

TRAINING STUDENTS-ENSEMBLE PERFORMERS FOR CONCERT PERFORMANCE

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The paper proves that ensemble performance does not only have rich expressive possibilities, but also provides conditions for the development of any musician-performer's professional culture. Ensemble, as an academic subject, is a constituent of the curricula of vocational and specialized musical higher educational establishments. The result of the musician's, including students-ensemble performers', work is a public performance of a concert program. Therefore, preparation for the concert is an important element of training the musician of any specialty. The peculiarities of students-ensemble performers' training for concert performance are considered. It is shown that rehearsal work aimed at achieving a high level of performance is the basis of preparation for public performance of a concert program. Among the most essential objects of rehearsal process for an ensemble we can distinguish intoning purity, synchronicity and harmony of vertical and horizontal phonation, **metrorhythm** accuracy, dynamics balance, expressiveness of phrasing, articulation and details, cohesion of performing breath. The main stages of holding a rehearsal are characterized. The examples of the teacher's work, aimed at gaining a high level of performing ensemble pieces are given. It is demonstrated that training skills of synchronous start of performing and common sense of metre and rhythm enables achieving ensemble unity. The expressiveness of play and persuasiveness of musical shape depend on a correctly selected tempo. While choosing the tempo, one should, firstly, stick to the author's instructions. Agogical inflections should be thoroughly worked through as they can interfere with the harmony in an ensemble. The hardships, connected with the absence of rhythmical discipline, which mainly reveals itself in deviations of tempo, are analyzed. The recommendations on how to eliminate them are given. It is proved that the sense of sole metrorhythmic pulsation plays an important role in ensemble music-making. It imparts performance with stability, harmony, internal resilience. It is substantiated that the issue of dynamic balance is one of the essential aspects in the work with ensemble. Skilled use of dynamics enables disclosing general character of music, conveying its emotional content, showing constructive peculiarities of forms. At rehearsals, it is necessary to pay attention to coordinating the sounding strength with the audibility clearance of all parts. The balance in the ensemble constantly changes depending on texture. The correlation of both all vertical and horizontal parts as well as the unity of phrasing is a prerequisite for high-quality ensemble performance. It is proved that a successful public performance of students-ensemble performers depends largely on the teacher's professional approach to forming repertoire and competent selection of composition for a concert performance. A suitable repertoire, both in respect of artistic and technical aspects, favours creative development and enhancing performing proficiency of the ensemble. The repertoire must be rich and valuable in content as well as clearly express the main idea.

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