

PERFORMER'S STYLISTIC INDIVIDUALITY IN CELLO PEDAGOGY

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Abstract. The article studies the problem of pedagogy of cello art; the author examines the process of professional development of the cellist and gives a precise definition of the concept of performer's stylistic individuality.

Keywords: cello pedagogy, cello art, performer's stylistic individuality.

СТИЛИСТИЧЕСКАЯ ИНДИВИДУАЛЬНОСТЬ ИСПОЛНИТЕЛЯ В ВИОЛОНЧЕЛЬНОЙ ПЕДАГОГИКЕ

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Аннотация. В статье изучена проблема педагогики виолончельного искусства; автор рассматривает процесс становления профессионализма виолончелиста и представляет уточненное определение понятия стилистической индивидуальности исполнителя.

Ключевые слова: виолончельная педагогика, виолончельное искусство, стилистическая индивидуальность исполнителя.

Style is one of the fundamental categories of art; it combines the content, emotional and technological elements of a musical work into a single whole. Understanding stylistic peculiarities and differentiation of stylistic features are mandatory conditions for the perception and interpretation of a work in instrumental performing art. Performer's stylistic individuality is a kind of a peak of a performer's professional development. The embodiment of author's plan always occurs through the prism of the individuality of a performer and the originality of its interpretation. In this regard, the formation of performer's stylistic individuality in cello pedagogy seems to be an urgent problem in the pedagogy of musical art.

Speaking about the professional development of a cellist, technical skills should be noted. The technique is not fixed; musicians usually use the word "technique" as a measure their gaming abilities; it is not fixed because it can be improved. More technique in general, in the sense of playing a particular instrument

physically demanding, has changed significantly over time: technology has story. Cello playing technique developed from the mid to late eighteenth century, nineteenth century, including, for example, the thumb position, the spiccato bow, vibrato [1].

One of the important categories in the context of the study of individuality is the voice – the sound produced by the cello. It is formed under physical properties of the instrument, playing technique, dominant the language of the genre, as well as aesthetics associated with culturally mediated values sound production [2].

Cellists often describe a particular concept of intonation practice called expressive intonation, which they use in play and promote through their teaching. In his opinion, the equal temperament of keyboard instruments restricts the tuning perception of string players. According to Casals, musicians should not perceive notes as mathematically fixed units (equal temperament), but rather as flexible entities (expressive intonation). Apart from being important in itself, every note creates a bridge between what precedes, and what follows it. No note exists in isolation for Casals. The central principle of this expressive approach to intonation is the relation of a note to its neighbors, and a proper placement of diatonic semitones, according to their gravitational tendency (moving closer to another pitch) in a given musical phrase. How and when the expressive intonation is employed depends on the key, underlying harmonic progressions, and the direction of the melodic line [3].

True professionalism depends on a continued commitment to hold up knowledge, from wherever it comes, to public, collaborative scrutiny. It also depends on the commitment to create and maintain those spaces within professional life where critical discourse can flourish. For it is only through this form of discourse that professional knowledge can be freed from its tendency to deteriorate either into subjectivism or into «technicism» [4].

Analysis of scientific and methodological literature and practice allows us to clarify the concept of *performer's stylistic individuality of a cellist* as a professional quality, which presupposes a body of knowledge of the stylistic features of performance, a high level of technical skills in playing the cello, a complete professional perception of music, and musical thinking skills; embodied in the originality of the interpretation of the work in instrumental performance.

One of the ways to organize the process of developing professional performing skills is modeling. Some authors propose a generative model. The model for musical expression in performance is empirical research based on the principle of reproducibility; «...behavioral patterns of musical expression can be quantitatively examined through repeated performance repetitions» [5].

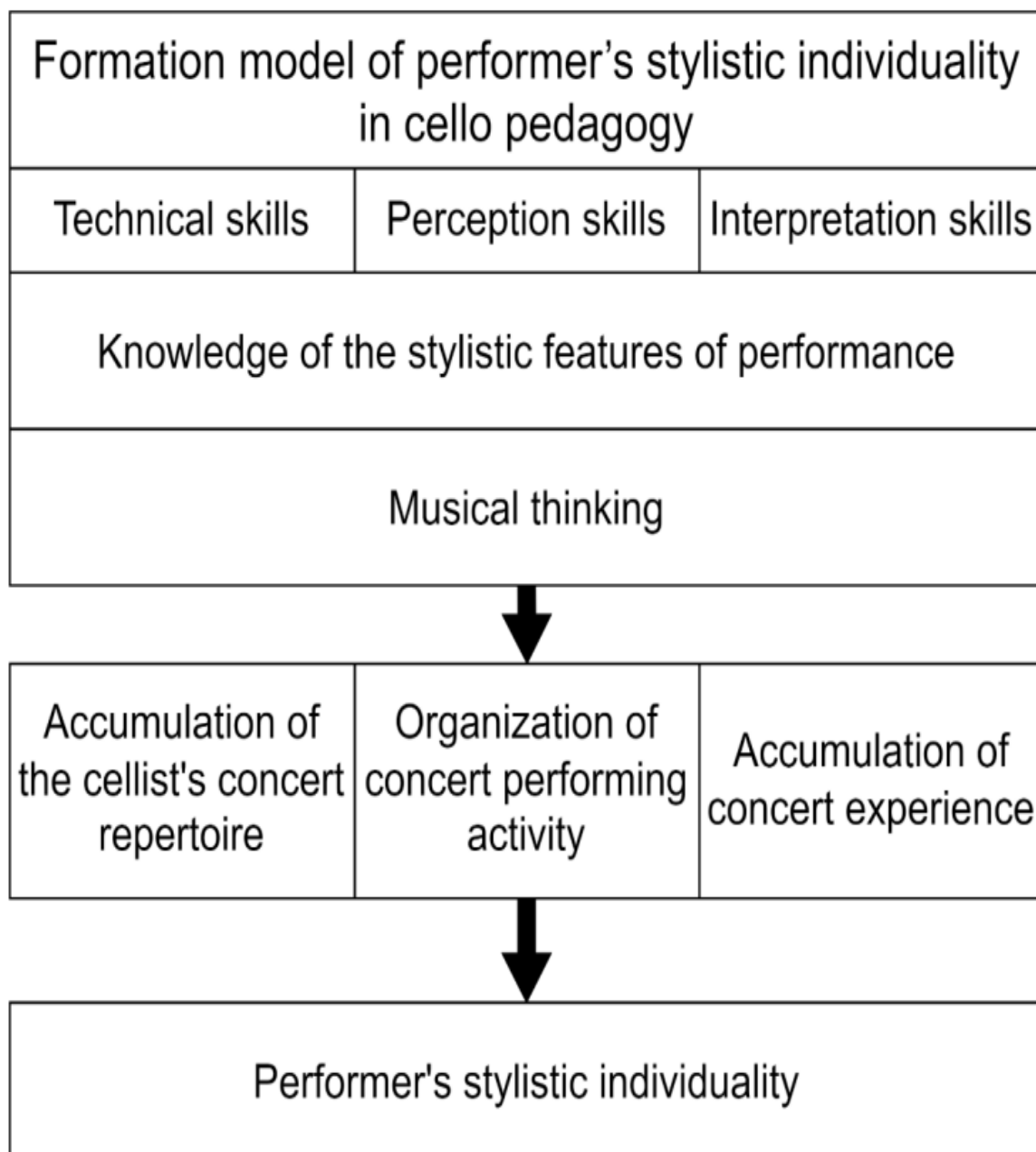


Figure 1. – Formation model of performer's stylistic individuality in cello pedagogy.

In the process of this research, a model for the formation of the stylistic individuality of the performer in cello pedagogy was developed. The model reflects the following components: knowledge of the stylistic features of performance, the need to develop technical skills, as well as perception skills; development of musical thinking; developing oral translation skills; accumulation of the cellist's concert repertoire; organization of concert and performing activities and, accordingly, accumulation of concert experience.

However, the process of forming performer's stylistic individuality of a cellist requires time, methodological support, certain conditions, including the choice of

repertoire in accordance with the student's skill level. As an example, it is fashionable to offer the following list of repertoire conditionally divided into 3 levels of mastery:

List A:

- "Twinkle, Twinkle, Little Star" (Traditional)
- "Mary Had a Little Lamb" (Traditional)

List B:

- "Minuet in G Major" by Johann Sebastian Bach
- "Bourrée in C Major" by Johann Sebastian Bach

List C:

- "Elżbie" by Gabriel Fauré
- "Sonata in A Major" by Luigi Boccherini.

Performer's stylistic individuality of a cellist is an important phenomenon of cello pedagogy, a significant result of the formation of professional skills. Formation of performer's stylistic individuality of a cellist should be systematic, implying constant improvement and concert practice.

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