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THE ROLE OF ORCHESTRA PERFORMANCE IN THE PROCESS OF TRAINING BACHELOR OF MUSIC ARTS

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Abstract. The training of professional, qualified bachelors of musical art is relevant for art education. One of the key components of this process is orchestral performance. It has been determined that orchestral performance combines not only technical performing skills, but also the basics of musical interpretation and ensemble playing. The purpose of the article is to reveal the role of orchestral performance in the process of training bachelors of musical art. To achieve the goal of the article, the method of literature analysis and comparative method were used. It is noted that the value of orchestral performance in the process of training bachelors of musical art lies in the development of such skills as the enrichment of auditory representations, the development of skills necessary for solo and ensemble playing. Orchestral playing requires a high level of intonation mastery, rhythmic clarity, dynamic balance, synchronization of one's own part with others, the ability to listen to the parts of other performers. Also, playing in an orchestra provides applicants with the opportunity to master specific aspects of performance.

Key words: orchestra, performances, timbre, musical instruments, bachelors of musical arts.

Introduction. In the modern system of art education, an important role is played by the training of professional, qualified bachelors of musical art. One of the key components of this process is orchestral performance, which contributes to the formation of technical, artistic, intonation skills, the assimilation and practical use of music-theoretical, genre-stylistic knowledge and the corresponding skills, the development of collective cooperation, creative thinking. Orchestral art in the modern art-historical and pedagogical environment is an integral part of the process of professional instrumental training of bachelors of musical art, which combines not only technical performing skills, but also the basics of musical interpretation, artistic thinking and ensemble playing. It is worth emphasizing that the key role of orchestral art is the development of musical skills and knowledge. The pedagogical component of orchestral performance contributes to the technical improvement and development of ensemble playing of bachelors of musical art. Such opportunities as ensemble playing, interpretation of a diverse repertoire, stage experience, which is extremely important for further realization as a performer – all this can be obtained thanks to playing in an orchestral ensemble.

Orchestral performance is a musical activity that combines the individual skills and abilities of Bachelors of Music into a single whole. Playing in an orchestral ensemble helps them realize the importance of ensemble playing, musical communication. And also to master the musical repertoire of different genres, styles, composers, and discover previously unknown creativity. The above determines the relevance of studying the role of orchestral performance in the process of training Bachelors of Music.

Materials and methods of research. The methodological basis of the article was formed by such general scientific methods of cognition as the analysis of scientific and methodological literature, which allowed us to determine the main aspects of the training of bachelors of musical art in the field of orchestral performance, to study the history of orchestral performance; as well as the comparative method, which allowed us to compare various aspects of orchestral performance in the pedagogical plane. **The purpose of the article** is to reveal the role of orchestral performance in the process of training bachelors of musical art.

The results and discussion. The orchestra, as a musical group, is a space for the creative realization of the performing potential of bachelors of musical art, which allows for a detailed study of the interaction between various musical instruments, their timbre color, and intonation features. The study of orchestral parts provides students with not only impeccable mastery of their own instrument, but also deep theoretical knowledge, which includes an understanding of musical genres and styles, the features of musical forms, and the ability to interpret musical works. Orchestral performance is an important stage in the process of becoming a professional bachelor of musical art, which in turn involves not only technical mastery of the instrument, but also developed musical abilities, artistic expressiveness, and the ability to work in a team. As noted by O. Ilchenko, «orchestral performance is one of the most advanced and effective means of reproducing works of musical art». According to the scientist, «it was formed under the influence of a significant number of historical-evolutionary and socio-artistic factors that reflect the objective process of the progressive development of civilization, artistic and spiritual culture, the formation of artistic thinking, the improvement of types, forms and means of musical performance» (Ilchenko, 1996, p. 1).

From the musicological literature we learn that the kaleidoscopic sound of musical instruments, their timbre spectrum is combined into a synergistic system called an orchestra. Since ancient times, people have observed how the sound of musical instruments affects human mood. And at the same time, it can be emphasized that the joint play on several similar instruments not only enhances the brightness of the sound, but also causes a psychological effect on a person. Therefore, it can be traced that gradually with the emergence of the first instruments and the perception of music by humans, the first associations of musicians began to emerge, who accompanied ceremonial events and rituals with their play. In each of the primitive cultures (Mesopotamia, Ancient Egypt, China, Greece and Rome) there are references to collective music-making. In primitive society, musical ensembles were an important component of cultural and social life. The very use of simple musical instruments, the improvisational nature of performance and collective music-making all determined the features of primitive musical practices. It is the study of these aspects through archaeological, anthropological and ethnographic methods that allows us to understand more deeply the evolution of music, instruments and the role of music in the life of primitive human communities.

The term «orchestra» first appeared around the VIth century BC in Ancient Greece, but had a completely different meaning. Various instruments, such as the lyre, cithara, aulos and percussion, were used to accompany performances in Greek theater. And already during the Roman Empire, the orchestral area became a place for stage effects and for depicting theatrical sea battles. Usually large ensembles were used, in which flutes, trumpets and other musical instruments of the time were played. The Middle Ages were not a time of the heyday of musical instruments, since most of the musical works of that time were written for the voice, and instruments were used mainly for accom-

paniment. In Western European culture, a group of musicians was called a chapel, and this name was also associated with a specific place where music was performed. First, church chapels were formed, and then court chapels. In medieval Europe, music was an integral part of the services held in the church. The basis of the repertoire of choirs and instrumental ensembles were religious works, such as motets and masses. Instrumental groups of that time usually consisted of various wind and string instruments. There were also folk chapels, in which amateur musicians played mainly. These chapels were a mass phenomenon, although such chapels could not compete with church and court chapels, they had a significant impact on great composers and European culture as a whole. In medieval Europe, initially there was no division into vocal and instrumental music. The fact is that the main one was the Christian church, and instrumental music developed only as an accompaniment. Therefore, the first chapels included both vocal and accompanying musicians.

Gradually, the term «orchestra» begins to appear in different parts of the world. Thus, in Italy the term «orchestra» has always been the property of instrumental music, not vocal music. The Italians borrowed this term from the Greeks. The first Italian orchestras began to emerge in the 16th–17th centuries, just as the opera genre emerged. Due to the popularity of the opera genre, the word “orchestra” spread very quickly throughout the world. J. Spitzer & N. Zaslav (Spitzer & Zaslav, 2004) expressed a firm belief: the early orchestra is only an ensemble due to the lack of a clear structure and standardization of the composition. J. Stauffer had a different opinion regarding the emergence of the orchestra. In particular, he believed that the orchestra emerged in the middle of the 18th century, noting that only the classical orchestra is «really the first type of ensemble that we can call an orchestra without hesitation or qualification» (Stauffer, 2006).

The Renaissance was the heyday of instrumental music. Composers increasingly began to turn to the instrumental genre, thereby replenishing the repertoire with instrumental and ensemble works. It was during the Renaissance that the first ensembles with a permanent composition began to appear, which became the prototype of orchestras in the future. Among the popular instruments of that time, it is worth noting the viola, lute, and block flute. Orchestras of the Renaissance, Baroque orchestras were mainly court or church. Their purpose was to accompany religious services or to satisfy and entertain those in power. In the 16th–17th centuries in England, there was another, specific name for an orchestra, usually a small one – «consort». Later, the word «consort» fell out of use, and the concept of chamber music appeared in its place.

Baroque art by the end of the 17th century was increasingly luxurious. The theater opera orchestra has always been a kind of creative laboratory for composers – a place for various experiments, in particular with unusual instruments. For example, at the beginning of the 17th century, C. Monteverdi introduced a trombone part to the orchestra of his opera «Orpheus», one of the first operas in history, to depict the Furies. The Royal Orchestra «24 Royal Violins» at the court of Louis XIV was created by J.-B. Lully in France. It became the first professional group in Europe, which significantly influenced the general development of orchestral music. At the same time, under the influence of composers such as G. Schütz and J.S. Bach, orchestral music developed in Austria and Germany. Orchestras began to form at princely courts and in churches that performed both religious and secular music.

The opera orchestra was also closely related to the meaning of timbre. Its emergence and functioning in different countries was different. In particular, in Italy, vocals were more important, so the orchestra played an accompanying role. In the ballet art of France, the orchestral interlude was traditional. S. Borodavkin wrote that «in addition to the ballet orchestra in France, there was a brass band, the basis of which was oboes, even before the 18th century» (Borodavkin, 2011, p. 104), noting the long-standing traditions of orchestra formation in this country. So, paradoxically, the opera genre in France stimulated, rather than hindered (like in Italy), the formation of an independent orchestra.

Composers of the 17th and 18th centuries consciously recorded only part of the information related to the future performance of the work; phrasing, nuance, articulation and especially exquisite deco-

rations – an integral part of the Baroque aesthetics – all this was left to the choice of musicians, who thus became the composer's creators, and not simply obedient executors of his will.

The formation of the modern symphony orchestra can be called the era of Classicism. It was at this time that the foundation of the orchestra structure was laid, which has survived to this day. The father of the symphony and string quartet is considered J. Haydn, who developed structures that in the future served as a standard for symphonic works.

Note that the orchestra is a phenomenon influenced by the development of social thought. In this regard, it is important to note the role of philosophy. Researchers used the word “thinker” not only in relation to philosophers, but also to composers: «Berlioz is an outstanding orchestral thinker» (Leibowitz & Maguire, 1960, p. 28), J. Brahms – «a thinker without a search for picturesqueness and with a separate power of dignity» (Louvier & Castanet, 1997, p. 28). The involvement of «philosophical» terminology in musical research became another confirmation of the synthesis of philosophy and art. Social events of the 1830s and the late 1840s in France changed the worldview of composers and the image of a musician, the combination of composer-performer, composer-conductor. The philosophy of the Enlightenment, which prevailed in the 18th century, changed the tonality of musical art. E. Kant, a representative of the philosophy of the Enlightenment, who carried out modulation in another era. S. Korobetska noted that the classical orchestral style «organically grows out of the philosophical ideas of the Enlightenment, directed against the old social order, the old worldview, and therefore the artistic worldview» (Korobetska, 2011, p. 183).

Based on the ideas of E. Kant, the philosophy of Romanticism was formed in Germany at the turn of the 18th and 19th centuries. Its representatives were the philosophers and writers of the Jena School (V. G. Wackenroder, Novalis, the brothers F. and A. Schlegel). They defined themselves as the basis of self-knowledge, in which the creative personality is the most important. This contributed to the strengthening of the role of national culture.

The spread of the orchestra was facilitated by the construction of concert halls in London and Paris, Leipzig and Hamburg at the end of the 18th century, and the popularity of private orchestras increased. According to E. Dolan considered the end of the 18th century to be a turning point in the history of music, ushering in «the era of the rise of the orchestra» (Dolan, 2013, p. 159). Thus, philosophical ideas had a significant impact on composers' understanding of musical art and their views on the functioning of the orchestra.

In the modern sense, an orchestra is a collective of musicians united to perform musical works. O. Ilchenko defines: the unification into a certain organic integrity of a large number of various musical instruments; the presence of orchestral groups formed on the basis of related or relatively related instruments; the presence of a large range that actually covers the entire musical range; the presence of maximum dynamics; dynamically balanced sounding of orchestral groups, the presence of a large number of related and contrasting timbres; the possibility of rational selection, contrast and coordination of timbres, the creation of new timbres; the ability to simultaneously reproduce a significant number of various metrorhythmic patterns; the presence of technical capabilities for performing the most complex musical text; the presence of a large number of methods and techniques of sound extraction and sound management (Ilchenko, 1996, pp. 23–24).

To the signs of a musical and instrumental collective T. Plyachenko includes the following: 1) the common goal of mastering the skills of orchestral and ensemble performance in the process of joint performance of orchestral and ensemble works); 2) joint activity (educational, concert-performance), aimed at achieving a specified goal, 3) creative traditions (adherence to a certain performance manner, specific sound, repertoire, etc.; features of preparation and holding of concerts, competitions, festivals, master classes, cultural and educational events, academic concerts, tests, exams, etc.): 4) specific and typical characteristics (determined by the quantitative and qualitative composition of the orchestra or ensemble, for example, a chamber string orchestra, an ensemble of woodwind instru-

ments Tosho): 5) stylistic and genre characteristics – performance of instrumental music of a certain style (academic, folk, pop, etc.), genre (symphony, concert, suite, sonata variations, medley, etc.), direction (ancient, modern; baroque, romanticism, impressionism: pop music, rock music, jazz-rock, country, folk, etc.) (Plyachenko 210, p. 30).

At different times, the orchestra had a significant impact on the development of performance. It is also worth mentioning the constructive changes in wind instruments. This was facilitated by the reform of T. Boehm in the 30s of the 19th century, which concerned woodwind instruments, and the revolution of the 40s–50s of the 19th century, which concerned the group of brass instruments. Constructive changes in instruments led to an increase in their expressive capabilities, the personification of timbres, and an increase in the role of the solo. «One of the most important features in the evolution of orchestral thinking is the hitherto unheard-of emancipation of wind instruments», R. pointed out. Leibowitz (Leibowitz & Maguire, 1960, p. 11). Some instruments were used for the first time. In particular, the piccolo flute was used by H. Gluck in the opera «Iphigenia in Tauris» (thunderstorm scene). The classics used this instrument extremely rarely, except for L. Beethoven (the fourth movement of the Sixth Symphony, the coda in the «Egmont» overture, etc.).

Each of the musical instruments has its own unique sound characteristic, which is determined by their timbre. Timbre combinations in the orchestra allow composers to create various colorful sound effects. For example, the combination of string and wind instruments allows you to create a warm, rich, sensual sound.

The orchestra occupies an important place in modern musicology and pedagogy, playing a key role in the development of musical knowledge and skills. In musicology, the orchestra serves as a valuable object for studying the historical, theoretical and performance aspects of music. In pedagogy, the orchestra is an indispensable tool for training musicians, contributing to their technical improvement, the development of ensemble skills and the expansion of musical horizons. Participation in the orchestra provides musicians with the opportunity to work in a team, interpret a wide repertoire and gain stage experience, which is important for their professional growth and creative development.

The value of orchestral performance in the process of training bachelors of musical art is that it provides a comprehensive development of skills necessary for a professional performer, such as the development of technical skills, enrichment of auditory representations, development of skills necessary for solo and ensemble playing. Also, playing in an orchestra provides an opportunity for students to master specific aspects of performance that cannot be fully mastered in individual practice. As N. Mozgalova notes, «along with the development and improvement of the necessary performing knowledge, skills and abilities, the problem of developing the personality of a future music teacher, forming his motivation to achieve success in educational and professional activities becomes significant» (Mozgalova, 2011, p. 1).

One of the key aspects of orchestral performance is the feeling of ensemble integrity and communication. Students learn to listen to each other, not only in intonation, dynamics and rhythm, but also have to pay attention to the individuality of timbre sound, which in turn allows musicians to work as a whole organism. Orchestral playing contributes to the development of auditory sensitivity, the ability to quickly respond to dynamic, agogic changes, and phrasing.

Performing orchestral parts always requires from the orchestrator a high level of technical skill, precise observance of the metro-rhythm, purity of intonation. In the process of orchestral playing, students develop a certain discipline, which in turn is reflected in the organic and harmonious sound of the orchestral work.

Since the orchestral repertoire is quite diverse and covers a wide range of styles, genres and eras, from classical symphonic samples to works by contemporary composers, students have the opportunity to familiarize themselves with the peculiarities of performing music of different eras, which includes such concepts as articulation, stroke, melismatics, and sound management. «The acquired

theoretical knowledge is practically applied when playing a musical instrument» (Mozgalova & Novosadova & Luchenko & Sokolova, 2023, p. 66).

It is important to begin work on a musical work with its analysis. It is worth remembering the history of its writing, the facts, and events that the composer laid down as its basis. It is also worth analyzing the main provisions of the author's creative style and analyzing their embodiment in this musical composition. It is advisable to listen to different performances of the orchestral work. Analyze the means of musical expression, tempo, dynamics, and other terminological designations. The next stage is to work on the parts of the orchestra members, musical images. It is worth playing and listening to individual orchestral parts, their combination in the orchestral sound. It is worth separately analyzing the melody as the carrier of the main idea of the musical work, determining its melodic and rhythmic originality. Analyze the harmonic plan, coloristic qualities of harmony. It is worth analyzing the nature of the movement of each voice, differentiated nuance. It is also worth analyzing the form, the features of all parts, the dynamics associated with the form, determining the location of the main and local climaxes and their significance for the content of the work. It is important to note that classes in the orchestral class are also aimed at developing the analytical skills of bachelors of musical art, understanding the melodic, harmonic, and polyphonic basis of the work, and texture. Performance skills are acquired in the process of studying the elements of the musical text and mastering the texture of the musical work found in orchestral parts, the coherence of the strokes and dynamics of all orchestral parts.

Since the vast majority of orchestral works are large in structure, orchestra players need to learn to think on a large scale and in a complex way. Students should be aware of the need to understand the drama of the work, the development of themes and the interaction between different orchestral parts. Playing in an orchestra, in addition to the technical side, also teaches musicians stage endurance, the ability to control their emotions and work for a long time in a high concentration mode. «It is worth noting that performing and instrumental skills are realized during a concert performance. Its success is determined by the performer's ability to convey an artistic image, emotional state, compliance with the genre and style, as well as technical skills. A public performance is the logical conclusion of performing and instrumental training, technical work, rehearsals» (Seleznyov & Kshyvak & Novosadov, 2024, p. 104).

Rehearsals in orchestral performance are one of the main components of the process of preparing for the performance of musical works. Regular rehearsals allow students to systematically work on improving their orchestral playing skills. The specificity of playing in an orchestral ensemble is that it is important not only to skillfully perform one's part, but also to listen to other orchestra members, coordinate dynamic shades, articulation, agogic deviations. It is during rehearsals that students work on ensemble interaction, learn to feel the unity of the collective, which is the basis of orchestral performance. In large ensembles, it is important to learn to adapt their sound to other instruments in order to achieve a balanced sound of the entire ensemble. Rehearsals allow orchestra members to feel each other, polish details and achieve harmonious sound. In addition to collective rehearsals, it is also important to pay attention to independent work: work on intonation accuracy, meter-rhythm, timbre color.

Orchestral performance covers works of different styles and eras, which allows students to expand their knowledge and master the stylistic features of performance. Its initial stage is playing in small ensembles, which later moves to a full-fledged orchestra. In addition to practical mastery of musical compositions, great attention is paid to the analysis of the score, the features of expressive means, and the artistic content that the orchestra must convey.

The process of orchestral performance creates opportunities for the professional growth of bachelors of musical art. In particular, the orchestra requires a high level of intonation mastery, rhythmic clarity, dynamic balance, synchronization of one's own part with other musicians, the ability to lis-

ten to the parts of other performers, take into account their features and coordinate one's actions to achieve a harmonious sound.

It is worth noting that the main aspect of orchestral performance is joint compliance for the result. In the orchestra, each of the orchestra members has his own place and role in the musical fabric, at the same time being part of the overall ensemble sound. It is through collective performance that the student develops such musical abilities as auditory attention, the ability to adapt his sound, and to quickly respond to tempo and dynamic changes during the performance of musical works.

It is also worth emphasizing that the performance of works by different composers and eras allows students to master the stylistic features and principles of interpretation, contributes to the ability to convey the emotional content of music through individual and collective performance. It is important that orchestral practice gives students experience working in conditions of stress associated with concert performances, which helps them adapt to stage activities.

Orchestral performance in the process of training bachelors of musical art faces a number of problems. Among them: lack of time to work on new repertoire, lack of original instruments that are written in the score, lack of solid motivation for orchestral playing. To overcome these problems, it is advisable to integrate orchestral practice with the disciplines of the music theory cycle, involve bachelors of musical art in concert activities, and introduce digital technologies into orchestral practice.

Conclusion. Orchestral performance is an integral part of the process of training Bachelors of Music, as it allows you to master a wide range of skills and abilities necessary for further realization of yourself as a performer. Orchestral performance helps everyone to reveal themselves as a performer, contributes to further professional growth, the formation of professional competencies of future Bachelors of Music, such as intonation, rhythmic accuracy, ensemble playing skills, the ability to collective interaction, which are important for successful professional activity. The performance of orchestral works contributes to the development of emotional depth and the ability to artistically interpret musical material. We also note that orchestral performance contributes to the possibility of using theoretical knowledge acquired during training in practice. Therefore, orchestral performance is an important factor in the formation of comprehensively developed, professional Bachelors of Music.

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