

Educational System of G. Ginsburg as Means of Professional Musician Artistic Training

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Abstract—The article describes the scientific problem in the sphere of piano performance and pedagogy. Specific features of the traditional system of organization of teaching process at universities have been revealed. The state of modern piano pedagogy has been described. Typical features of Grigory Romanovich Ginsburg's pedagogical system have been presented, providing the study of the significance of creative and pedagogic research of Ginsburg's heritage as a performer and an educator, identifying the periods of his work as a teacher. Scientific works and archive materials in the above-mentioned sphere have been systemized. The paper offers the possible perspective of the musical and pedagogical activity in the sphere of musical education.

Keywords—*music education; piano pedagogy; pedagogical system; performing art; innovation; modernity*

I. INTRODUCTION

There are some problems concerning organization of practicing teachers' professional training model in contemporary educational system in the sphere of musical pedagogy. Today the music education is being developed in close collaboration with progressive development of the whole society, with the use of modern high technologies, the newest approaches and methods in teaching based on the latest educational innovations.

Nowadays the society presents a number of challenges to graduates of universities that are sometimes impossible to realize using only traditional models of organization of musical education.

Now a student of an art university is not only a future concert performer, an ensemble player, a concertmaster or a teacher or art and cultural educational institutions who is capable in future to apply technologies in pedagogical situations and objectives development. The necessity to form the performing skills and also to develop the mental, intellectual potential of students of art institutions is obvious.

The modern musician instrumentalist must combine the features of a publicist, scientific and methodical researcher, and of a musical and public figure.

Social and economic situation demands versatile skills from graduates. Normative and juridical documents regulate demands to the level of a future specialist training. As it was mentioned above, a musician today is not only a performer

and a teacher, but also a manager, a critic, and besides a public figure in culture and art.

In adopted in 2014 Conception of education development as well as in Strategy of State Cultural Policy (2016) the major attention is paid to the formation and effectiveness of educational process in coordination with the demands of the time [1] [2]. Preservation of the best traditions in the national education and cultural heritage appears are also the matter of great importance.

When the federal state educational standards of higher and secondary professional education were enforced, they specified the versatile kinds of activities for an art university graduate within the normative and juridical responsibility.

All innovative changes taking place in our country in the recent years directly affect musical learning, besides it goes without saying that innovations are impossible without preservation of basic traditions which in their time helped the native musical education to become the strongest in the world. As for traditions in modern sense they were formed some day as something innovative.

II. MAIN COMPONENTS OF PEDAGOGICAL SYSTEM

Grigory Ginsburg, a pianist and an educator, the outstanding public figure, one of the first national laureates of international competitions (1927) and the laureate of the State prize, the Honored Artist of the Russian Federation, presents a vivid example of brilliant combination of different activities. One can firmly state that Ginsburg has been the creator of a unique pedagogical system of the piano performance.

The analysis of musicological works testifies that in art criticism problems remote from actual problems of modern musical pedagogy mainly of musicological character were revealed.

It is impossible to analyze Ginsburg's pedagogical system fully in this work. Only some main components of his original, actual pedagogical theory combining methods, models and principals, which helped his pupils to win different international competitions, were examined.

Speaking about peculiarities of pedagogical process in musical education, it is necessary to state that it was Ginsburg who managed to create a unique pedagogical

system as it is described in pedagogical education. The pedagogical system itself is one of pedagogical categories. V. A. Slavenin, who is well-known in pedagogical science, defines the notion of “pedagogical system” as following “Under pedagogical system we mean mutually correlated components having a common educational objective to develop personality and functioning within holistic pedagogical process” [3].

Analyzing the definition, one can conclude that pedagogical system is co-existence, cooperation of different elements aimed at permanent development, formation of personality and individuality. K. D. Ushinskiy, V. D. Simonenko, V. A. Slavenin who were scientists and researchers in professional and common pedagogy distinguished the following components of the pedagogical system: objective, content, teachers, students, means and forms of education, methods and technologies [3] [4] [5]. The mentioned components are present in Ginzburg’s pedagogical system. His methodological and theoretical ideas in pedagogy are possible to define from the definition of “pedagogical system” itself. Analysis of the master’s activity enables to find the unity of pedagogical process in it.

The interest to investigate Grigory Ginzburg’s personality as an educator and a musician is not random. It was he who brought native pedagogy to a qualitatively higher level, being not only a performer and a teacher, but a manager and a cultural educator. We suppose that analyzing temporal changes in the treatment of the pianist’s musical and pedagogical ideas, one can form a clear view about his pedagogy.

Ginzburg’s pedagogical activity was being constantly transformed and evolved and resulted in his own, innovative pedagogical style different from that of his contemporaries. Performing art of the musician was at first permeated with passion, then comprehension and later practical testing of theories, methodological and psycho-technical principals developed by the pianist in pedagogical activity.

During his long artistic career Ginzburg had realized his potential as a virtuoso performer, teacher, musical critic, publicist, public figure in music and art.

When young, Ginzburg was keen on wonderful performance of pianists with different performing styles but belonging to the Russian (Ziloti-Safonov) piano school such as S. Rachmaninoff, A. Scriabin, N. Metner, F. Blumenfeld.

As Ginzburg himself admitted, he was deeply impressed by the art of E. Petri in his student’s years.

Elements of Buzoni-Petri trend are surely present in Ginzburg’s performance. Let’s recall that he was even called “soviet Petri”.

Private contacts with N. K. Metner as well as with K. N. Igumnov who taught him chamber ensemble influenced the formation of some elements in his piano style.

Finally, when he was a mature artist, as he himself also admitted, he was under a great influence of A. Schnabel.

Reputable musical critics compared Ginzburg’s performing art with performing art of such great masters of pianism as G. Bulov, V. Gorovits, L. Godovsky, I. Gofman.

As a rule, a genius artist is developing during his career, changing sometimes substantially his stylistic and repertoire preferences.

In 1927, following his triumph at Chopin’s competition Ginzburg won the title of an outstanding “Chopinist”. Some years later after a number of monographic concerts of Liszt’s compositions, the title of an outstanding ‘Lisztist’ was added. It seems that virtuoso and romantic trend is generally recognized and defining. But in his mature years this trend was unexpectedly changed towards classicism and in 1934 after the performance of one of concerts for piano and orchestra by Beethoven he was not without reason acclaimed as the best performer of Beethoven’s compositions.

Performing skills and Ginzburg’s rich concert experience served as the basis for creation of his pedagogical system.

During 35 years, he managed to cope with all levels of piano and pedagogical work beginning from Children’s music school till post-graduate department.

It is necessary to emphasize that Ginzburg’s pedagogy is an original and unique phenomenon even in comparison with activity of such world famous musicians as A. B. Golgenveizer, K. N. Igumnov, G. G. Heuhaus, S.I. Feinberg, L.V. Nikolayev. The best achievements of native and foreign piano art are expressed and used in Ginzburg’s methods and means.

Speaking about the origins of his pedagogy one cannot but mention remarkable representatives of West-European pianism who made a great influence on Ginzburg, because in his creative work these two main types of activity – performance and pedagogy were in close collaboration and interdependence.

We mean here E. Petri, A. Schnabel and especially Buzoni whose technical and fingering principals were no doubt used by Ginzburg in his pedagogical system.

Ginzburg’s fruitful activity at the Moscow state conservatory named after Tchaikovsky lasted 30 years till 1959. Certainly, within such a long period his pedagogical view changed considerably gradually developing his own techniques and recommendations, his own methodical platform.

At the very beginning of his creative way, being a post-graduate student, he taught in a musical college named after Scriabin (1924-1929), then at the conservatory as an assistant of A. B. Goldenweizer (1929-1932), associate-professor (1932-1935) and finally, as a professor (1935-1959). Having a fifteen year experience at the Moscow conservatory that is years of serious and solid practice, he worked with children in the Central musical school since 1944 until 1950.

III. PECULIARITIES OF PEDAGOGICAL PROCESS

Ginzburg’s pedagogical activity at the Moscow Conservatory can be divided into three approximately equal

periods, each distinguished by definite originality (1929-1941; 1941-1950; 1950-1959).

If we consider the methods of his pedagogy themselves, then it is important to emphasize that Ginzburg did not use only traditional forms, but also widely used variability of musical compositions artistic performance, “demonstrating children not only the possibility, but also the necessity of various versions of interpretation. Later the professor widely used the principle of analogy, comparison and opposition at the lessons. Working with students at one composition, he showed corresponding places in other compositions, creating so favorable conditions for broad generalizations” [6].

Getting more experienced as a teacher and as a performer the pianist found new approaches both to the problems of piano pedagogy and to global problems concerning those of high professionals’ upbringing. On the first place concerning the eternal antithesis of pedagogy: authoritarianism or freedom in the development of a really creative personality. Ginzburg devoted himself to the problems of musical training in the general sense of the word in his mature years.

About 1932 Ginzburg was interested in theoretical concepts of the so-called psycho-technical trend, which was getting more stable positions in the West-European and native pianism. In his youth, Ginzburg got acquainted with some ideas of E. Petri’s psycho-technical school heard for the first time in 1922. Later Ginzburg persistently studied theoretical basics of psychotechnics and realized them in his own performing and teaching practice.

Finally, in his mature period (1941-1950) Ginzburg did not only realize the main principals of psycho-technical school in his pedagogy but also reworked them. It was clear for him that inner freedom of a performer was the real foundation for the motion technique and was the necessity in performance of the most complicated virtuoso compositions.

“Psyche must be fully relaxed then the hand will cope with the difficulty”, he wrote, hence the demand to coordinate the motions and the character of the performing composition [7]. Ginzburg thought that performer’s motions must be derived from the style of the composition, for example, performing a Mozart one uses fingering technique, but with a Liszt one uses the elbow, the hand and the arm. “Liberty of the whole body without any hand tension and sound force. It is necessary to play the piano “easily”, without any extra motions and tension” [8]. The maximal economy of motions – that is the main Ginzburg’s principal in the mature years of his pedagogical activity.

Speaking about differences of Ginzburg’s pedagogy from that of his contemporaries, it is impossible to avoid methods of technical work at a musical composition.

In the arsenal of methods recommended by many contemporaries of Ginzburg, the rhythmic variants occupy a special place as one of the most effective ways of overcoming technical difficulties.

From his own experience, Ginzburg knew about insufficient effectiveness and results of the above-mentioned technique. Pianistic achievements of his pupils forced him to

review radically his viewpoints. “Overcoming the difficulties” was replaced by “withdrawal the difficulties” by means of deep and versatile analysis of music texture.

Mature period of Ginzburg’s pedagogical activity is the period of final understanding the role and importance of technical mastery, virtuosity in piano performance. Being under the influence of progressive ideas of F. Buzoni and other representatives of psycho-technical school, having enriched them by his own pedagogical findings, Ginzburg did not differentiate technical objectives from those of artistic interpretation. In his pedagogical system technical and artistic work are mutually penetrating and mutually complementary sides of the same creative process, thus, he included in the notion “technique” not the mechanic reproduction of a sound but spiritualization of every touch. Artistic side was more important for Ginzburg and the idea defined technical realization.

In his childhood and in his youth Ginzburg went through all stages of technical drill, so in his mature year he came to the conclusion that for a pianist it is not necessary to spend hours on special technical training. “It is necessary to think over every difficult passage, to understand and to realize it, - he recommended his pupils. There are “dark spots” in a composition only when they are in your mind” [6].

Ginzburg was sure in correctness of his pedagogical views which were daily supported both by pedagogy and his own performing activity and understood the necessity not only to explain but also to promote his ideas.

Ginzburg took an active part in different discussions, conferences devoted to the development of performing art and perfection of a pianist’s technique. His reports reflected main problems of that period, main gaps in musical development of a student in general and pianistic in particular.

The pianist was sure that the drawbacks of a student are first of all serious reasons for a teacher to review his own teaching methods and to find his errors. That is why there was always Ginzburg’s critical evaluation of his work alongside with thoughtful analysis of students’ mistakes.

IV. MUSICAL AND PUBLIC WORK

Ginzburg promoted music and was an active figure in public life. Since 1950, he directed the pedagogical section in the Central Artists palace.

In 1958, he organized “meetings concerning piano technique questions”(so-called “circle of piano-virtuosos”) at the Moscow conservatory. The idea was to teach every pianist striving to perform on big stages to create concert treatments and to improvise on the given themes.

Members of the circle were given popular compositions of modern authors to create bright virtuoso pieces on their basis.

Ginzburg left his pedagogical activity in his prime, full of energy, desire to create and promote achievements of piano pedagogy and performance. Not all his pedagogical ideas

and ideas how to promote music were realized, but everything this wonderful musician had done brings him to the rank of outstanding masters of native piano school.

Analyzing his creative and pedagogical way, it is important to note that he was fruitfully active in promoting music too and it is an inseparable part in the system of modern education. His ability to cooperate with listeners helped him in the solution of the main objective – to promote music among the wide range of music lovers. Ginzburg developed in his students ability to hear all nuances of the audience reaction and to draw conclusions from it. He realized how to promote music on the basis of close cooperation with the audience. Active participation of the audience in creative process taught a performer to reveal his feelings sincerely.

Musical and publicistic heritage of the master is great. It includes transcripts of his lectures, reports and speeches on musical pedagogy, piano art, native composers, music promotion and perfection of musical upbringing of listeners.

V. CONCLUSION

Summing up, one can say that Ginzburg's fruitful and versatile activity was a great contribution to the development of musical pedagogy. His numerous pupils – laureates of international and All-Russia competitions and professors testify to it.

Ginzburg's ideas, findings and discoveries are very important in upbringing of modern, highly qualified professional musicians. His lifelong method of organization the pedagogical activity may serve as the basis of an effective pedagogical system on all levels of musical training. Besides, it is necessary to include his piano treatments and transcriptions broadening pedagogical repertoire of a pianist, paying attention to his pedagogical and performing editions, which are of great artistic and didactic value until now.

There is no doubt, that the main postulates of the pedagogical system of the outstanding teacher and performer of the 20th century G. R. Ginzburg may serve as an invaluable material and example for teachers and students in the context of modern constantly changeable tendencies in contemporary musical education.

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