



## PRACTICAL FUNDAMENTALS OF WORKING IN THE PIANO LESSON PROCESS

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**Abstract:** This article contains comments on the methodological basis of work in the piano class and the formation of skills.

**Key words:** piano, art, ensemble, concert, professional performance, musical instrument.

Music is a factor in shaping the spiritual and educational characteristics of a person. Especially the performance of the piano instrument is widely appreciated by musicians with its positive effect. The form of four-handed playing on the piano has existed in all times, and musicians have engaged in this activity at all stages of their performance skills. This situation is observed even today. What is the benefit of ensemble performance? For what reasons can it stimulate the student's general musical development? Ensemble performance creates the best opportunities for wide and comprehensive acquaintance with musical literature. In this, the musician studies works of different artistic styles and historical periods. Also, in addition to works written for the piano, the performer will be able to get acquainted with the pianos of opera, symphonic, chamber-instrument and vocal works. In other words, ensemble performance is a type of activity that ensures the constant renewal of musical imagination, the flow of rich and diverse musical information. It provides the introduction of new and different ideas and serves as a factor in the development of "the center of musical potential and emotional attitude" towards music.

The accumulation of many vivid images obtained as a result of listening to music stimulates the development of artistic imagination. At the peak of emotional excitement, there is a general increase in musical-mental activity. Ensemble performance leads to the development of other characteristics of the student: musical hearing, rhythmic feeling, memory, movement skills. The development of these features is also necessary in other types of musical activity. These are listening to music, studying musical-theoretical sciences, choosing musical material independently. The formation of the perception of tone is the first stage of education of the student's hearing ability. The most powerful tool for developing harmonic hearing is harmonic accompaniment to different tunes. Harmonic accompaniment is provided by the teacher. This gives the student the opportunity to participate in the performance of polyphonic music from the first step. The development of harmonic hearing is carried out in the same way as the development of melodic hearing. As a result of the musical educational activities that have been taking place in recent years, it is possible to see examples of training the ears of young students to complex harmonic structures.

Developing the ability to hear polyphonic music is one of the most complex parts of musical education. After all, a young student does not have the ability to play polyphonic works and listen to several melodic tracks at the same time. In this case, it is recommended to

play the voices of the polyphonic work in pairs during the performance of the ensemble. "Shu tahlit, ensemble" performance gives the ability to listen to polyphony, to listen to its components, to express the individual devices of the melody more vividly from the first training. Musical hearing ability is called timbre-dynamic hearing according to timbre and dynamics. This ability to hear plays an important role in all kinds of musical practice, as well as in musical performance. Ensemble performance has a wide range of opportunities for developing timbral-dynamic hearing due to its rich musical fabric.

Along with the teacher, the student also searches for various timbres and dynamic colors, bar effects, and tries to express the sound characteristics of individual groups of the orchestra, the characteristics of melodic tutti. Ensemble performance also develops the ability to sense rhythm. Rhythm is one of the central elements of music. Forming a sense of rhythm is one of the important tasks of musical pedagogy. Rhythm in music is not only a time-dimensional, but also an emotional-expressive, figurative, artistic-content category.

The sense of rhythm consists of three main structural elements: tempo, accent and relation of length. All this is a rhythmic skill. It is one of the important skills for the student to be able to express a fluent sequence of the same expressions from the first steps. After all, the development of a sense of smooth movement has a great impact on the musical education of each of the performers in the ensemble. During performance in cooperation with the teacher, the student is limited to a certain meter and rhythm. The need to keep the rhythm ensures the natural acquisition of various rhythmic images. Ensemble performance also has a great impact on memory, which is one of the important integral components of musical performance. Ensemble performance has the feature of memorizing the piece. During a solo performance, the student memorizes the work as a trivial mechanical exercise, but during the ensemble, the process changes radically. The ensemble's memory is formed more quickly. A deep understanding of the musical work, its figurative and poetic logic, understanding the features of the form is the main condition for successful memorization of music in an artistic way. Playing by heart in an ensemble opens the way to the development of analytical and mental memory, rather than memorizing the work mechanically. Before studying the ensemble, the partners must understand the shape of the work, and then begin to work on the components, distinguishing them from each other.

Further work will focus on phrasing and dynamics. Knowing these things is especially important for a second party performer. After all, his part can be expressed in the form of a chord cloth or an arpeggio. In this case, he cannot mentally construct the work for himself without knowing the material of the first party. The performer of the second part should pay special attention to the harmonic analysis. Accordingly, he should learn to listen to the general musical fabric of the work. This is based on the concept of internal listening. Ensemble performance also develops motor skills of the student. Due to the pleasantness of the ensemble's performance, the formation of the performance apparatus is relatively easy at the first stage. In this way, students learn the main methods of creating a tone in a natural way and get acquainted with different types of musical fabric. At first glance, the skill of performing in an ensemble occurs traditionally: gradually mastering the sound line, mastering new rhythms, etc. Practice has shown that during the performance of the ensemble, the student's development occurs faster and skills are strengthened faster. Children of the same age and the same level of preparation are selected for cooperation when reading from the sheet music. In this case, there is an informal competition among students, and there is a

further increase in attention to performance. In this case, students' attention should be focused on the overall understanding of the work. When reading from a sheet music in an ensemble, it is impossible to stop the student in difficult parts of the work, because this leads to a violation of the connection with the partner. Frequent stops during the performance spoil the joy of reading from the sheet music, so it is necessary to choose musical material that is relatively easy. The second student is asked not to stop the performance when the first student stops. This will teach the first student to rejoin the performance without losing himself.

The principles based on the main factors in the selection of musical material are as follows:

- ❖ **Aesthetics** - requires the selection of works of modern ideological and aesthetic value. This reflects the variety of genres and styles that have settled in musical culture;
- ❖ **Spiritual** - choosing works with a content that matches the students' life and musical experience. At the same time, it will be necessary to choose works that require the further development of students;
- ❖ **Musical-pedagogical** - requires the selection of works related to the thematic content of the program.

Works on children's themes, as well as works selected based on the characteristics of the performance apparatus. It is impossible not to talk about children's mentality. A great responsibility is placed on the teacher - to educate a child with music. This is achieved through a deep psychological analysis of the student's personality, identifying his unique individuality. When choosing a repertoire, not only pianistic and musical tasks, but also aspects of the child's character should be taken into account: it is necessary to take into account his intelligence, artistry, temperament, aspects of the heart, interests. After all, these characteristics reflect personal experiences and secret hopes.

If a less active child is given an emotional and moving piece, it will be difficult to succeed. But such a work must be played. It is useful to give an active child deep meaningful and philosophical works. When choosing a repertoire, the teacher must take into account the opinion of the student, his attitude and opinion. Children need new repertoire. Thus, the opportunity to choose repertoire in the ensemble class forms a number of principles of pedagogical cooperation: promotion, free choice, teaching without obligation. Such a form requires a free repertoire policy aimed at the comprehensive development of the student.

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