



IMPROVING THE LEVEL OF TECHNICAL TRAINING OF STUDENTS WHEN WORKING ON ETUDES

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Annotation: The goals and objectives lie in the contradictions between the technical classics of artistic forms of piano (including children's piano) literature and the insufficient level of technical training of students. The goal is to transfer to students a complex of performing skills and abilities, to teach them the technical techniques necessary for the professional performance of highly artistic works of piano literature. Increase the level of their professional and technical training. A step-by-step method of learning instructive etudes is used: learning fragments of etudes at a slow pace, using exercises during the learning process that contribute to more successful mastery of various types of piano technique, a gradual transition to learning longer fragments of etudes at a faster pace. Teaching students the ability to hear and evaluate their performance, feeling the relationship between real sound and musical-auditory perceptions. As a result of such work, students develop a complex of performing skills and abilities, and improve the pianistic techniques necessary for the professional performance of instructional etudes. Conclusions: students' purposeful study of instructional etudes on various types of piano technique in combination with the applied methodology of working on them is a necessary pedagogical condition for increasing the level of their technical training and performing culture, preparing them for the professional performance of highly artistic works of piano literature. Keywords Etudes, piano, technique, skills, performance. A large repertoire is used in the learning process. Throughout the entire period of study, pupils' study and perform works from the children's repertoire, as well as plays, polyphonic works, large forms, ensembles, etudes. This article discusses the problem of increasing the level of technical training of students in musical performing activities when working on instructional sketches. This problem is relevant because students with different levels of training are studying. It is the study and performance of etudes of varying degrees of difficulty that is an important pedagogical condition for effectively increasing the level of technical training of students, which is necessary in the future for the high-quality performance of highly artistic musical works of different styles and genres. Pianist and teacher, professor E. J. Lieberman wrote about the relationship between musical and technical tasks in pianistic work: "When they talk about piano technique, they mean the sum of skills, ISSN 2410-6070 INNOVATIVE SCIENCE No. 10 / 2018 ~ 75 ~ skills, techniques of playing the piano, with the help of which the pianist achieves the desired artistic and sound result. Technology cannot exist outside the musical task." (1, p. 7) And further: "Some understand by technique only that which concerns speed, strength, endurance in piano playing; purity and clarity of performance are also recognized as necessary properties of technique. However, this view is extremely limited. Technology is an immeasurably broader concept. It includes everything a pianist who strives for meaningful performance should have. Piano literature

sets a variety of requirements for the pianist: the ability to play very loudly and very quietly, softly and sharply, to achieve a light, "fluttering" and deep, booming sound; mastery of all gradations of piano sound in one or another texture..." (ibid., p. 7) "Thus, if technique is the sum of means that make it possible to convey musical content, then any technical work must be preceded by work on understanding this content... The performer must imagine with his inner ear what he will strive for, he must, as it were, "see" the work as a whole and in detail, feel, understand its stylistic features, character, tempo, etc.... he must have a musical ideal behind him" (1, p. 8) The outstanding pianist Joseph Hoffman wrote about the need for the performer to have musical and auditory ideas: "When learning a new piece, it is imperative that a completely clear sound picture develops in the mind before mechanical work begins." (2, p. 57) Teacher-pianist, professor of the Department of Piano Methods of the Russian Academy of Music named after. Gnessinykh, Berta Lvovna Kremenstein, wrote in her book about the relationship, the interaction of clearly hearing one's performance and the internal musical representation that exists in the mind of the player: "It is known that the attitude of a gifted person to music is characterized by emotional fullness and the desire to hear the work and each of its elements in a certain way." sound, in the corresponding performing embodiment. He imagines tempo, rhythmic organization, phrasing, and timbre coloring. By achieving the fulfillment of his intentions, hearing the real (and not apparent) sound and being satisfied with the result of his work, the performer feels an upsurge of creative forces... this increases the overall musical tone of the performance, contributes to the development of the student's emotionality: his feeling of music becomes brighter and deeper... Internal hearing also becomes clearer, executive intentions acquire greater certainty. Thus, listening to one's playing enriches and deepens not only the actual sound of the work, but also the performer's understanding of the musical image, awakens the imagination, sharpens the work of feelings and mind, gives rise to initiative... Even an inexperienced performer needs not only the presence of a musical image in the mind and the possession of means that help to realize this image, but the ability to hear whether the actual sound of the performance corresponds to what is intended is required... here the only controller of the quality of the game is hearing. When a student hears an inaccuracy, he will work to improve his performance." (3, pp. 44-45) Major composers of the past and present have created a huge number of instructional studies on a variety of types of piano technique: scales, arpeggios, double notes, chords, passages, octaves, trills, rehearsals. Let's name such famous composers as K. Czerny, M. Clementi, L. Schitte, I.B. Kramer, M. Moszkowski, J. Duvernoy, F. Lecoupe, E.F. Gnesina, A. Gedike, A. Nikolaev, K.A. Löschgorn, A. Lemoine, E.B. Kobylansky, G. Behrens, S.L. Ganon, S. Geller, I.N. Gummel, A. Bertini, G. Schmidt, etc. In the process of working on etudes, students develop a sense of contact with the keyboard, coordination, finger motor skills, the ability to play with a free hand, a sense of rhythm and harmonic hearing, pianistic endurance, precision of movements, evenness in the execution of passages, as well as the ability to listen to themselves as if from the outside. It should be noted that it is the well-known simplicity of these works - and relatively easy instructional etudes were most often created for one type of piano technique, for one pianistic technique, less often for two types - that stimulates the student's ability to master this type of technology quite quickly and successfully. When working on sketches, students also improve their volitional qualities - the desire to overcome technical difficulties, determination. If at the beginning of such work students often experience uncertainty in their performing abilities, as well as sometimes some

disappointment associated with the well-known monotony of the musical material, then later, in the process of hard and productive work, these feelings are replaced by joy from the playing skills acquired under the guidance of the teacher. improving pianistic techniques, "when the etude begins to work out and everything comes out," and the student feels able to study and perform more complex highly artistic works, he develops professional passion and faith in his strengths and abilities. Of course, this does not happen immediately, but very gradually, differently for different students, which is associated with their different levels of preparation. An experienced and sensitive teacher should come to the student's aid here both in matters of choosing the appropriate repertoire of a certain degree of difficulty, choosing a study for a certain type of technique, and in methodological terms. When the teacher's advice, demonstrations, and all kinds of instructions - from fingering, articulation, dynamic, pedalization, and ending with ways of learning etudes and their fragments or sections, working on the evenness of sound, ultimately lead to positive, productive results, they show the student directions, in which he must work for, the ideal to which he must strive. The requirements for students when performing instructional etudes primarily consist of evenness of sound in time and dynamic evenness, when intonating passages the performer feels modal inclinations from unstable sounds to stable ones, while using crescendo and diminuendo. The character and texture of a given etude can also suggest the choice of sound color, its timbre, and the associated articulation - legato, nonlegato, staccato, portamento, and so on. There are also requirements for knowledge of the tempo of the etude, indicated in the author's designation, which is always associated with a feeling of rhythmic pulsation and energy of movement. It is advisable to start learning etudes at a slow pace, in which the hands have time to adapt to the texture, to the melodic pattern of the passages, to feel all the "intonation bends", to feel and "remember" the various movements. Only after this can you gradually move on to a more agile pace, in which it is useful to learn the etude in small passages. In the future, you should increase the duration of passages and tempo. At a fast tempo, you need to play differently than at a slow tempo, "closer" to the keyboard, with "lighter" fingers - then your hands get less fatigued, and the accuracy of your movements is maintained. Particular attention should also be paid to timely changes in hand positions in passages. The etude should be well studied in dynamic terms. The performer must know well where the climax of the etude is, where the piano, diminuendo should be played, where there are dynamic contrasts. The methods of technical work on sketches and their choice are determined by specific situations that arise in the educational process - when this or that place works or does not work out, or does not work out quite well, as well as the types of technology for which a given sketch is written. An experienced teacher should always be able to determine the reason why something is not working out for a student technically and be able to correctly find ways to eliminate it, developing in the student certain technical skills and abilities, know and find techniques for technical work on different types of piano technique - scales, arpeggios, chords, thirds, trills, octaves and so on, and also be able to show students at a high professional level how to learn all kinds of fragments of etudes. In the process of such meticulous work, the student develops and activates different muscle groups of the fingers, hand, and forearm with tireless auditory control, develops the ability to concentrate on practicing techniques for one or another element of piano technique, which ultimately directs the student to the right paths of development and mastery of various types of piano technique, increasing their professional level and nurturing their performing culture.

Already at the very beginning of working on an etude, serious attention should be paid to the choice of fingering to exclude the possibility of memorizing the wrong fingering. To do this, you need to study the editorial and especially the author's fingering (if any). Sometimes it makes sense to choose your own ISSN 2410-6070 INNOVATIVE SCIENCE No. 10 / 2018 ~ 77 ~ fingering here and there if it is more convenient (for example, for small hands you can come up with a fingering with more frequent placement of the first finger in the arpeggio) or is more reliable in fast pace. If in the left hand there is accompaniment in the form of alternating basses and chords, then the bass should be played with the 5th finger, and the lower sound of the chord with the 4th or 3rd finger. Competent and rational fingering is always associated with the peculiarities of the texture of a given etude. For example, in tertian sequences ("double notes") there is frequent use of the first finger with the 3rd finger crossing over the 4th in an upward movement in the right hand, and the use of the 4th and 5th fingers after the 3rd in a downward movement (nonlegato when performing the lower voice legato). The difficulty of performing tertian passages is due to the simultaneous play of two non-adjacent fingers and the need to establish synchronization of their work. To activate weak fingers and cultivate the independence of non-adjacent fingers, it is useful to separately play different exercises by Brahms, Busoni, Josephi, etc. Busoni advised, when performing scales with legato thirds, to connect predominantly the upper voice when ascending, and the lower when descending. (4) When working on etudes in scale-like and arpeggiated textures, one should also strictly observe the most convenient and rational fingering, as well as the principle of positional playing - when the hand learns in advance to take the next position immediately after placing the first finger, and all the necessary keys are under the fingers, which ensures even execution of scales and arpeggios in time and in sound strength and timbre. For this purpose, it is useful to teach arpeggios in a stop-and-go way, focusing on the modern and precise placement of the first finger in an upward movement and the placement of the 3rd and 4th fingers in a downward movement (with constant auditory control). Then, when performing scales and arpeggios, one should completely monitor the evenness in time and the evenness of the dynamic and timbre sound, as well as articulation, so that the execution of scale-like passages and arpeggios causes aesthetic pleasure in the player and the listener. Movements of the hands to the next position should occur calmly and freely. In this case, the best feeling of contact between the fingertips and the keyboard will be greatly facilitated by the freedom of the hands associated with the conduction of the weight of the hands into the fingertips. Then hand movements become natural and flexible, playing becomes easy and comfortable, and the sound evokes a feeling of beauty and perfection. Trill etudes also require the acquisition of specific technical skills. Like other etudes, they should be practiced at a slow pace. The fingers should be slightly extended, and the hand should be free. Finger movements are light. It is recommended to learn trills in triplets, with shifting accents, raising your fingers. In a moving tempo, trills, like scales, need to be played close to the keyboard, without lifting your fingers; this uses a rotational movement of the forearm. Different fingerings are used in trills: 2-3, 1-3, 2-4, 4-3, 5-3 fingers. At a fast tempo, the ease of finger movement ensures lightness of sound. The organizing principle in this case is the feeling of rhythmic pulsation. In this case, attention should be paid to the coordination of both hands. If the trills are performed by the right hand, then in the left the accompaniment is usually written in larger durations - quarter notes or eighth notes. The left hand has a conducting function. If the trills are performed by the left hand, then the right hand takes on the role of conductor. The

synchronization of movements of both hands also requires attention and special work from the performer. An important role is played by the feeling of freedom and independence of hand movements. Etudes during rehearsal also present certain technical difficulties. Working on this type of technique requires activity and elasticity of the fingertips. At the same time, the fingers make a movement "towards themselves". You should practice etudes during rehearsal at a slow pace, controlling the accuracy of the strike and rebound of your fingers. When switching to a fast tempo, students often have a problem that some notes are not played and "disappear." This happens because each sound is played at a fast tempo until the previous key is fully raised, using the double rehearsal mechanics of the piano. The piano does not have a double rehearsal. Therefore, on a piano it is necessary to require good adjustment of the auslaizer - a mechanical element that turns off the spiller and still ensures the possibility of performing a rehearsal on the piano without a double rehearsal mechanism. Octave etudes should be taught at a slow pace. Here the participation of the entire arm (from the shoulder) is necessary, using the "free gravity" (an expression of pianist Joseph Hoffmann) of the hand, which "steps over" from octave to octave. When playing octaves, the first finger should be on the white keys near the black ones, and on the black keys - at their ends. This ensures a "straight" trajectory of the arms. The first and fifth fingers actively "take" and grab the keys ("khvatando" - a humorous expression by G.G. Neuhaus), which softens, absorbs the blow, and helps achieve a soft sound. The middle fingers of the hands should be relaxed, as they should not touch extraneous keys. Many teachers recommend learning octave passages separately with the first finger, or separately with the fifth finger, while the hand remains aimed at the octave. These exercises ensure that your fingers hit the octaves accurately. The hands must be free, which requires special attention. Wrist movements are also necessary when learning octave passages. It is useful to develop the hand when playing octaves with an exaggerated movement, when the hand is to a certain extent isolated from the entire hand. With such exercises, hand mobility develops. It is convenient to perform octaves with a high brush, as if "shaking" them out of the hand. In this case, the entire arm from the shoulder should be free - this must be monitored, and the fingertips should be active. When performing broken octaves, you should feel a sense of support. On the fifth finger in the left hand and on the first finger in the right hand (on strong metric beats), using rotational movements of the forearm. All the above methods of working on etudes, with systematic work, guide students on the right path to mastering various types of piano technique, which are necessary in the future for the performance of highly artistic works, masterpieces of piano literature.

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