

CULTURE AND ART

DOI: <https://doi.org/10.64076/ap261019.06>**Iryna Levytska**

K. D. Ushynskyi South Ukrainian National

Pedagogical University, Odesa, Ukraine

ORCID iD: 0000-0002-3566-2632

**STYLISTIC DIVERSITY OF MODERN PIANO
REPERTOIRE IN THE CONTEXT OF PROFESSIONAL
TRAINING FOR FUTURE MUSIC TEACHERS**

Abstract. This article examines the issues surrounding the stylistic diversity of modern piano repertoire and its significance for the professional training of future music e teachers in higher education institutions. It substantiates the need for a harmonious blend of the traditional classical academic heritage (Baroque, Viennese Classical, Romantic, and Ukrainian classical eras) with contemporary musical genres – specifically the academic avant-garde, mass and popular music, functional and screen music and ethno-jazz. The study addresses methodological principles for selecting pedagogical repertoire and outlines the contributions of contemporary foreign and Ukrainian composers to expanding the performance palette of future music educators.

Keywords: piano repertoire, stylistic diversity, professional training, music teacher, music pedagogy.

Problem Statement. Dynamic transformations in the sociocultural environment, the rapid development of the digital media landscape, and the diverse musical tastes of students necessitate an update to the approaches used in the professional training of future music educators within higher education institutions.

The proliferation of new musical forms means that a music educator's ability to navigate a wide spectrum of artistic styles, movements, and genres has become a key factor in their professional success.

Consequently, the selection of pedagogical repertoire takes on particular importance, as the content of the instructional material determines the effectiveness with which students develop performance, analytical and methodological competencies.

Analysis of research and publications. The theoretical and methodological foundations of piano training for future music teachers are based on the works of domestic scholars (H. Padalka, O. Shcholokova, O. Rudnytska, N. Huralnyk, O. Oleksiuk, H. Shevchenko, O. Rebrova, M. Demidova, and others). Works by contemporary researchers (M. Cherniavska, K. Tymofieieva, L. Harkusha, and others) address the expansion of repertoire horizons and the search for new directions in modernizing piano performance.

At the same time, the issue of the comprehensive impact of stylistic diversity in piano repertoire on the development of professional mobility, creative independence, and motivational factors among future music teachers requires further scholarly exploration.

The aim of this article is to provide a theoretical rationale for the significance of stylistic diversity in contemporary piano repertoire as a crucial factor in the professional training of future music teachers.

Presentation of the main material. The effectiveness of the professional training of future music teachers is largely determined by the methodological soundness and content of the educational repertoire.

According to O. Oleksandrova, the stylistic approach in music is fundamental to the holistic development of the future specialist's personality; it enables the assimilation of a wide range of artistic and aesthetic values, a deeper understanding of the evolution of musical language, and the cultivation of a conscious approach to performance [1, p. 31].

As M. Pecheniuk notes, a carefully selected pedagogical repertoire serves as a cornerstone in the professional training of future music teachers, fostering the development of performance skills, pianistic ability, and artistic taste. Working on pieces across various genres and styles ensures the systematic preparation of students for future teaching practice and the mastery of curricula [3].

According to O. Pototska, the concept of stylistic diversity in piano training encompasses the mastery of several broad layers, all grounded in the classical piano repertoire.

The classical academic heritage forms the essential core of a pianist's professional training, upon which the foundations of technical proficiency, a sense of form, stylistic purity, and a profound understanding of the principles of musical expression are built.

This body of work encompasses several key historical and stylistic eras, including the Baroque – featuring the polyphonic thinking found in the works of J.S. Bach and pre-Classical European composers – to develop finger independence and linear-voice thinking; the Viennese Classical period – represented by J. Haydn, W.A. Mozart, and L. van Beethoven – to achieve crystalline textural clarity and an impeccable sense of form; the "golden treasury" of Romanticism – with works by F. Chopin, F. Liszt, R. Schumann, F. Schubert, and J. Brahms – to master "cantabile" playing and virtuosity; as well as Ukrainian Classical and Romantic music by M. Lysenko, L. Revutsky, S. Bortkiewicz, V. Kosenko, and others, which blend European traditions with national melodic characteristics [4].

Beyond this core foundation, modern training encompasses other significant styles, such as the academic avant-garde and modernism, which introduce students to cutting-edge compositional techniques; popular and mass-market music for honing improvisation skills; functional and screen music, with its high motivational potential; as well as ethno-jazz, neo-folklorism, and more.

Mastering this full spectrum of repertoire within a higher education institution addresses strategic professional training objectives across technical-performance, pedagogical-motivational, analytical, psychological, and artistic dimensions.

As noted by L. Harkusha, O. Ekonomova, and T. Butenko, the selection of repertoire is based on principles of artistic value, aesthetic significance, accessibility, and pedagogical appropriateness, as well as thematic, genre, and stylistic diversity [2, p. 63].

An important aspect of contemporary performance and educational practice is the expansion of the repertoire through the inclusion of new modern works and the creation of a national cultural product.

A notable example of contemporary piano works – both international and Ukrainian – is the piano toccata "Neben" by Esteban Benzecry; distinguished by a synthesis of atonal music, pentatonic scales, and folklore elements, it is frequently performed at prestigious international competitions.

Ukrainian composers make a significant contribution to the modern repertoire, creating works that organically blend national identity with leading global trends. In particular, V. Bibik's "Thirty-Four Preludes and Fugues" and M. Skoryk's "Six Concert Preludes and Fugues" are actively used in both educational and concert settings, alongside piano sonatas and etude cycles by V. Kosenko, B. Lyatoshynsky, V. Ptushkin, L. Shukailo, and others; these works broaden the artistic horizons of pianists and enrich their performance palette.

Conclusions and prospects for further research in this area. The stylistic diversity of the modern piano repertoire plays a significant role in the professional development of future music teachers, transforming them from mere interpreters of classical canons into versatile professionals capable of navigating the artistic landscape with ease.

A harmonious blend of classical heritage, contemporary compositional techniques, applied genres, and national content ensures the comprehensive development of piano skills and musical thinking, while broadening students' general cultural horizons. Implementing this approach effectively addresses educational objectives related to preparing educators for real-world professional practice and fostering creative independence.

Future research prospects lie in developing practical methodological guidelines for integrating classical and contemporary performance techniques into students' instrumental training, as well as in creating updated repertoire collections for higher education institutions.

REFERENCES / СПИСОК ДЖЕРЕЛ

1. Александрова, О. (2024). Теорія стилю в музиці: від класичної до когнітивної парадигми. *Українське мистецтвознавство*, 21, 30–42. DOI: <https://doi.org/10.15407/um-etnolog.2024.21.030>.

2. Гаркуша, Л. І., Економова, О. С., & Бутенко, Т. М. (2017). Підбір педагогічного репертуару як основа розвитку фахової підготовки студентів-піаністів. *Наукові записки*, 133, 60–68. Відновлено з https://elibrary.kubg.edu.ua/id/eprint/22356/1/L_Garkusha_O_Ekonomova_T_Butenko_NZ_IM_KIVM.pdf.

3. Печенюк, М. А., та ін. (Ред.). (2020). *Професійно-педагогічна підготовка майбутнього вчителя музичного мистецтва: монографія*. Кам'янець-Подільський: Видавець ПП Зволейко Д. Г.

4. Pototskaya, Ye. (2017). Style of performing interpretation as a subject of musicological research. *Вісник Національної академії керівних кадрів культури і мистецтв*, 2, 104–111, Відновлено з https://nakkkim.edu.ua/images/Instytuty/nauka/vydannia/visnyk/Visnyk_2_2017.pdf.