



MUSICAL TEXT AND FEATURES OF ITS READING

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Annotation: The article discusses the problem of learning musical notation during piano lessons in music and art schools.

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«The student's voice and performing culture is the style to which the given production should be applied and the stylistic features created by the composer»¹

The process of learning any piano piece in a music school involves a variety of forms of work aimed at developing artistic and figurative performance skills.

A major role in the formation of skills in the artistic and imaginative performance of piano works in schools of music and art is played by reading the musical text from a sheet, when the student tries to cover the entire work. This performance is carried out, as a rule, without maintaining a tempo close to the original. As a rule, many details, such as dynamic shades, methods of producing sounds, chords, may also not be followed exactly in this process.

This type of text reading differs from analyzing a piece of music, when the student must carefully study the text and avoid errors in fingering, dynamic shades and strokes. At the same time, the pace is usually slow and corresponds to deliberate learning of the text. Repetitions of individual, difficult-to-perform passages, passages, and chords are recommended. It is necessary to teach the student to work competently with the text, to see details that correspond to the artistic image and content of the musical work.

Such important details as tonality, tempo, size, direction of the melody, texture, must be determined from the very beginning when familiarizing yourself with the text. The student must be able to understand the text, correctly fix attention on several constituent elements with a holistic perception of a musical work.

From the first lessons, the teacher must pay great attention to the correct placement of fingers, that is, fingering, which plays a big role when performing complex passages, chords, and technically complex fragments. The teacher must motivate the student to consider the validity and reasonableness of a particular finger placement when learning a text in which the fingering is not fixed.

When working with text, incorrect notes (false notes) are often allowed. With such gaps, it is necessary to pay attention to the musical and theoretical education of the student. As a rule, false notes are allowed when introducing random accidentals into the text, when

¹ Trigulova A.X., Axunova U . For participation in the scientific conference «Innovative research in modern education» with an article entitled. Stylistic approach in music pedagogy. 20.09. - 2023 c.2

replacing keys in the text, or when performing complex chords and passages. This requires activation of the student's attention when performing the piece.

Often the weak point when learning is rhythm, which requires separate work between the teacher and the student. You should highlight rhythmically complex passages and work with the student to parse complex text using additional techniques, such as counting both out loud and silently. This technique is very productive in the initial stages of learning to play the piano. Students experience great difficulties with even and odd numbers of durations in a measure. Thus, in Rachmaninov's "Melody" the combination of duoles and triplets is complicated by the fact that the first note of the duole is joined.



Here it is very important to focus the student's attention on understanding the expressive meaning of rhythm in the composer's work, which becomes an important factor in the development of the artistic image in musical form.

Working on a text is a constant and ongoing process, even when the work has been memorized and is ready for submission. Each time, repeating a piece, the student must find new elements that he did not take into account when learning. The great teacher Joseph Hoffmann emphasized: "I undertake to prove to everyone who wants to play in front of me (if he has the ability to listen to himself) that he plays no more than what is written (as he thinks), but in fact much less than what is printed on pages of text". The only way to overcome this shortcoming is constant and careful reading of the author's text in the process of creating an artistic image.

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