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SYSTEMIC MECHANISMS IN THE CREATIVITY LABORATORY OF THE PIANO ACCOMPANIST AND THE SOLOIST

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The article aims at the analysis of the creativity laboratory of the tandem “soloist vs. accompanist” with regard with such components of their communicative interaction as phrasing, articulation, articulation types, timbre, texture, dynamics, temporhythm, which require cooperative action. The article also deals with the theoretical substantiation of the importance of using such a complex, since it provides for the creation of the common and coordinated interpretation.

Key words: piano accompanist, soloist, creativity laboratory, cooperative action.

The infrastructure of piano accompanist’s art embrace several components, including working with vocalists and instrumentalists of all majors, conductors and the choir, in the Opera and Ballet Houses (ballet and vocal accompanists). The study of the methodological aspects of such a musician with an emphasis on detailed coverage of each components and with regard to various factors has been urged by the need to review the traditional methodological arsenal, in particular, the creative laboratory, the formation of the conceptual framework of which is at the intersection of piano accompanist and soloist arts. The creative lab of both artists can be interpreted as a well-defined and coordinate system which lays the fundamental basis for their cooperation. Each stage of discourse mastering this cooperation form is characterized by a logical step forward that has its genesis and always depends on the previous one. As a result, the communicative system of music making is seen as multidimensional.

Although the profession of piano accompanist is seen as the most popular one. in music literature there are no thorough researches into the systemic mechanisms of

the creative laboratory of the piano accompanist and the soloist. The only exception is the work by A. Hotlib [4; 5] concerning the cooperation of musicians in chamber ensembles. Some aspects with (without any detailed analysis) can be found in the writings of the theorists of accompaniment. Therefore, the tandem activity of the accompanist and the soloist is usually based on the individual search for common interpretational determinants. Unfortunately, it is not always a success.

The aim of the article is to analyze the creative laboratory of the soloist, and the accompanist with the following components of communicative interaction between the two artists as: phrasing, articulation, articulation type, timbre, texture, dynamics temporhythm which require taking coordinated decisions and determine the fundamental methodological basis for preparing high-quality performances and consistency of the common interpretation.

The peculiarities of common interpretation are defined by the nature of this kind of performance which involves simultaneous participation of two artists whose important tasks is coordinated action. In this situation, the piano accompanist's attention is directed to the vertical perspective on playing together, which involves ordering all the components in a harmonious and proportionate. The performance itself is the process of interaction of the subjects (in the present context – two)/ aiming at the realization of artistic and performance potential of a musical work .

It should be mentioned that solo performance and accompanying the soloist are two psychologically distinct states that differ not only in the focus of attention at the time of performance, but in the degree of the artistic responsibility. When performing a piano piece for common performance musical and motor actions do not have time to become stable: they continue to be flexible and easily controllable depending on the requirements of the soloist, conductor, or the performance situation. The outstanding pianist and teacher, A. Hotlib wrote on that: “The joint performance is different from solo play primarily due to the fact that the overall plan, and all the details of the interpretation are the result of reflection and creative imagination of not one but several artists and, therefore, they require the cooperative effort to be realized” [4, p. 3-4]. Then he continued to advocate this view saying that “music

communication activates the creative freedom of the artist and pushes the limits of his/her imagination. The new ideas suggested by the partner and the unexpected ways to solve the tasks at hand, the search for the arguments in a dispute enrich the rehearsal sessions... Therefore, there are cases in which the most highest results are achieved in cooperation with other musicians, but not in a solo performance” [4, p.13].

The theoretical component of the artists’ creativity laboratory includes these typological determinants: the rhythmic coherence of the common process, auditory attention, joint editing of the note text, adjusting the starting and the final points, conciliation of the dynamic balance of the parties, common phrasing, articulation, articulation types, timbres, and temporhythm.

The very first condition of the joint performance process is **rhythmic discipline**. The lack of the rhythmic discipline is manifested not only in the change in pace with the changing dynamics during transitions from *staccato* to *legato* (or vice versa), the alternation of musical sentences, periods, changes in texture. It may also result in not sustaining notes, pause, fermata. The synchrony of the joint performance means the accuracy of combination of the strong beat and offbeat of the measure, the coordination in holding a pause (of course, if there are not discrepancies in the text introduced by the composer.

To preserve the unity the articulation types is important. They are not even marked in the note texts, but are of great practical importance. The violinist and teacher K. Mostras called them “educational” and recommended that during practice, the soloist and the accompanist should have some basis for cooperation and coordination of their music intentions. The articulation type in its various forms is such a means [8, p. 65].

Hearing is also an important role in the joint performance, by which we means hearing oneself and the partner. According to A. Goldenweiser, our brain focuses attentions on one specific moment. The musician has to be attentive to several lines and be able to follow them [3, p. 66 – 67]. The successful development of this skill (the famous pianist wrote about the skill in polyphonic performance) largely depends

on polytimber character of the piece of music in the course of its joint performance. Therefore, the music theorists and accompaniment teachers emphasize the importance of the development of the performing aural skill from the very beginning of music schooling. For example, the child plays the melody, while the teacher provides the harmonious accompaniment. In the game the child learns to hear more than in the situation when he himself performs the music piece. The need for creative contact with the partner inevitably involves increased concentration and activity of auditory attention.

Another important factor promoting successful joint performance is **a good version of the note text** and common performers' remarks. The careful study of the music work with regard to the author's instructions disciplines the creative thinking of the artists and promotes the cooperative work at the interpretation of the artistic content. On the other hand, it should not limit the imagination of the soloist and the accompanist. In this respect, A. Goldenweiser's statement on the careful observation of the author's instructions seems to be a categorical imperative: "It is believed that careful observation of author's instructions "kills" the individuality of the performer. This statement is false in its very essence. There are numerous artists who carefully treated to the author's text and, at the same time, possessed the outstanding artistic individuality (A. Rubinstein, I. Hofmann).

The point is that each music text is a relative proximity. If the performer sees *forte*, *crescendo*, *accelerando*, it does not mean he has to play loudly, aggravatingly, or acceleratingly... The question of how follow all these instructions and in what order is always upon the artist to answer [2, p. 30-31]. In the context H. Kohan mentioned that "despite all the flexibility in the relation between the form and the sound content of the music piece, there is always limit to it. If the interpretation of the music text turns into an act of violence and goes beyond all the restrictions inherent in the text, the performance will be an artistic failure" [6, p. 364].

The notion of "silent intonation" is also critical for common performance. It is the regulation of how to start (if there is a common starting point) and finish the performance together. The accompanist and the soloist should have a common aural

perception of the start, although the means of achieving it may be different and depend on how well the performer knows the laws of using his/her instrument. It depends on knowledge of the laws of owning their tools (in these situations, it is important to consider the mismatch of attack sound on each instrument). The upbeat can be very important in this case (breathing in together) and the attack moment (the time when the sound is heard). Various gesture maybe helpful in this case, such as accompanist's nod, consisting of two parts – a hardly recognizible headmovement up (upbeat) and a distinct head movements down (exhaling); one can also use counting: and \uparrow – one \downarrow . If the introduction is performed by the accordionist, he moves his body and right hand; a string player moves his right hand down with the preceding offbeat up as an introduction. Wind instrument players, vocalists, and choirmen take a breath and then move their head. In choreography the introduction is the movement of certain parts of the body, and in classical dance – a preparatory move (from French *Préparation*) of the first pair or the first dancer. At the rehearsal counting may be used (two beats which are given at the necessary tempo). In most cases though the piano accompanist himself acts as a conductor. The notion of the “silent intonation” is also used in for the tempo changes in the text.

In a joint performance the problem of simultaneious ending of the phrase or piece of music is critical, because due to the lack of coherence meaningful caesuras disappear, fermatas and pauses are not observed. In many cases, their measure, as well as the length of the endings also determine the synchronic character of the performance. As part of the final segment two types of conclusions can be distinguished. The first is as follows: the final chord or note are of certain length, and in this case, synchronization is achieved by precise sustaining of the note's length, every participant counts to himself the beats and then cease at the particular time. The second type of conclusion involves the appearance of fermata above the chord or note. Then the length of the chord is predetermined: if the last chord or note is three-fourth, then it must be ceased at “one-two-tree-four-five-six” count, although the last beat can be ceased earlier.

For the simultaneous ending the specific features of every instrument are taken into account: the possibility to “put off” the sound on time in folk string instrument; to stop the bellows of the accordion; the length of the bow for string instruments; the possibilities of breathing that vocalists, wind instrument players, and choirmen have. In choreography simultaneous ending related to the moves and their quantity. A mistake that an accompanist can make in this situation is to forget to simultaneously lift his/her foot from the pedal and remove his hands from the keys. This can have a negative impact on the synchronic ending.

Another technical aspect in the work of an accompanist is turning over the pages. In his work *Isskustvo Akkompanimenta kak Predmet Obucheniia* M. Krian important factor in successful performance: “We must strongly recommend the pianist to practice in turning the pages. In order to avoid any problems at this moment, the accompanist should look through the final beats at every page and mark the places which will be the most convenient one for turning the pages. These can be pause in one or both hand, or omissions of the insignificant parts of music. Such a moment can be found earlier or later than necessary, so this part of music has to be remembered” [7, p. 17]. Still it has to be remembered that any advice should not be treated as a universal law, and every accompanist has his own way of understanding and remembering the music text.

Taking into consideration art and performance aspects of the cooperative actions of the soloist and the accompanist, it should be emphasized that the idea of creative equality of the participants is realized by them on a daily basis. Their activity depends not only on their talent and the experience gained, but on the form of participation in the joint performance; in the joint executive process which combines attentive attitude to the soloists’ with the obligatory realization of one’s own individuality. The statement which demonstrates the importance of such a combination belongs to A. Hotlib: “In the course of the implementation of the joint interpretation the notion of “the performer’s creative experience” is transformed into the related, but not the same notion of “the creative experience of the performers”. Natural and bright empathy can develop as a result of continuous and many-sided

contact between the partners, their flexible interaction and communication in the course of performance [4, p. 6]. The accompanist works with different artists, and it is important that each one feels at ease and understand that he/she can get support in his intentions. The relationships of the musicians should be built on the creative community and consistency of the performance plan.

To the complex and multi-dimensional problem of the creativity laboratories of the musicians those components are referred which require making joints decisions, namely phrasing, articulation, articulation types, timbre, texture, dynamics, and temporhythm. These characteristics of the communicative interaction between the two artists determine the fundamentals of the methodological basis for building a high-quality structure of joint performance. Further we will focus on each component of the creative laboratory of the performers.

In the analysis of **phrasing** one of the primary tasks is to understand the logic of the music composition structure. Any piece of music can be represented as a kind of architectural construction which is distinguished by the proportionality of its parts. The performer has to combine all these parts to build one artistic whole, making the architechnics of the music piece logical. Phrasing as the expressing pronunciation of the music text is important in this case. It is related to the logical divisions in the motive, phrase, sentence, and parts, as well as the development of whole composition. In the course of expressive performance the emotional condition of the soloist and the accompanist is expressed and the understanding of the content is realized.

It should also be mentioned that in the joint performance the music phrasing has certain regularities, which include emphasis on the main expressive elements of every structure with the help of the corresponding content division of the music composition. The basis for the expressive phrasing is the revealing of the content of the music thought, in which the orientation at the logical center and the intonational peak exists. This is the process which takes place in the middle of the motive, phrase, sentence of the part of the musical composition or the whole work and needs their correct pronunciation both in terms of metric and dynamic organization. This part is

always stronger compared to the rest of the phase, sentence, etc. The part before the strong point is the dynamic ascending, by the succeeding part is the descending one. This dynamic movement in motifs, phrases, and sentences facilitates for the expressive performance, and in the parts of the composition it creates the secondary climaxes which constitute a hierarchy and lead to the final point – the main climax (the highest moment of tension). In this way, the development of the composition as a whole occurs. Therefore, an essential condition for the revealing of the artistic content of the music piece is understanding of what is appropriate and what is not in the building of the main and secondary climaxes.

The composition of the music piece is determined by the combination of the climaxes and the dynamic coordination of the parts, as well as the logics, the system of caesuras, with each one having its own meaning and, therefore, significance. In the constant strive for expressive musical phrasing it is necessary to achieve a natural logical division with the help of caesuras, which have different rhythm in every musical composition. We are going to consider the functions of caesuras in the works for joint performance, among which the following ones can be distinguished: the correlation of the parts in the cyclic composition; the logical division of the elements of the composition form (into phrases, sentences, periods, and parts); the division into motifs and phrases in regard with the soloist's breathing; the emphasis on climaxes.

Since in the printed music the author's remarks may be missing, the performers themselves define the functions of caesuras, bearing in mind that if they fall together with the boundaries of the structural elements of the composition, their significance grows. The more important the parts the caesura distinguishes, the more significant they become.

It is necessary to take a look at certain aspects in using caesuras which are related to the performers' breathing and the appearance of which can be comparable with the placement of punctuation marks in human language: the punctuation marks are designed to emphasize the meaning in language, while the caesura are used to stress the content of the musical phrase. The performer breathing is not only closely associated with the musical phrasing, but it is subordinate to it. The most clearly

defined features of caesura are: pauses (during a pause it is convenient to change taking a breath, the movement of the bow); relative length of the sounds; the melodic and rhythmic repetition. The less distinctive characteristics of caesura are changes in harmonic functions and change in dynamics. It is not recommended to take a new breath: at the moment of holding the sound, before the passing note or after it, before the additional note, at the moment of anticipation and after the leading tone.

If the caesura is not marked in the text, but is necessary, it is performed by at the expense of reducing the value of the previous sound (especially at a fast pace), or the later appearance of the first sound of the next phrase. However, in this case the performers should be warned of hurrying up that may occur while reducing the length of sound and not holding the caesura. The early start of a new phrase may violate metrorhythmic structure and lead to tempo acceleration.

In this context the moment of episodic changes of separate phrases should be determined, which require the ability to pick the phrase of the partner in time, or start together, obeying the inertia of the general movement, or to pass the melody from one voice to another. In order to avoid breathing pauses, it is important to hold the last sound performed by the instrument or the voice till the end: it should not fade away earlier than the melody is picked up by another performer.

Therefore, the justified use of caesuras, the ability of musicians to determine the time for the caesura, logical alternating of phrases, adherence to the rules of climax construction allows to achieve conscious and expressive phrasing.

One more moment related to phrasing should be considered. The slur indicates the binding of phrase sounds, but it cannot prevent from the changes in breathing. The soloist has to find the moment to terminate it without violating the logic of the musical structure, while the accompanist is not able to conceal it. The above-mentioned refers primarily to instrumentalists, who have to change the bow (stringed instruments), with the change of bellows (accordion), but is absolutely undamissible in singing, since it is associated with the word, phrase logics and the text in general, which, in case of interruption, destroys the content and perception. Phrasing is closely related to such expressive means as *articulation and articulation types*.

Articulation as a means of expressive pronouncing contributes to the interpretation of the musical phrase. Therefore, its existence and functioning seem to be a significant factor that unites all means of affecting the beginning, development, and finishing of the sound in a phrase by the performer. This process allows to perceive the phrase as an appropriate musical thought. Articulation is related to the dynamics, articulation types, agogics, and the metrorhythm of the phrase. However, the articulation sonority changes should be distinguished from the general dynamic plan of the piece of music. Dynamics in the middle of the phrase can be so subtle and vary so little that its designation by means of specific nuances is virtually impossible. This is where the articulation plays its part. O. Sokol believes that “music articulations are the “standard” for pronouncing the moment of artistic intonation, which were historically established, and the the content, features and function in the artistic whole (*legato, staccato, marcato, martelé, etc.*). The articulation types are specific realizations of typical articulations in singing or while playing a musical instrument” [11, p. 27].

The palette of articulation means distinguished within one articulation type, is diverse, but it sometimes cannot be fully reflected in the text. Of course, there are terms that indicate different articulation types, for example, *legatissimo, legato, poco legato, non troppo legato*. But still these terms are not flexible enough to reflect the variation and richness of the articulation in one articulation type.

It should be emphasized that singing or playing an instrument without articulation is impossible, because these processes are perceived only through a specific articulation type. Therefore, each performants requires adequate articulatory organization. The issues to be discussed are whether it is appropriate or not, competent or incompetent, since errors in articulation sometimes distort certain genre forms. For example, in the vocal music of the 19th century the rhythms of waltz, barcarolle, polonaise, mazurka can often be found and in most cases they are used characterize the corresponding coloring or the relalization of a certain image. In this case, the performer’s interpretation may be based on the awareness of the peculiarities of a certain dance for and the corresponding articulation.

For instance, some piano accompanists interpret M. Glinka's *I am here, Inezilla* as waltz, but not as a serenade, where for guitar simulation the imitation of the pinch of the guitar strings should be realized. If in barcarolle part in M. Glinka *Night in Venice* *staccato* is exaggerated, this romance acquires dance character. The thoroughness with which some composers (H. Wolf, E. Grieg, M. Musorgsky, S. Rahmaninon, V. Barvinsky, S. Lyudkevuch) determined the performer's articulation types demonstrated the importance they attached to the smallest nuances of articulation. The variation of the articulation and articulation types depends on the performer's awareness of genre laws and the level of their proficiency.

In the process of consideration of the expressive and technological nature of the performer's articulation types, it should be understood that their content in contrast to technological realization is general and invariable for all musical instruments and voices. This makes the articulation types the only general musical term in relation to tempo, dynamics, and the nature of the articulation types, and each performer has right to choose for himself. But, of course, the choice cannot be limited to the performer's individual taste or intuition. The corresponding decision should be based on knowledge, performer's erudition, his/her artistic associations, information about the style and the era when the composer lived. For example, the interpretation of articulation in the works by Bach will be different from the music of the romantic orientation, while the articulation in W. A. Mozart will not be identical to modern musical works.

Another set of motivations for the joint performance process is the proficiency in using various articulation types. Therefore, it requires our special attention. The basis for the common understanding and organization of the articulation types performance is the sound itself (the attack, sustaining, and cutting off), as well as combining with the next sound. Depending on the specifics of sound realization on each instrument, the body which gives the sound (sting for piano and the stringed instruments; the metal plate in accordion), on the means of sound extraction (finger or mediator for stringed musical instruments played by plucking, the stream of air for the wind instruments and singers) – the sound phrases are different. A. Gotlib

maintains that “the work at the articulation is the specification of the musical thought, the search for the most suitable form of its realization” [4, p. 64]. The artistic appropriateness in the use of a particular articulation is influenced by the whole musical piece.

There are several ways to use articulation: the use of the articulation by the accompanist and the soloist, or the simultaneous use of different articulation types.

We are going to focus on the use of *legato* articulation.

For each instrument or voice the slurs have their individual values: for stringed instruments they determine the length of the bow, for the wind instruments and the singers – the boundaries of possible breathing, for accordionists they specify the change of bellows movement, and in piano playing the slurs are not limited. All these slurs are referred to as technical. The common interpretation of the slurs in the vocalist's part or in the part of the pianist is not necessary, though sometimes maybe quite important. However, there are instances when the composers mark the slurs for piano parts for joint performance. Such articulation unification should not encourage the accompanist to take his/her arms off after every slur is finished. On the other hand, it is different for meaningful or phrase slurs, which determined the structure of the music language, the division of the phrase, motifs and have to be the same in all parts. The exception can be the case in which different articulation marking of the same phrases is the composer's intention, and therefore, it must be accepted as necessary by the performers.

To the list of important determinants the timbre also belongs. It is the personification of the sound, its colouring due to which the sound of one instrument or voice is different from the other. The timbre, which is determined at the time of the rise of the sound, allows to create the general auditory impression of sound richness, the variety of colors in the music texture and is used with the expressive and emotional goal. The mechanism of creating of timbre and register formants in the joint performance consists of various combinations of the piano and the instrument (or voice) and is extremely important when at the moment of unison performance – in this case, a new timbre is created or the general sounding of the text is reinforced.

These all is implied in the music piece by the composer, while the degree of unison depends on the performers. According A. Gotlib, “the partners themselves have to decide which variety of the sound the composer had in mind” [5, p. 109].

So together performing collaboration of the two participants requires constant differentiation of sound planes which are combined with the variety of dynamics and articulation types, and in this way enrich the artistic image of the music composition.

We are firmly convinced that for the musicians who play together, it is important to have the feeling for the sound of their own instrument or voice, as well as the various types of sound attack. The culture of sound production is achieved through the development of timbre hearing which allows to clearly imagine what one wants to hear, the way it is supposed to sound, namely the artist should have certain musical schemes prepared. In this context the significance of learning the timbre characteristics of the symphonic orchestra instruments by the accompanists should be emphasized, since each of them must be identified in his hearing imagination. Thus, if the clavier sounds, the accompanist will be able to reconstruct the sounding of this or that group of instruments making it as close to reality as possible. However, the mechanic imitation of the sounds of the orchestra is not meant here. What is implied is the orchestra and colouring richness of the piano. S. Feinberg states in his research *Pianism as an Art*: “The timber in music sphere is created by various combinations of overtones. This means that the strings allow to realize a number of hidden score possibilities. It should not, of course, lead to the conclusion that by combining note one may create a corresponding timber on the piano. By the pianist may achieve as certain shade or hint at the timber” [13, p. 335].

The development of hearing timbre and performance culture requires to concentrate our attention of the accented sound production which can be marked by the variety of indexes: $>$, \wedge , \vee , sf , sfz , $sffz$, which can be harsh, sharp, soft and deep. They all do not shorten the sounding of the note, but specify the corresponding stress. The accent marked with $>$ emphasized the dynamic beginning of the sound; the character \wedge requires active stress, while \vee implies a more acute stress. Sf is a

brighter dynamic accent, while *sfz*, *sffz* mean sharper and more acute stress of the sound.

In each case the accents is determined by the basic dynamic nuance and the character of the work. In classical works these means of musical expressiveness are used with the touch of delicacy and noble sounding, whereas in modern music the accents feature bright and vivid presentation. It should also be mentioned that the analogy of accents in the parts of the music compositions for joint performance is evident, while their inconsistency can make the performance lack content and colorless in terms of timber. Focusing on various style areas, the peculiarities of the schools and trends, actively studying the music piece for the interpretation, every musician will be able to represent the artistic image of the piece of music in a variety of timber colorings.

In the artists' creativity laboratory attention must be paid to the texture as the structure of the music fiber, specific number of voice which create it. It is formed at the horizontal and vertical levels, and every texture vertical is part of the horizontal composition. The properties of the piano accompaniment texture with its possible sound layering and mobility of timber and articulation correlation allow the accompanist to differentiate the relief, background, the lines of certain voiced for the support of the soloist's part and, at the same time, along with his part create a three-layered musical and special fiber. Such phenomena as the vertical and horizontal enrich the understanding of the space possibilities of the texture and become the basis for its multi-plane structure. To illustrate the point the statement by Yu. Tiulin can be provided: "To analyze the sound fabric the principle of coordinates should not be taken at the surface level as the rectilinear (vertical and horizontal) sections of sound tissue. In the context of analysis this coordinates should be interpreted as vertical and horizontal aspects which determine the zone of the appearance of the certain components of the music fabric. Being understood in this way, they acquire logical abstraction which allows to generalized the phenomena of reality" [12 , p. 22 – 23]. A famous piano accompanist F. Blumenfeld defines the texture as "the differentiation

and experiencing” of its elements in their simultaneity (vertical coordinate) and sequential flow (horizontal coordinate) [1, p. 81].

It is well-known that the texture components are structural (melody, harmony, and rhythm) and characteristic (tempo, dynamics, articulation, agogics, and articulation types) which, according to V. Prykhodko are “the distinctive features of any composition” [10, p. 12]. In the works for joint performance these are the functions of every part in the general sounding. All structural components are combined and manifest themselves at the level of texture both horizontally and vertically. For example, the dynamics. Perceiving it in the horizontal development, we must understand that it exists in time (the moment), that is vertically, as a sudden dynamic contrast: articulation types, *sf*, etc. Paying our attention to the development of texture in horizontal and vertical directions, to the most extensive use of the expressive possibilities of each party in the joint sounding, one can understand the corresponding organization of the musical material performed. This will help musicians to systematize their ideas about why the composer preferred horizontal or vertical connections, and will create a bright, multicolored sounding of the music piece performed jointly.

One of the main components of musical expression is *dynamics* which, being competently applied, helps to reveal the general nature and emotional content of the musical composition and determine its structural peculiarities. The music which is deprived of the dynamic variety becomes a monotonous set of sounds. Dynamic colors are needed for emphasizing the climaxes of separate musical phrases or parts of the musical piece. If the phrase is repeated, the technique of dynamic contrast is usually used: the first phrase is brighter, while the second is quieter (or vice versa). This technique is one of the performing principles of interpreting old music. Using the dynamic shades of certain force of the sounding, the artists should pay attention to their gradation: the difference between “*f*” and “*ff*”; “*p*” and “*pp*”; “*mp*” (as an intermediate tone between “*p*” and “*mf*”).

The dynamic shades (*crescendo* and *diminuendo*), which embody the development of music image, its movement, and they also can have difference semantic coloring:

- they can imply a slight change of sonority within the main shade (<>);
- they can be perceived as the binding shades, transitions from one degree of sonority to another.

However, the marks < > sometimes indicate the movement of the phrase to a particular purpose, but neither *crescendo* or *diminuendo*.

Therefore, the use of *crescendo* and *diminuendo* requires strict control on the part of the performers with the uniform distribution of growth and weakening of the sound with regard to the duration of the gradual transition. The performers should not make *crescendo* brighter than the climax towards which it is directed, while *diminuendo* should not prematurely lead to the weakest level of sonority. The composer M. Ravel in his famous *Bolero* that lasts for 18 minutes managed to show the logical use of the dynamic rise (*poco a poco crescendo*) as a powerful expressive means.

In the joint performance the synchrony of the dynamic shades is very important considering the overall balance of composition's sounding, since the instruments have difference dynamic possibilities and, therefore, it may result in certain discrepancies in the general range, as well as the degree of intensity in various registers. That is why the performer's dynamic plan always depends on the consistency of timbre, register, and texture differentiations of both parts. According to A. Hotlib, "a widely-accepted opinion that the only peculiarity of playing in a band is performing the piano accompanist's part one tone quieter is a mistake. Unfortunately, there is no such a simple and universal way to achieving the balance in the sounding" [4, p. 51]. J. Moore added that "one of the main problems for the accompanist is the problem of balance and the sound correspondence between the voice or violin and the piano. The accompanist cannot determine his degree of dynamics. Dynamics changes with the change in the style of music ... and with every singer, it depends on the acoustic features of the concert hall and the quality of the

instrument which the pianist plays on. The accompanist should carefully listen to the singer's voice to explore his potential in the same way the potential of his instrument. The accompanist provides his/her partner with the supports and, at the same time, tries not to suppress or smooth the singer's voice. The accompanist should do his/her best so that the audience can perceive the sound of the piano and the singer's voice at the same level" [9, p. 88].

The work on the sound balance of the musical composition requires taking into consideration not only the potential of the instrument or voice, the techniques of their combining, but also the general character of the music piece, understanding of its content, as well as the content of every part. The artistic phrasing is achieved by maximum use of the subtlest dynamic shades by every partner.

Most composers mark only the most importance shifts in dynamics in their works, so the nuances are supposed to be additionally supplied. However, even if the dynamic shades are specified by the composer, the tasks of the musician are not limited to mere mechanical reproduction, but requires creative approach to understanding of what the composer meant by this or that nuance. Another important criterion is awareness of the stylistic system of the era when the composer worked. Many pieces of Baroque chamber music characterized with the lack of the clear timbre and acoustic and texture differentiation demonstrate the relative moderation of the dynamic shades marked with the dynamic interrelations "*pp*", "*p*", "*f*". Therefore, their sounding is subordinate to logic and statics, with the predominance of terrace-like combination of different dynamic layers. The introduction of additional dynamic nuances (*crescendo*, *diminuendo*), leveling of the contrasts will be perceived as dynamic colouring and will ultimately encourage the content and style distortion. The principle of contrastive dynamic correspondences is typical of L. Beethoven's music, but it is different due to the composer's orchestral thinking when *tutti* is combined with "*p*" of separate voices.

The works of romance composers demonstrate very vivid dynamic nuancing, since in them the dynamic tones and semitones are meant. This is associated with the change in the aesthetic priorities of that time, the improvements in the functions of

the piano, the genre and stylistic differentiation of chamber genres and the personification of timbre and phonic character in a joint performance and, what is even more important, with the individualization of the role of every performer. If in Beethoven's works the dynamic gradations are placed within "p" and "ff", in the musical compositions of Tchaikovsky, Verdi such marks as "pppp" i "ffff" can be found. The composers of the 20th century with its rejection of the traditional functional and structural hierarchies and the affirmation of the freedom of expression as the constants of the composer's artistic thinking offers great dynamic richness of shades and unlimited breadth of the dynamic range with the layering of moods, unexpected changes in the rises and falls, the diversity of colours and their contrast. of instant "layers" moods, sudden changes of dynamic ups and downs, rich colors and their contrast.

It is important to mention that the above-states does not explain the complicated nature of the dynamic plan of the composition to full extent. It is provided in the article to define the general direction in the musicians' search, since the arts of dynamic layering of the music texture belongs to the field of creativity and is a bright example of the subjective part. We believe that capturing the dynamics as something abstract, a sum of the invariants, clearly stated principles is impossible. It can be achieved only in the process of joint work at the composition. Of great significance in this respects is the architectonic feeling of the texture layers, the richness of the imagination, the width of the music and general outlook, cultur level and erudition of the performers.

The expressive possibilities of dynamics as a means of musical phrasing are fully realized in the correlation with the *temporhythm*. In a solo performance the range of acceptable metrorhythmic deviation is wider than in a joint performance, in which the subjective feelings of the accompanist should always be in agreement with the soloist. If the tempo is chosen correctly, it will ensure the most exact realization of the music character, while the wrong one will distort it. Although there are the composer's guidelines concerning tempo, it should always be borne in mind that the music tempo is determined by the character of the music, its style peculiarities, the

content of the artistic images. To some extent, the tempo depends of the individual manner of the performance and their psychological organization. To determine the correct tempo the artists use their music talent and artistic sensitivity. These are the qualities the composer takes into account specifying the music movements with the relative music terms. Of course, there are examples when the tempo chosen does not coincide with the established performance tradition and significantly differ from the customer's or editor's interpretation. For instance, in G. Handel's aria *Pastorella, Vaga Bella*, the tempo marked is ♩ = 144, but it is usually performed at a faster pace.

Agogics, an insignificant deviation from tempo in the performance of the musical composition which does not lead to its change and is usually marked in the text, is also critical in joint performance. There are, of course, such agogic deviations, which are not specified in the text and are carried out to ensure more natural and vivid music speech. In particular, emphasizing a high note, the climax of the phrase or the insignificant fastening or slowing down corresponding to the content. Therefore, in any agogic deviations the unity of performance must be preserved by both musicians, since every of them can understand the deviations in a different way depending of his/her understanding of the style, form, culture level, taste, emotiveness and awareness of the specificity of the agogic deviations.

The most common technique tempo deviation is *rubato* ("free tempo"), which embodies the living breath of musical thought and combines the rhythmic precision with subtle agogic deviations. In the joint performance of *rubato* the sense of artistic proportion and the correspondence to the style of the piece of music, as well as their similarity in both artists which is practiced at the rehearsals. Rubato is always more free in the works or phrases of the recited and improvisational character. In most cases, this technique is found in the music of romance composers (R. Schuman, F. Chopin, Y. Brahms), because it allows for greater freedom of movement with lengthy phrasing, orientation at the spontaneous emotional perception of the music, its individualization and relief. Some parts of *rubato* are quite characteristic of the impressionists with their subtle color palette and fascination with the beauty of the color, mutability of the sound images and graphically determined imagery,

representation of the moods, fixation of the psychological state and intonational sharpness. The composers-impressionists seem to “feel the light”, represent water flow, whispering of leaves and wind with the help of music. *Rubato* is also appropriate in the works of severe style which may be proved by its proficient use in the works by Bach (some parts or phrases). One more kind of *rubato* should also be mentioned: it is manifested in the right hand part compared to a relatively stable tempo of the left hand part (piano). This *rubato* can be found in Mozart’s compositions and in the works by romance composers. The unjustified use of *rubato* in Mozart’s compositions may result in the distortion of their style, while the lack of flexible *rubato* in the music pieces by Shuman, Mendelson and other romance composer will deprive the music of the deepness of emotions and restrict its psychological subtext.

In the process of implementation the above-mentioned types of agogic deviations demand the individual degree of expressiveness and is formed by means of understanding, working at the author’s suggestions, the search for the individual emotional attitude to the musical composition performed, since the degree of the nuance, its character define the face of the work, and are the feature of its style. On the other hand, it should always be remember that in articulation agogics the law of compensation is important: if there tempo rises in a phrase, a slow-down should occur in the same phrase. In the joint performance tempo and agogic deviations provide the musicians with the opportunity to reveal their own intuition. But the performers should not overestimate too fast or too slow tempo. An important criterion, in this case, is the understanding that the slowing down should not lead to the loss of the natural liveliness, vivid rhythm, and internal dynamics of the musical composition, while the fast tempo should not be too fast, which will allow for the precision of the performance and the clearness of the intonation. The subordination of various rhythmic patterns to the common pulse which is seen as the uniting factor for all rhythmic structures, the precise sense of the time in movements, the understanding of the tempo and the degree of using the agogic deviations determine the success of the metrorhythmic stability of the musical composition performed.

Conclusions. The methodological basis for the study of the creativity laboratory of the performer is the principles of understanding the difference between solo and joint performance. This thesis is the main method in the analysis of the development of immanent skills and knowledge by the piano accompanist as the performer model of his/her professional realization. The joint performance is the process of dialogue interaction of the subjects (in this case – two), aimed at the realization of the artistic and performing potential of the music composition. This process happens due to the common rhythmic discipline and proficient editing of the music which require the formation of the music image, technical mastering of the music piece, and the performer's realization of the final result.

The components of the communicative interaction of the two performers mentioned specify the important methodological basis for the formation of the quality format of joint performance. Without these knowledge and skills any piano accompanist's work will have no impact on the act of joint performance.

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Молчанова Т. О.

Системні механізми творчої лабораторії піаніста-концертмейстера і соліста

У статті зроблена спроба здійснити аналіз творчої лабораторії тандему „соліст-концертмейстер” з урахуванням таких компонентів їх комунікативної взаємодії як-от: фразування, артикуляція, штрихи, тембр, фактура, динаміка, темпоритм, що потребують спільних скоординованих дій, теоретично обґрунтувати необхідність використання цього комплексу, який сприяє створенню узгодженої спільної інтерпретації.

Ключові слова: піаніст-концертмейстер, соліст, творча лабораторія, узгодженість спільних дій.

Молчанова Т. О.

Системные механизмы творческой лаборатории пианиста-концертмейстера и солиста

В статье сделана попытка проанализировать творческую лабораторию тандема „солист-концертмейстер” с учётом таких компонентов их коммуникативного взаимодействия как: фразировка, артикуляция, штрихи,

тембр, фактура, динамика, темпоритм, требующих совместных скоординированных действий, теоретически обосновать необходимость использования этого комплекса, способствующего созданию совместной интерпретации.

Ключевые слова: пианист-концертмейстер, солист, творческая лаборатория, согласованность совместных действий.

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