

- ecological;
- methodological and pedagogical [5].

In the pedagogical process in teaching music therapy the following areas are distinguished: the use of music health-saving technologies directly in the learning process; methodology of teaching the subject "Music therapy in the pedagogical process" in higher education institution.

The main forms of music therapy include:

1. Receptive (passive) music therapy – the process of listening to music for therapeutic purposes.

2. Active music therapy - a form of non-verbal psychotherapy in which the construction of the therapeutic process is based on the use of musical instruments during individual or group sessions.

Integrative music therapy is a form of art therapy that combines the effects of music with other forms of creativity. Integrative music therapy is used as a separate therapeutic or developmentally stimulating tool or in combination with other types of treatment [6].

**Conclusion.** Thus, music therapy is one of the most important and relevant topics for research. As the music therapy system is focused on the personal and interpersonal spheres of human life, it allows working on such serious psychological difficulties of people of different ages as anxiety, increased aggressiveness and fears. With the help of music therapy it is possible to correct behavioural patterns and scenarios, to actualise creative abilities, to improve communication skills and self-expression, and to form a flexible consciousness. The central element of the music therapy system is music, with the help of which all the therapy work is built upon.

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## **TECHNICAL POSSIBILITIES OF CAPRICE NO. 24 BY NICCOLO PAGANINI**

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The great Italian violinist Nicolo Paganini (1782-1840), one of the most hypnotic artists of the era, raised both the technique and the mystique of the virtuoso to unprecedented heights. Nicolò Paganini was born in 1782 in a poor family in Genoa, Italy. He learned mandolin and violin from his father in childhood, Paganini showed musical talent from an early age. At the

same time, he also studied composition, then studied with violinist Antonio Cervetto, composer Giamo Costa and others. the young Paganini often read the masterpieces of Clary, Vivaldi, Tartini, and others all night long, and gained a lot of inspiration. Paganini composed a large number of violin works throughout his life, and his representative works include 24 Caprices for Solo Violin, Carnival of Venice, and Violin Concerto in D major [1, p. 612].

N. Paganini's musical works are popular not only among listeners. In particular, Caprice No. 24 was used by many composers to create their own musical works (R. Schumann, F. Liszt, I. Brahms, S. Rachmaninov, etc.). Caprice No. 24 was used by these composers as a kind of symbol of virtuosity. And today composers have more and more new ideas. Caprice No. 24 takes on new contours, is complemented by new harmonies and rhythms, dissolves in dissonances and unusual orchestrations. Paganini's music deserves careful study by historians, analysts and theoretical musicians. The purpose of this article is to analyze the rhythmic and performance features of Caprice No. 24 by N. Paganini.

**Material and methods.** The study was conducted on the material of "Caprice No. 24" by N. Paganini. Methods of analysis and systematization, practical methods were used.

**Results and its discussion.** Nicolo Paganini is known as a violin master and composer. In 1801 he began writing 24 caprices for solo violin. They demonstrate almost all 24 violin playing techniques, which demonstrate the rich imagination of the composer and the refined performance technique of the violinist. But the most famous was Caprice No. 24 (key in A minor, time  $2/4$ ). At the beginning of the Caprice, a theme is heard, and then 11 variations.

The violin technique of Caprice No. 24 by N. Paganini is studied by many authors in various aspects: the influence of Caprice on the work of other composers, the development of violin technique (Li Furong), the technical analysis of the theme and variations (Han Xingtong), comparison of the textures of each variation, meter, tempo, dynamics, rhythm (Yang Xueong).

Analysis of the methodological features of the performance of any piece of music is aimed at developing the creative potential of the individual in the context of value orientations; creation of comfortable psychological and pedagogical conditions for his personal self-actualization and personal manifestation in all educational situations [2]. N. Paganini used various methods of playing the violin. let's look at some of them.

Caprice No. 24 is written in variational form. This musical form is characterized by changes in harmony, melody, counterpoint, rhythm, timbre, etc. The number of variations depends on the composer's imagination. Variations can be seen as changes in rhythm from the simple to the extraordinarily special. Rhythm is the soul of variations, largely reflecting the author's ideas and compositional style. Particular attention should be paid to the dotted rhythm, which gives the theme a strong downward momentum (Figure).



Figure – N. Paganini Caprice No. 24

Variation 1 of Caprice No. 24 is similar to the theme in its rhythmic features. Emphasis and lengthening of stresses are especially important in performance. Attention should be paid to the strength of the sound and the melodic ornamentation of the notes. The Sforzando stroke

has a special effect for this. In principle, any quality that distinguishes a note from its predecessor and successor can create a "subjective" or "perceived" accent. Thus, the rhythm can be reproduced with a certain similarity, which can be defined as an extension of the accompanying rhythm.

In variations 3, 6 and 10 the rhythmic features are less articulated. In Variation 3, the violin produces a deep and melodic timbre, using octaves and a legato stroke. This is an excellent example of the combination of vocal technique (duet) and violin skill.

Variation character 5 is a solid and brilliant two-voice polyphony to be played in strong contrast. Notes on the G string require an accented sound. At the same time, the right and left hand should be in interaction to quickly adjust the plane of the bow on different strings and change the position of the right hand to achieve the best sound.

In the 7th variation of Caprice No. 24, the rhythm is represented by a combination of triplets and the duration of a quarter between them. Every note of this syncopated rhythm contradicts the feel of the dominant rhythm. Overcoming it, a tension is created that contradicts the established pulse. This is also part of N. Paganini's performing style. Any syncopated musical line is considered to be contrary to the rhythmic pulse. This creates a feeling of tension. The clash of the pulse of the triplet rhythm with the dominant rhythm gives this variation a dramatic tension.

Analyzing the rhythmic characteristics of each variation, it can be noted that the use of N. Paganini's rhythm is, as a rule, characteristic of works preferred by classical composers. The rhythmic character of classical works is regular and symmetrical, often with a high degree of rhythmic coherence between metrical and melodic beginnings. Rhythmic contrasts are often used to distinguish between contrasting themes in works with multiple variations, and such rhythmic arrangements help the listener identify the form in order to note the uniqueness of each variation.

N. Paganini was the first composer who widely used pizzicato for the left hand. It is usually used alone or alternately with the bow stroke and is marked with a + sign above the notes. It turns out a muffled sound without overtones, smaller than that of a guitar. In other words, a "dry" sound without resonance is obtained. This requires that the fingers of the left hand not only pluck the strings, but also hold them, maintaining the strength of the sound on each "plucked" string. Also, plucking unopened strings with the ring finger is often a difficult technique and should be practiced separately, starting at a slow pace and keeping the volume constant.

Variation 10 requires not only the high precision of the left-hand technique, but also emphasizes the melodic line in the music. To create a smooth legato, it is necessary to alternate the first and third fingers with the second and ring fingers of the left hand. This variant is intended for the clear performance of double notes.

**Conclusion.** The influence of N. Paganini on the development of violin technique is very significant. His Caprice No. 24 is an example of virtuosity. This work presents violin techniques such as Staccato volante (sautille), string crossing, double notes and the so-called left-hand technique (pizzicato with the left hand). All the techniques that Paganini combined and invented in Caprice No. 24 were quite difficult to perform.

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