



METHODOLOGY OF FORMING THE PERFORMANCE SKILLS OF THE PIANO ENSEMBLE

Atabekova Rano Rixsibayevna

State Conservatory of Uzbekistan Senior teacher of the "Musical Pedagogy" department, Uzbekistan

ABOUT ARTICLE

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Abstract: In this article provides information about the unique aspects of piano music, which is considered one of the important areas of world music history, and the ways of forming a piano ensemble and performance skills.

INTRODUCTION

Although the performance of piano music, which is considered one of the most important areas of world music history, is based on the solo performance method, it also requires ensemble performance. Therefore, special attention is paid to the piano ensemble and its repertoire in the educational programs and plans of musical educational institutions for teaching the piano specialty. In the piano ensemble class of children's music and art schools, the student not only learns the initial stage of musical literacy, but also develops the ability to perform collaboratively for the first time. It is through the skill of collaborative performance that a young pianist will have the opportunity to get to know the art of accompaniment. After all, most pianists can express their art through the art of accompaniment in addition to solo performance.

The genre of piano ensemble appeared in Europe in ancient times. This genre began to develop in the second half of the 19th century and gained great popularity and became an integral part of musical life. Naturally, this genre has led to the creation of rich and diverse musical works within the framework of many researches. This genre creates opportunities for equality, widely promotes the tradition of playing music at home. In addition, the four-hand works created in the late 18th and early 19th centuries were intended for performers with intermediate pianistic skills, and were suitable for most amateurs. These works have also been successfully used in pedagogical practice. Four-handed performance developed the performance skills of young and old performers. Another reason for the popularity of the piano duet genre is that the four-hand performance made it possible to express orchestral effects.

Almost all composers of the 19th century made a special contribution to the creation of works designed for four hands. By the 20th century, this genre became more developed.

It is appropriate to start learning the art of collaborative performance with lessons in the piano ensemble class. Unlike other forms of collaborative performance, a piano duet brings together performers of the same specialty. This ensures mutual understanding and harmony between them. This genre has a long history. At one time, there were only two types of piano duets on the concert stage: one piano duet and two piano duets. To this day, the duet on two pianos has taken a firm place in practice: it is difficult to find performers who play four hands together on one piano, as in the time of Liszt and Rubinstein. At the moment, playing four hands on one piano is mostly found only in home music lessons and in the educational process. It is not for nothing that the piano duet is widespread in professional concert practice. The uniqueness of such an ensemble shows the complete freedom of the performers. In this too, each performer will have his own instrument. Due to the presence of two performers and two performers, the rich possibilities of the piano expand even more. This feature attracted the composer's attention. There is another form of piano ensemble, which is an eight-hand performance on two pianos. This kind of "quartet" performance is very useful in children's music schools. Rather than duet performance in an ensemble, combining four performers will encourage the development of a sense of collective responsibility. Eight-handed performance was also used in conservatory classes. The performance program of piano ensembles can be divided into original works created specifically for the ensemble (as well as concert transcriptions) and works reworked to popularize symphonic music. For four-hand performance on one piano, European composers V. A. Mozart, F. Schubert, R. Schumann, K. Weber, M. Ravel, S. Rachmaninov, Uzbek composers R. Abdullayev, M. Otajonov, E. Salikhov, O. Abdullayeva, Kh. Hasanova and other major composers created special works. However, the concert program created for four-hand performance on two pianos is richer and more varied. All types of piano ensemble and both parts of the performance program (concert pieces and reworked "pianos") can be equally used in the educational process.

Reworked pianos of orchestral works are good material for developing the skill of reading sheet music, speeding up the text of the sheet music, playing the piece "in sketch". It is better to play a certain symphonic work independently than to listen to it in a concert, on the radio or on a magnetic tape, and it leaves a different impression on a person. No matter how carefully you try to listen to the piece, it is difficult to get extensive information about playing and independent interpretation when studying it closely. In this, the performer not only experiences the learning process, but also feels aesthetic joy. String and brass players are part of the orchestra, and they participate in the rebirth of symphonic works. Pianists are exempt from this. In many cases, pianists want to try playing pieces composed for orchestra. Playing symphonic music in four-hand form on the piano can satisfy this desire to some extent. Original duet works and concert transcriptions are intended for public performance and require a complete, i.e. perfect performance. Studying these works helps to understand the diverse requirements of the ensemble, enriches the creative thinking of the performers and improves their skills.

In collaborative performance, we will first consider which skills of duet performance make up the content of the performance. The following sections of elementary education can be defined as the first step in mastering the "ensemble technique":

- features of sitting and pedaling in a four-handed performance position on one piano;
- ways to achieve synchronicity in obtaining and solving the tone;
- equality of tone distributed among co-performers;
- agreement on ways of producing sound;
- transmission of voice from partner to partner;

- equality in the unity of several votes performed by different partners;
- such as following the generality of the rhythmic pulse.

According to the level of complexity of artistic issues, the technical issues of collaborative performance also expand:

- overcome polyrhythmic difficulties;
- use of special timbre possibilities of piano duet;
- pedalization on two pianos, etc .

The difference between a four-hand performance on one piano and a solo performance begins with sitting in front of the grand piano, because each pianist occupies only half of the keyboard at his disposal. Partners will need to be able to "share" the keyboard and, in particular, keep their elbows in such a way that they do not interfere with each other when approaching or intersecting vocal movements (one elbow under the other). It is natural to ask which of the partners should pedal during the four-handed performance. In many cases, students do not understand this. It should be noted that the pedalization is performed by the player of the Secondo (second) part, because the second part often serves as the harmonic foundation (bass) for the melody in the upper register. In this case, it is necessary for this performer to listen carefully to his partner and consider the musical fabric that will be heard in his party. While listening to one's own performance, listening to the partner at the same time, or rather, the general sound of both parties forming a single unit, is the basis of all types of ensembles. Solo performance teaches the pianist to listen to himself, his attention is focused on a certain point and it is not easy to change it.

It will not be enough for the student to say, "You are not listening to your partner." This situation leads to the doubling of a certain point, and this leads to an ambiguous listening of ("I" and "she"). When listening, it is necessary to listen not to himself and to him, but to the general sound of the ensemble. This is the basis for perfect performance.

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