



NEW METHODS OF TECHNICAL TRAINING OF STUDENTS IN THE GENERAL PIANO CLASS (ETUDES)

Author: Rakhimova Nigina Kakhramonjonovna ¹

Affiliation: Senior teacher of the department “Composition, Bastakors and General Piano” Uzbek National Music Art Institute named after Yunus Rajabi ¹

DOI: <https://doi.org/10.5281/zenodo.14467071>

ABSTRACT

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. Teaching students the ability to hear and evaluate their performance, feeling the relationship between real sound and musical-auditory perceptions.

Keywords: etudes, piano, technique, performance.

XX age for uzbek music became very singular and seminal age. Since, as us known, on this has affected all that us surrounded, this and social life, this and home life, this and happened to histories, this and shaping the new thinking mankind. A composer is a composer of music who can combine different directions, styles and techniques in his works. The Uzbek school of composition developed during the Soviet era and developed rapidly. The 20th century became a very unique and fruitful century for Uzbek music. Because, as we know, everything that surrounded us influenced this, this is social life, this is everyday life, these are the stories that happened, this is the formation of a new way of thinking of humanity. What was happening around us undoubtedly showed its reflection in different types of art, including music [7: 48].

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. Work on cantilena, like work on all other types of technique, requires consistency and constancy [3, p. 2].

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: "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...

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, non legato, staccato, portamento, and so on.

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 speller and still ensures the possibility of performing a rehearsal on the piano without a double rehearsal mechanism.

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.

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.

REFERENCES

Liberman E.J. Work on piano technique, Gnesin Russian Academy of Music, ed. Figaro Center, M. 1996.

Hoffman. Piano playing. Answers to questions about piano playing, M. 1961.

Rakhimova N.K. The importance of teaching cantilena in the piano classes, “Проблемы современной науки и образования”, M. 2022

Ibragimova, S. Problems of piano performance technique. International Bulletin of Engineering and Technology, T. 2024.

Makharov N.T. The image of Alisher Navoi in the works of Uzbek composers. “Проблемы современной науки и образования”, M. 2021.

Rajabova, D.A. On the early period of teaching students to play on the piano instrument. International Journal on Integrated Education. 2021.

