedagogical ideas that can withstand any social challenges in different historical conditions.

In piano teaching, the method of the famous professor Danin Zhao is well-known in China. A characteristic feature of his pedagogy is focus on samples of outstanding performers that students need to listen to in recordings on CDs, and the “secrets” of his students’ technique are guidelines to play everything slowly (but very accurately), gradually accelerating the pace.

D. Goldblatt and L. Brown [4] argued that different arts, such as painting, photography, cinema, video art, architecture and sculpture, give different ideas about the artistic style, which can serve as a stylistic judgment of musicians. Thus, in the process of training pianists in China, the method of acquaintance with other arts of the same period is actively used.

Memorization is an important skill for those learning to play the piano. Memorization can be discussed from different points of view. P. Buck [2] and J. Sloboda [7] suggested that memory can be divided into functions of recognition and recollection [2, p. 55]. J. Sloboda [7, p. 539] explained that recognition is the perception of matching “information with previously stored information” (Sloboda, 2001, p. 539), while recollection is the reproduction of “either in the imagination or in the behavior of a previously experienced sequence” [7, p. 540].

Cindy’s Applied Piano Pedagogy was officially founded in 2001 by Professor Cindy at the Xinhai Conservatory in China. Cindy’s current practice has three main interdependent divisions: 1) open learning for professional piano players, music teachers, and amateurs at various music schools in different regions throughout mainland China; 2) higher education

for all students of music education institutions who studied at the Xinghai Conservatory in Guangzhou, China; 3) foreign franchise training at a joint local music school in America and Australia.

Professor Cindy describes his own way of teaching piano as revolutionary. This technique is focused on teaching the philosophy of “happy piano learning, interest-based piano learning, accelerated piano learning and creative piano learning”. Based on this philosophy, the priorities in the development of skills of learning interest, creativity and ability to cooperate are clearly defined.

According to this methodology, it is extremely important that learning is carried out through a repertoire that is closely related to the student’s daily life, in order to optimize the student’s musical preferences by learning to play the piano.

Thus, we can say that Chinese piano education has in its arsenal a significant number of methods that allow training pianists-performers in art institutions of higher education effectively and efficiently.

In Ukraine, teachers of art institutions of higher education in the process of training pianists-performers use a number of methods, such as: basic, which include the study of works according to the program; sketch processing of works; reading from sheet; transposition; selection by ear; illustrative, mostly demonstration and verbal, usually discussion; non-verbal methods, including gestures and singing along); didactic, which include verbal-illustrative, reproductive, reproductive-variable, problem-search, observation, analysis, design, modeling, improvisation; general scientific, which include analysis, generalization, systematization, synthesis, comparative analysis, reflection, and specific musical, including visual coverage of the musical text a few bars in advance, auditory representation, auditory analysis, auditory regulation, imitation, simplification of the texture of the musical work, creative adaptation of a musical work.

It seems expedient for us the appeal of piano teachers to the sketch study of musical works. A sketch acquaintance with a piano work presupposes a conscious failure to bring the performance to a possible level of perfection. And so, in this context, time is freed up to get acquainted with new music. At the same time, it should be remembered that this method does not aim to study the work by heart and bring it to technical performance.

In the context of our study, it is important to determine what meaning is embedded in the concept of music reading. Reading from sheet – performance by a musician on an instrument or voice of a work unfamiliar to him on his musical notation without prior memorization, in tempo and with expressive nuances, if possible meet the wishes of the author and the content of music [6].

In our opinion, the definition of reading from a letter should reflect the artistic content of the work, the specific features of the process – playing without prior learning and continuity of performance, as well as an indication of musical material that has not been played before. That is why reading notes from sheet is a kind of musical performance activity, the feature of which is continuity of the process of playing, and the goal is to reveal at the first sounding in general terms the artistic content of a work that has not been played before.

The problem of high-quality selection of accompaniment by ear occupies an important place in the professional performance training of a future pianist. Development of a student's musical hearing depends on his mastery of a number of disciplines, including solfeggio, music theory, harmony, and professional orientation of classes in disciplines aimed at practical mastery of playing a musical instrument.

As for verbal methods, they are focused on the transfer of educational information to students, which relates to the basics of artistic analysis, historical development of performing arts, evaluation and forecasting of their own performing development. The most effective in the process of learning piano by students, in our opinion, is the method of discussion. In

addition to obtaining information, it makes students think, defend their own point of view, which, in turn, activates their own knowledge and musical experience.

Didactic methods we have included explanatory-illustrative, reproductive, partial-search, problem-search, creative. Thus, the explanatory-illustrative method is aimed at the development of abstract thinking, contains verbal, visual and practical aspects, as well as a way to stimulate (praise and condemnation, encouragement and punishment, competition, etc.). In turn, the reproductive method is a repetition of individual techniques and episodes for the development of the automaticity of action. Also important is the partial search method, which allows solving partially the problem posed to the student, for example, the definition of fingering, changing the bellows, harmonic analysis, etc. And another is a problem-solving method, which involves the student finding the only correct solution to the problem, or from several options, choose one that creates a problem situation. And the creative method allows the student to independently solve technological and artistic problems in a particular work.

We are convinced that a powerful means of influencing the student is the display of the work by the teacher. Thus, O. Aleksieiev remarks: "It is important to play a work because the content of any, even the simplest work cannot be fully conveyed in words or in any other way. If this were possible, music could not be spoken of as a special kind of art that has specific means of expression" [1, p. 49].

Along with the above methods, non-verbal methods are actively used in the practice of teaching piano to students: gestures (so-called "conducting") and singing along, which allow to influence the student directly during the performance: to activate, emotionally infect, etc.

Project activity plays an important role in students' piano training. It is important for piano learning that the design technology involves the gradual

planning and consistent implementation of elements of concert-educational, research activities in the educational process; as well as diagnostic procedures that define criteria, indicators and tools for measuring performance; solving any performance or methodological problem based on the use of various forms, methods, teaching aids on a musical instrument, as well as integration of artistic knowledge, development of performance skills [5, p. 235].

Conclusions. Thus, we can conclude that both Chinese and Ukrainian art institutions of higher education have in their arsenal a powerful list of piano teaching methods that can improve the quality and efficiency of the educational process. A generalized comparative analysis of the methods is presented in Table 1.

Thus, we can say that in both countries basic (study of works according to the program, demonstration) and specific musical teaching methods are used.

Table 1

Leading methods of training pianists-performers in art institutions of higher education in China and Ukraine

China		Ukraine	
Traditional	exercises, studying works according to the program, listening to music by composers who were contemporaries of the composer being studied; demonstration of musical works by teachers; listening to recordings of a particular work being studied and other works by the same composer; acquaintance with other kinds of art of the same period; memorization through auditory, visual, kinesthetic and analytical memory; listening to recordings	basic	study of works according to the program; sketch processing of works; reading from sheet; transposition; selection by ear; illustrative (demonstration) and verbal (verbal explanation); non-verbal methods (gestures and singing)
		didactic	verbal-illustrative, reproductive, reproductive-variable, problem-search, observation, analysis, design, modeling, improvisation

	by professional performers; attending live performances; recording of students' own playing and its further critical evaluation	general scientific	analysis, generalization, systematization, synthesis, comparative analysis, reflection
Innovative	Cindy's method of applied piano pedagogy	special musical	visual coverage of the musical text a few bars in advance, auditory representation, auditory analysis, auditory regulation, imitation, simplification of the texture of the musical work, creative adaptation of the musical work

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