



THE CONCEPT OF ARTISTICALLY FIGURATIVE PERFORMANCE AND ITS MAIN TASKS IN PIANO LESSONS AT A CHILDREN'S MUSIC SCHOOL

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<https://doi.org/10.5281/zenodo.14011228>

Annotation: The article discusses the problem of artistic and figurative performance of works during piano lessons in schools of music and art.

Key words: image, artistic performance, fingering, false, rhythm, melodic line, harmony, passage, pedal.

"The student must enter into the performing culture of the style to which the given work belongs and follow the stylistic features created by the composer."

The main goal of the pianist's performance activity should be focused on full awareness of the meaning of the performed composition and, as a result, should be presented in the most reliable way. The true professionalism of the pianist is expressed not in demonstrating his originality, but in the reliable reproduction of the artistic image embedded in the work. In addition, the listener is captured by the emotional component of the embodiment of the artistic image, saturated with a careful touch to the artistic concept and a high degree of frankness of the performer. In the process of creative work, the pianist must thoroughly understand the appeal and poetry of the studied opus, identify the main properties of its style and character. All this must be shown reliably and genuinely. The stylistic features of each musical work are determined by the era in which it was created and the worldview of the composer, who belonged to a particular national musical culture or creative school. The performance of piano works by students of children's music schools must meet the requirements for the performing culture of a high-status musician. This includes: deep penetration into the content of the work, high performing culture corresponding to the style of the work, technical perfection and truthful depiction of the artistic image.

It is known that the entire creativity of the master creating this or that work is oriented towards the birth of an artistic image.

The term "image" has several interpretations. In the philosophical dictionary, an artistic image is interpreted as a universal category of artistic creativity. It is a model for creating being in art. Often in literature, an image is a character endowed with a certain characteristic. The means by which it is created play a large role in the creation of an artistic image. The word in literature, colors in painting, an actor's performance in the theater or in cinema.

In the aesthetic aspect, an artistic image with a specific essence is created by a whole complex of artistic means that convey the personal creative idea of the author. The means of creating any artistic image are associated with the socio-economic and historical conditions of the life of the artist who addressed a particular topic, embodied it in a certain composition, skillfully applied specific means of artistic expression aimed at achieving an outstanding result. Only a comprehensive embodiment of all these elements at a high level characterizes a master who deserves worldwide recognition.

The artistic image of a piano piece is a holistic reproduction of the original concept of the composition in the context of a unique, subjective interpretation of the pianist using a set of all means of musical expression. Constant penetration into the content of the work affects the nature of the performance, closely related to the idea. The main components of the artistic image are:

1. The main concept of a musical work, embodied in the notes.
2. The individuality of the beginning pianist, musical abilities, psycho-physiological features.
3. The teacher's competence, professionalism and high qualification.

The formation of the artistic and imaginative performance of the young pianist is facilitated by: colorful and interesting musical material, understandable to the student in terms of worldview.

Music, as an art form, develops over time, as a result of which the procedural side is of great importance in revealing the artistic meaning. In this process, a huge role is played by the form-generating means of musical expression, such as melody, harmony, texture, etc. All these means are interconnected and each of them individually plays a large role in artistic development.

The implementation of the artistic image is carried out in a constant search for a sound that corresponds to the goals set by the composer, which should show the main idea embedded in the work.

G. G. Neuhaus objectively noted that the ostentatious sophistication of the sound sometimes does not correspond to the true content of a musical work, which requires the disclosure of the artistic image by completely different means of performance. Impeccable work on sound and other elements of artistic and figurative performance requires the student to recognize his own mistakes that do not correspond to the concept and artistic image of the work (3). An important task of the teacher in this matter was the task associated with focusing the student's attention not only on successful moments in performance, but also on failures associated with technical, artistic errors that do not create the desired image. To teach them to analyze their performance, to see and hear errors and their causes - all this contributes to achieving good results.

Work on the formation of skills of artistically imaginative performance involves several stages.

The first stage is associated with the search for effective methods for overcoming difficulties. Most often, this stage is associated with working on individual difficult places in the work, work on which requires special attention. This is work on the melodic line, rhythm, in order to improve the quality of sound and create an appropriate image. The first stage involves working at a slow tempo, since it is at a slow tempo that the young pianist can seriously practice all the elements of his game. Then work is carried out on performing the piece at a given tempo.

Full coverage of the performance concept is possible when combining all the components into a single structure, which should be played at a given tempo from the first bars to the last. Work on the content side should be carried out in parallel with the form-generating side of a musical work. These two sides are interconnected and inseparable. Identifying the compositional structure and emphasizing the structural stages of development are important for the performer, since dramatic development is accompanied by ups and downs leading to the culmination and completion of a musical work. Thus, all work in a piano lesson should be

aimed at a serious understanding of the artistic image. The success of this work is largely determined by the individual qualities of the young pianist, which include musical abilities, the degree of musical giftedness and the dynamics of musical development.

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