



PIANO ENSEMBLE PERFORMANCE IN MODERN MUSIC EDUCATION SYSTEM

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Abstract: In recent decades, the popularity and demand of piano ensemble performance art has increased significantly. This puts high demands on the content of the "piano ensemble" educational discipline at all stages of musical education and on the level of its pedagogical implementation. In this article, the tasks of music education were defined, the main pedagogical difficulties that arise in working with duets were analyzed and the methods of solving them were determined.

Key words: piano ensemble, development, education, pedagogical activity, methodical recommendations, duet.

Introduction.

The piano ensemble as a genre has a long history of development, as a result of which special aesthetic patterns characteristic of this type of ensemble work have crystallized. According to the experience of leading experts in the field of piano ensemble music performance (*E. Sorokina, I. Polskaya, N. Katonova, N. Lukyanov*), interest in the piano ensemble genre has increased significantly in recent decades. New compositional creations will appear, conferences and seminars dedicated to the issues of duet performance will be held, and a number of major international competitions will appear. Ensemble piano performance is most suitable for some innovative trends in the development of modern music education.

Currently, changes in the structure and forms of teachers' work in the system of developing students' performance skills inevitably lead to a reconsideration of the role and place of the piano ensemble in the training of students at the elementary level. There is rich pedagogical potential in the art of collaborative music making. *"The combination of small and large, individual reception and joint performance in the general form is a special field of work characteristic of ensemble classes,"* wrote A. Gottlieb¹.

For piano players, ensemble performance opens up the wonderful world of music through the opportunity to get to know the creation of sound images together. Playing in an ensemble (*provided they are regularly involved in this type of musical activity*) introduces older students to various styles in the history of world music culture, thereby helping to develop musical thinking.

In higher educational institutions, the piano ensemble becomes a necessary place for creative communication for students. Young pianists will have the opportunity to share their accumulated performance experience and at the same time learn from their peers. The piano ensemble course forms a single pedagogical complex with the discipline of "special

¹ Gottlieb A. First lessons of the piano ensemble // Issues of piano pedagogy. Vol. 3. M., 1973.

fortepiano", a "springboard" for the development of students' basic musical abilities - intonation and harmonic hearing, rhythm meter, musical memory. Cultivates the culture of performance in the ensemble, develops timbral hearing, the ability to identify different textural layers. Acquiring different nuances, a developed metrorhythmic feeling, speed of reaction - these tasks expand the professional and expressive-technical potential of ensemble players and are an indispensable school for playing the piano. Playing ensemble music as a process helps to develop the ability to read sheet music, which is necessary for a professional piano player.

Studying symphonic, operatic and chamber works of world classics in piano ensemble lessons enriches the musical worldview of students, forms the intonation basis of thinking necessary for correct reading from the page. By introducing ensemble music into the teaching process, the "ideology" of the solo musician who dominates the solo piano class is overcome. Favorable conditions for creative communication will be created between musicians, executive relationships will be established, and the ability to compromise in joint activities will be formed. Playing in an ensemble develops important personal qualities such as mutual understanding and compatibility, teaches you to balance your individuality with the personality of your partners. It is worth remembering the words of K. Stanislavsky: "for teamwork, you need to correct your character, apply it to common work. Thus, create a corporate character for yourself"².

A piano ensemble is an acceptable form of music performance for people with a fragile, unstable psyche. The joint game of "elbow feeling", which ensures the closeness of cooperation, significantly reduces the stress level of the performer on the stage and is sometimes the only opportunity for such students to perform in public. Finally, with competent pedagogical work, the piano ensemble can become a place of creative communication necessary for young musicians. Humanistic psychology connects communication with basic human needs³.

In the process of joint creation, piano players exchange not only their ideas, ideas of interpretation of performed works, but also secrets of skill, interests, feelings, personal relationships, as a result of which mutual enrichment of partners takes place, which often leading to an infusion of friendship. This is especially relevant in the age of information technology, where virtual communication is the norm and personal contact is sometimes minimized.

Realizing the wide professional possibilities of the subject "piano ensemble" imposes specific tasks on the teacher working with duets:

- fostering the culture of duet performance skills of students by regularly forming the specific skills of ensemble interaction: a sense of individual submission in the context of the whole sound;
- the ability to anticipate the partner's intentions;
- creating a dynamic and textural balance;

² Zahava B. Memoirs. Performances and roles. Articles. M., 1982.

³ Orlov A. Psychology of personality and human essence. M.: Academy, 2002.

- development of students' intellectual activity based on an independent approach to decision-making, analysis and generalization of the knowledge, skills and qualifications acquired during piano ensemble training;
- by creating group unity, by participating in various creative events (*concerts, thematic evenings, etc*), fostering students' constant interest in ensemble music;
- forming the artistic taste of musicians by expanding the theme of the repertoire, including the translation of symphonic and opera works of musical classics, in addition to original works for the piano ensemble;
- development of musical thinking of students by studying works of different styles and eras, gaining intonation experience in the process of getting to know the new field of creativity of well-known composers;
- creating a comfortable emotional and psychological atmosphere of mutual trust in classes, contributing to the effectiveness of classes, teacher's communication with students, mutual understanding of ensemble partners, successful stage performance of musical works;
- formation and development of reading skills;
- creation of necessary conditions to meet the needs of students of creative general education.

Teachers working with piano ensembles have to face a number of challenges. For example, one of the piano players is often not interested in the process of working together and working together. In this case, the performance level of the ensemble will be generally low. The teacher does a lot to bring the duo together, including:

- looking for additional motivation to increase the activity of an uninitiated student;
- establishment of interpersonal communication, on the basis of which effective cooperation will be possible;
- to bring to consciousness the belonging of each of the ensemble participants to the joint creation, the level of responsibility for the overall result.

Psychological difficulties often arise in ensembles, sometimes turning into conflicts. In such situations, factors influencing the behavior of students and their attitude to the subject play a major role:

- developed relationship with the teacher;
- relations between students;
- parents' opinions about the entire educational process.

The teacher should be able to identify the root cause of the conflict and solve it constructively. One of the most important performance problems is the insufficient integrity of the ensemble. If the partners cannot hear the common sound and themselves in it well, they play the same musical material in different pianistic ways - this leads to a violation of sound synchronization, uncertainty in playing pauses and caesuras, lack of uniformity in playing the piece. The listed shortcomings are especially audible in the works written with the transparent truth of the gang.

It is useful (*and often necessary in a four-hand duet*) for students to know not only their part, but also their partner's part: it helps to respond more sensitively to the movements of the other during performance. Only by experiencing the ensemble as a whole can you control and adjust the dynamic and textural balance of the performance, create climaxes, and determine the level of rubato. Different feelings of musical time pianists become a serious

obstacle to high-quality professional performance. As a result of the noises of the cabins, metrical and tempo inaccuracies, not understanding the initial auftakt of the partner, difficulty in introducing and removing sound at the same time, composing noises. The most important task of the teacher is to reduce the individual pace of the performers to a single denominator, to a level that is artistically reasonable and at the same time comfortable for each member of the ensemble. It is necessary to carefully analyze the teachings of new educational situations in order to find possible and options for solving problems and to use them in pedagogical activities in the future.

Conclusion:

In addition to the difficulties listed above and ways to solve them, teachers are recommended to pay attention to the following practical recommendations to optimize the quality of pedagogical work:

- planning and organization of performance goals and prospects, including the individual creative growth of each student and the improvement of the performance of the ensemble as a whole;
- when choosing the repertoire, the teacher should follow the principles of sequence (*from simple to complex*), stylistic variety and pedagogical value for each specific ensemble;
- applying an individual approach to students, including knowing the personal psychological characteristics of each one, taking into account age characteristics, types of perception and, on this basis, looking for methods of pedagogical influence that affect this student;

development of the most important qualities for a teacher — artistry and passion, the ability to know bright figurative language

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