

**Elena PEREVERZEVA,**

*orcid.org/0000-0001-5497-5557*

*Lecturer at the Chair of Theory and Methodology of Music Education and Choreography  
Bogdan Khmelnytsky Melitopol State Pedagogical University  
(Melitopol, Zaporizhzhia region, Ukraine) heloness@gmail.com*

## THE ESSENCE AND CONTENT OF THE MULTIFUNCTIONALITY OF THE PROFESSIONAL ACTIVITY OF THE ACCOMPANIST

*The relevance of the chosen topic is explained by changes in the professional activities of accompanists. This is due to the fact that in the network of educational institutions there are new structures in their specifics, in particular children's art schools. The profiles of education in these schools are significantly different from traditional music schools. They include professional fields, such as choreography, literary and dramatic studios, children's theater groups. Musical support is provided in each of these areas. Since in higher education institutions the training of musicians for concertmaster work in such conditions has never been carried out, there is a pedagogical problem – how to adapt pianists with standard academic preparation for concertmaster work in the conditions of children's art schools. This work is devoted to the search for a solution to this issue.*

*Concertmaster activity in the conditions of children's school of arts essentially differs from the general tradition. The specificity of this work is that it: requires from the accompanist special universalism, mobility, ability to quickly switch to work with students of different specialties; envisages as a fundamental necessity a thorough acquaintance of the accompanist with the technology of all kinds of arts, as well as with the specific features of their teaching; requires from the accompanist a deep knowledge of the musical repertoire of all disciplines taught at the children's art school; requires extreme sensitivity to all professional actions of performers (tempo and dynamics of singing, collective and individual dance movements, expressive recitation of verbal texts); makes it necessary to have a special emotional sensitivity, the ability to understand the emotional state of students and adjust depending on it their performance actions; presupposes that the accompanist has a certain pedagogical knowledge, experience, and even talent to be able to perform the functions of an equal participant not only in the performance, but also in the pedagogical process in general.*

**Key words:** concertmaster; professional activity; professional requirements; children's art school; methodology of concertmaster's preparation.

**Олена ПЕРЕВЕРЗЄВА,**

*orcid.org/0000-0001-5497-5557*

*викладач кафедри теорії і методики музичної освіти та хореографії  
Мелітопольського державного педагогічного університету імені Богдана Хмельницького  
(Мелітополь, Запорізька область, Україна) heloness@gmail.com*

## СУТНІСТЬ І ЗМІСТ ПОЛІФУНКЦІОНАЛЬНОСТІ ПРОФЕСІЙНОЇ ДІЯЛЬНОСТІ КОНЦЕРТМЕЙСТЕРА

*Актуальність вибраної теми пояснюється умовами професійної діяльності концертмейстерів у дитячих школах мистецтв. Профілі навчання в цих школах суттєво відрізняються від традиційних музичних шкіл. У них з'являються нові фахові напрями, які передбачають музичну підтримку. Виникає педагогічна проблема – як адаптувати піаністів зі стандартною академічною підготовкою до концертмейстерської діяльності в умовах дитячої школи мистецтв. Пошукам вирішення цього питання і присвячена ця стаття. Специфічна особливість умов професійної діяльності концертмейстера зумовлює необхідність певних змін у стратегії і методиці його професійної підготовки: перенести акцент із підготовки концертних програм суто фортепіанного типу на майстерність читання з листа та формування широкої слухової ерудиції; пройти психолого-виконавський тренінг для формування навички миттєво реагувати на несподівані зміни в діях соліста; в межах педагогічної практики тримувати досвід роботи з хореографічними колективами.*

*Можна висловити деякі методичні поради щодо підготовки концертмейстерів у класі фортепіано. Повсякденна практика вимагає від концертмейстера вміння миттєво реагувати на будь-які несподіванки з боку учня-виконавця. Для формування цієї навички буде корисним підготувати окремих солістів-ілюстраторів, які могли б під час виконання своїх творів робити навмисні помилки. Робота концертмейстера в таких умовах може сформувати більш конкретну практичну орієнтацію і націлити на підвищену чутливість до дій виконавця-соліста. Для роботи з хоровими колективами необхідно засвоїти такі навички: вміння грати вправи для розпізнання хору, транспонування їх по хроматичних інтервалах; вміння підхоплювати своєю грою виконання хорових творів без супроводу з будь-якого місця партитури; вміння транспонувати партитуру або її фрагменти в межах малої терції вгору або вниз. Для роботи в хореографічних класах концертмейстерська підготовка повинна передбачати: етап пасивної практики – спостереження за роботою хореографічних груп із наступним аналізом і обговоренням усіх деталей; активну практику – від акомпанування щоденним екзерсісам біля станку до концертних виступів; ознайомлення із французькою термінологією; практику самостійного підбирання музичного матеріалу до танцювальних номерів, враховуючи побажання хореографа-постановника.*

**Ключові слова:** концертмейстер, професійна діяльність, професійні вимоги, дитяча школа мистецтв, методика підготовки концертмейстера.

**Introduction.** The relevance of the chosen topic is due to certain changes in the professional activities of accompanists. This is largely due to the fact that new structures appear in the network of educational institutions, specifically children's art schools. The profiles of education in these schools are significantly different from traditional music schools. They appear unusual for art schools professional areas, such as choreography, literary and dramatic studios, children's theater groups, etc. Practically in each of these directions musical support, and, as a result, presence of the accompanist is provided. Since the preparation of pianists for concertmaster work in such educational institutions has never been carried out in higher educational institutions, a pedagogical problem arises – how to adapt pianists with standard academic preparation for concertmaster work in the school of arts. This article is devoted to the search for a solution to this issue.

**Literature Review.** The research of N. Kryuchkov “The Art of Accompaniment as a Subject of Education”, A. Lublinsky “Theory and Practice of Accompaniment” and E. Shenderovich “In the Concertmaster Class” (Shenderovich, 1996) are devoted to the art of accompaniment and concertmaster activity. These authors, in particular, cover in detail the important for the accompanist methodological aspects of work on reading from a sheet and transposition. Kryukova I.A. considers methods of formation of improvisational abilities and skills of applicants of higher education in the course of training in an institution of higher education. Much valuable material, including practical advice for accompanists, is contained in Gerald Moore's famous book *The Singer and Accompanist*. Vinogradov K. reveals the specifics of the creative relationship between the accompanist and the singer.

Useful recommendations for accompanists working with vocalists, and a detailed performance analysis of vocal works of outstanding composers are in the articles of L. Zhivov, T. Chernyshova, E. Kubantseva (Kubantseva, 2001), I. Radina. These authors set themselves the task of helping the young accompanist to embody the artistic images of musical works, to provide possible options for their interpretive interpretations. At the same time, attention is paid to the content, compositional structure, nature of the texture, features of the poetic text, the specificity of the singer's part.

Articles about the peculiarities of the accompanist's work with soloists-instrumentalists are rare. Thus, E. Shenderovich, S. Urivaeva, G. Brykina talk about concertmasterism in the class of stringed bowed instruments. The specifics of the activity of the accompanist in working with the choir is almost not covered in the literature. Here we can mention

very short notes belonging to A. Osipova, O. Abramova (Abramova, 2000), T. Streltsova, E. Kubantseva. T.Ya. Khaikina writes about the content of professional activity in the choreography class (Khaikina, 1997). Creative and pedagogical aspects of the activity of the accompanist of choreographic classes and groups in musicological literature are practically not revealed. Vorotnoy focuses on the problem of obtaining the professional qualification of accompanist in the process of studying in a higher education institution (Vorotnoy, 1999). Scientific and methodical works, which are purposefully devoted to the activities of the accompanist of the school of arts, are unknown to us.

**The aim** – to substantiate the general charter of the accompanist as an equal participant in the artistic-performing and pedagogical process; highlight specific aspects of the accompanist's work in the school of arts, which within the typical educational process are ignored; to substantiate the need for certain changes and additions in the professional training of accompanists and to identify possible ways to improve the process of professional training of accompanists in higher educational institutions.

**Main part.** The peculiarity of the school of arts as an educational institution is that it, in contrast to purely music schools, has a very specialized training – the whole traditional set of musical disciplines, choreography, rhythmic, various theatrical options, etc. Almost all of these areas of training involve participation in the pedagogical process of the accompanist. Since the artistic content, musical essence and professional requirements for the accompanist within different disciplines are very different, and to keep a full staff of professionally oriented accompanists in each discipline is almost impossible, the question arises – how to prepare the accompanist to work in a variety of profiles and specializations. We could not find any serious, meaningful publications on this topic.

The topic of the article is directly related to the general issues of the Department of Theory and Methods of Music Education and Choreography. Concertmaster's activity, accompaniment in general are necessary attributes of the department, as it is practically a part of daily work of each teacher. And those areas of concertmaster activity, which are considered in this work, simply expand the range of professional interests of accompanists, open up new opportunities for him.

What qualities and skills must a pianist possess in order to be a good accompanist? First of all, he must have a good command of the piano – both technically and musically. A bad pianist will never become a professional accompanist, and vice versa – even an experienced pianist will not achieve significant results in accompaniment, until he learns the laws of ensemble

relations, develops sensitivity to a partner, feels artistic unity and interaction between soloist and accompanist. The concertmaster's sphere of music involves mastering both the whole arsenal of piano skills and many additional skills – to gather the multi-line fabric of the choral score into a traditional two-line texture, to feel the harmonious vertical, to reveal the individual beauty of the solo voice, to provide live pulsation etc. At the same time, the main components of the musician's activity, such as the uselessness of serving beauty, self-forgetfulness in the name of a soloist, and in the name of spiritualizing the score, are especially evident in the art of the accompanist.

To become a professional in his field, the accompanist must have a general musical talent, formed by musical hearing, figurative imagination, the ability to grasp the content and form of the work, artistry, the ability to sublimely and inspiredly embody the author's idea in concert performance. The accompanist must learn to quickly master the musical text, covering a comprehensive three-line and multi-line score, immediately distinguishing the essential from the less important.

For all the versatility of the accompanist, the focus is, of course, creative aspects. A necessary condition for the creative process of the accompanist is the presence of the idea and its implementation. The realization of the idea is organically connected with the active search, which is expressed in the disclosure, correction and refinement of the artistic image of the work, laid down in the musical text and reproduced, above all, in the inner imagination of the performer. To identify interesting tasks of the accompanist in his work is not enough knowledge only in his subject. Deep knowledge of the disciplines of the music-theoretical cycle (history of music, harmony, analysis of forms, polyphony) is also required.

The accompanist must have a number of positive psychological qualities. Mobility, speed and activity of reaction are also very important for the professional activity of the accompanist. In the event that a soloist confuses a musical text at a concert or exam (which often happens in a children's performance), he is obliged to pick up the soloist in time without stopping the play and to complete the work safely. An experienced accompanist can always relieve the soloist's uncontrollable excitement and nervous tension before a variety show. The best means for this is the music itself: a particularly expressive accompaniment, increased tone of performance. Creative inspiration is passed on to the partner and helps him to find confidence, psychological and, after it, muscular freedom. Will and self-control are properties that are equally necessary for both the accompanist and the accompanist.

The functions of a concertmaster working in an educational institution with soloists (especially with a children's contingent) are largely pedagogical in nature, as they consist mainly in learning the new educational repertoire with the soloists. This pedagogical side of concertmaster's work requires from the pianist, in addition to accompanying experience, a number of specific skills and knowledge in the field of related performing arts, as well as pedagogical sensitivity and tact.

One of the important aspects of the accompanist's activity is the ability to freely read musical texts "from a sheet", ie without prior preparation. You can't become a professional accompanist if you don't have that skill. In educational practice, there are often situations when the accompanist does not have time to get acquainted with the text. In addition, the large volume of the repertoire, which is in constant circulation when working with students of different specialties, does not create conditions for memorizing texts, and therefore they always have to play the notes. The pianist needs the speed of orientation in the musical text, sensitivity and attention to the phrasing of the soloist, the ability to immediately capture the character and mood of the work.

Before beginning to accompany from a sheet on the piano, the pianist must mentally recall the entire musical and literary text, imagine the nature and mood of the music, determine the basic key and tempo, pay attention to changes in tempo, size, key, dynamic gradations indicated by the author as in the piano part and in the solo part (it should be noted that some instructions, such as tenuto, are sometimes given only in the vocal part, and are not reflected in the piano part). Careful reading of the material is an effective method for mastering the skills of reading from a sheet.

In fact, the text you just read is supposed to be memorized, as the focus should always be on the following phrases. It is no coincidence that an experienced accompanist turns the page one or two bars before he finishes it. When reading notes from a letter, the performer must be so well versed in the keyboard that he does not need to look at it often, and he could mobilize all his attention on the continuous awareness of the musical text. The value of the exact coverage of the bass line should be especially taken into account, because incorrectly taken bass, distorting the basis of sound and destroying the tone, can disorient and simply knock down the soloist.

The accompanist must constantly practice reading from the sheet in order to bring these skills to automatism. However, reading from a sheet is not identical to the analysis of the work, because it means a completely artistic performance immediately, without preparation. Mastering the skills of reading from

a sheet is associated with the development of not only inner hearing, but also musical consciousness, analytical skills. It is important to quickly understand the artistic significance of the work, to capture the most characteristic in its content, the inner line of disclosure of the musical image; it is necessary to be well oriented in the musical form, harmonic and metro-rhythmic structure of the work, to be able to separate the main from the secondary in any material. The reading of the musical text must be simultaneous with the reading of the musical content contained in this text. For this reading should be conducted in accordance with the musical-semantic structure, starting from simple intonation formations (motives, songs) and ending with musical phrases, periods, etc. The pianist must be able to quickly group the notes according to their semantic affiliation (melodic, harmonic) and perceive them in this connection. This perception immediately activates musical thinking, musical memory, and thus gives impetus to the creative imagination of the musician.

At the stages of training to read the accompaniment from the sheet, it is very effective to compress the developed texture into a chord sequence to more clearly present the logic and dynamics of harmony. It is useful to play the sequence with strict adherence to the duration of each chord, without repeating the same chord in metric fractions. This is one of the most important conditions for quick orientation in the text of a new work. For reading the musical text, laid out on three or more musical states (in vocal and instrumental works accompanied by a piano), a quick definition of the harmonic basis is a necessary requirement.

For a confident orientation in the musical text, the accompanist must form a comprehensive view of the melodic connections. Melodic movement is rather perceived if the notes in the mind are grouped according to their musical and semantic affiliation. The resulting auditory representations are easily associated with visual representations of the keys and muscular-tactile sensations. In a repeated encounter with such an intonation, the pianist easily recognizes it, and the secondary analysis of the text becomes almost unnecessary. One-time coverage of melodic formations, ranging from simple intonation to detailed melodies, is especially important when reading polyphonic fabric, which is found in the accompaniments quite often.

Playing a sheet of music is one of the most difficult forms of reading in general. In addition to the intense activity of vision, reading is actively involved in hearing, controlling the logic of musical development, creating an idea of the imminent continuation of musical material. Emerging in the minds of the per-

former sound image requires immediate real reproduction. This is achieved by mobilizing the playing skills. Thus, the musician's work includes auditory, visual, motor, mental and psychological processes.

When reading the accompaniment, an experienced accompanist knows that in the original version, part of the jewelry can be omitted; you can take incomplete chords and not play octave doubling, but unacceptable loss of rhythmically and harmoniously necessary bass notes. As reading skills develop, textual simplifications are minimized.

All of the above can be attributed to the ability to play from sheet as such. But the tasks of the accompanist also have their own specific features, which are due to the presence of a soloist. The accompanist must quickly and accurately support the soloist in his intentions, to create a single performance concept of the work, to support the culmination, but, at the same time, if necessary, to be invisible and always sensitive to his assistant. The development of these skills is possible with a developed sense of rhythm and a sense of rhythmic pulsation, common to all members of the ensemble.

The concertmaster of the school of arts, in addition to reading from a letter, absolutely needs the ability to transpose music into other tones. The ability to transpose is considered a necessary skill that determines the qualification level and professional suitability of the accompanist. In the vocal or choral class of the children's art school, the accompanist may be offered to play the accompaniment not in the key in which the notes are printed. This is due to the tessitura capabilities of voices, as well as the state of the vocal apparatus of children at the moment. In addition, in the vocal class, the accompanist accompanies his singing moments of singing, when the student performs not an artistic melody, but a small melodic fragment, which is repeated many times in different tonalities. To prepare for this work, the pianist must master the course of harmony and have the skills to perform harmonic sequences on the piano in different tones.

The main condition for correct transposition is the imaginary reproduction of the play in a new key. In the case of transposition to a semitone, which is the interval of the increased prima (for example, from C minor to C sharp minor), it is enough to mentally put other key signs and make in the process of replacing random signs.

Transposition to the interval of a small second in some cases can be represented as a transition to the key, which is shifted to an increased prima (for example, the transition from C major to D flat major, which the pianist thinks of as C sharp major). It is more difficult to transpose at intervals of a second, because

the notation of the read notes does not correspond to their actual sound on the keyboard. In this situation, the inner sense of the transposed work, a clear understanding of all modulations and deviations, functional changes, the structure of chords and their location, intervals and relationships – both horizontally and vertically – play a crucial role.

In the process of transposing from a sheet, there is no time to consciously move each sound a tone lower or higher. Therefore, the ability of the accompanist to instantly determine the type of chord (triad, sextachord, septachord in rotation, etc.), its solution, the interval of the melodic jump, the nature of the tonal affinity, etc. is of great importance.

Training of transposition skills is usually carried out in the following sequence: first at intervals of increased prima, then at intervals of large and small seconds, then a third. Transposition from sheet to quart is extremely difficult and rare in practice.

When transposing a piece of music, as well as when reading from a sheet, it is important before starting the game to clearly imagine the sound of the work (at least in the main key), the internal logical scheme of its development, the line of melodic-harmonic movement. It is important, in my mind, to be in a new key, to remember how the main chords are built in it (on the keyboard). It is necessary to see and hear not separate isolated sounds, but their complexes, harmonic meaning, function of chords. When transposing the accompaniment, the stage of previewing the musical text is very important, during which the pianist should try to mobilize his analytical abilities and hear the music with his inner ear.

The specifics of the accompanist's work in the school of arts implies the desirability, and in some cases the need to have such skills as selection by ear accompaniment to the melody, elementary improvisation of the introduction, rehearsals, endings, variation of the piano texture of accompaniment when repeating verses, etc. Such skills will be needed in the vocal class, when learning folk and popular children's songs there are no notes with a full texture. The concertmaster of the children's school of arts, as a rule, takes part in numerous cultural and educational events of the school, where he has to listen to the melodies of the non-classical repertoire, play improvisations to theatrical scenes. This activity is part of the professional duties of the accompanist and fits into the plan of educational work of the educational institution.

The accompanist of a choreographic class is given the ability to play by ear to free his attention (take his eyes off the notes) in order to keep the dancers in sight. Due to the contradiction between the playing of notes and the need for constant visual control

over the ensemble, the accompanist facilitates the task by accompanying by ear, partially improvising the author's and own version of the accompaniment, which eliminates its dependence on the musical text. The ability to improvise musical inserts, introductions, conclusions (for moments of exit, reorganization of a dance group, change of positions, etc.) in the nature and genre of a particular work performed is absolutely necessary for successful choreography classes.

The specifics of the accompanist's work in the children's art school requires from the accompanist mobility, flexible attitude to the performed invoice, the ability to use its convenient options, arrangements. The ability to select the accompaniment, to accompany by ear implies the presence of the accompanist improvisational skills. The selection of accompaniment by ear is not a reproductive but a creative process, especially if the accompanist is not familiar with the original musical text of the accompaniment. In this case, he creates his own version of the texture, which requires him to independent musical and creative actions.

Harmonization of melodies by ear, in contrast to harmonization as a way of solving problems in the course of harmony, is a practical skill that requires freedom to build and combine chord structures on the instrument and master the basic textural and rhythmic formulas of accompaniment. Psychological prerequisites for the formation of harmonization by hearing are intra-auditory and mental-analytical processes. The essence of the first is in the free operation of harmonic representations, in the creation of a generalized harmonic image of a vocal or instrumental melody. Successful selection of harmony to the melody requires a sufficient degree of automation of internal auditory processes.

The specific texture of the improvised accompaniment should reflect the two main indicators of the content of the melody – its genre and character. The accompanist must master the textural formulas of accompaniment of melodies that have a pronounced genre character (march, waltz, polka, barcarole, folk dances, lyric song, etc.). The indisputable basis of the accompaniment of many slow long and marching melodies is the chord vertical, polka songs – the traditional formula "bass chord". In the absence of easily defined features of these genres in the melodies (moving, humorous, energetic, with a national flavor, jazz), the emphasis should be on identifying their character through a specific texture of the accompaniment. In these cases, great variability is allowed in the choice of invoice formulas and their rhythmic design. Rhythmicization of textural formulas (for example, syncopating rhythms in jazz and pop melodies) plays an important role in revealing the genre and character of the melody.

An indicator of the artistic quality of the arrangement is also the ability to combine, if necessary, the formulas of the texture in the same play (change the texture formula in the chorus, the second episode). The accompanist must also master the skill of duplicating a vocal melody with a piano part. This requires a significant adjustment of the entire texture and is often required in working with young vocalists who do not have a stable intonation, at the stage of learning songs and vocals.

Improvisation of the accompaniment by ear, in contrast to the arrangement of the original music, is a one-time performance process and is carried out after the obligatory imaginary preparation. Creative processes in the course of imaginary training take place without reliance on performance samples of real sound. According to music pedagogy, this kind of creative work "in the mind" refers to the highest manifestations of internal auditory abilities. Therefore, the accompanist is expected to have a well-developed melodic and especially harmonious inner hearing.

**Conclusions.** The results of the study give grounds to formulate the following conclusions. Concertmaster activity in the conditions of children's school of arts essentially differs from the general tradition. The specificity of this work is that it: requires from the accompanist special universalism, mobility, ability to quickly switch to work with students of different specialties; envisages as a fundamental necessity a thorough acquaintance of the accompanist with the technology of all kinds of arts, as well as with the specific features of their teaching; requires from the accompanist a deep knowledge of the musical repertoire of all disciplines taught at the children's art school; requires

extreme sensitivity to all professional actions of performers (tempo and dynamics of singing, collective and individual dance movements, expressive recitation of verbal texts); makes it necessary to have a special emotional sensitivity, the ability to understand the emotional state of students and adjust depending on it their performance actions; presupposes that the accompanist has a certain pedagogical knowledge, experience, and even talent to be able to perform the functions of an equal participant not only in the performance, but also in the pedagogical process in general.

A specific feature of the conditions of the accompanist in the children's school of arts necessitates certain changes in the strategy and methods of his training: in the process of general pianistic development of future accompanists, it is expedient to shift the emphasis from the preparation of concert programs of a purely piano type to the skill of reading from a sheet and the formation of the widest possible auditory erudition; the future accompanist must know all the traditional repertoire of each art discipline, practically get acquainted with it and have good auditory ideas about it; during piano lessons, the future accompanist must undergo a kind of psychological and performance training in order to develop the skill to respond instantly to any unexpected changes in the actions of the soloist, including illogical performance decisions, and complete stops; it is necessary to gain experience of direct work with dancers within pedagogical practice, which requires from the accompanist specific attention not only to the voice or conductor's gesture, but also to professional movements, gestures and poses of members of choreographic groups.

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