



SKILLS OF PERFORMING ENSEMBLE WORKS ON THE PIANO

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<https://doi.org/10.5281/zenodo.7223412>

Abstract: It is known that the popularity and demand of piano ensemble performance art has increased significantly. This puts high demands on the content of the "Ensemble" subject and the level of pedagogical implementation of this content at all levels of music education. In this article, the educational tasks of ensemble musical creation are determined, the main pedagogical difficulties that arise in working with it are analyzed, and the methods of their elimination are determined.

Key words: piano ensemble, development, education, pedagogical activity, recommendations. The piano ensemble as a genre has a long history of development, as a result of which special aesthetic decorations, characteristic of this specific type of ensemble work, have been formed. According to the fair observations of the leading experts in the field of piano ensemble music creation (*E. Sorokina, I. Polskaya, N. Katonova, N. Lukyanova*), interest in the piano ensemble genre has increased significantly in the following decades. The works of new composers will appear, a number of major international competitions will be held dedicated to issues of duet performance. Ensemble piano performance fully meets some innovative trends in the development of modern music education. Currently, in the system of children's music schools and children's art schools, there is a trend of further development of students, which inevitably requires adjustments to the structure and forms of teachers' work, in particular, a review of the role and place.¹

It is known that there is a rich pedagogical potential in the art of music. "The combination of small and large, separate technique and joint performance in the general plan is a special field of work characteristic of ensemble classes," wrote **A. Gottlieb** For foreign pianists, ensemble performance opens up wonderful aspects of the world of music through the opportunity to participate in the co-creation of sound images. Performing in an ensemble, if this type of musical activity is carried out regularly, introduces students to various stylistic trends in the history of world music culture and thus contributes to the development of musical thinking. In higher educational institutions, the piano ensemble remains a necessary place for creative communication of 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, which forms a single pedagogical complex with the piano discipline, is a "springboard" for the development of students' basic musical abilities - intonation and harmonic hearing, metrorhythm, musical memory. Playing in an ensemble educates the culture of sound production, develops the ability to hear timbres and identify different texture layers. Having different nuances, the presence of a developed sense of meter and rhythm, speed of reaction - these are tasks that expand the professional and expressive-technical potential of ensemble performers and are an indispensable school of piano playing.

¹ Gottlieb A. The first lessons of the piano ensemble // Questions of piano pedagogy. Issue. 3. M., 1973.

Creating ensemble music as a process helps to develop sheet music reading skills necessary for a professional pianist. Studying transcriptions of symphonic, operatic and chamber works of world classics in piano ensemble classes enriches students' musical "memory of knowledge", forms the intonation bases of thinking necessary for correct sight reading. By introducing ensemble musicianship into the educational process, the "ideology" of the musician-soloist that dominates the solo piano class is eliminated.

Favorable conditions for creative communication are created between musicians, performing (often purely human) relationships are established, and the ability to compromise in joint activities is formed. Performing in an ensemble develops important personal qualities such as mutual understanding and mutual responsibility, teaches to measure one's own individuality with the individuality of partners. Here it is appropriate to remember the words of **K. Stanislavsky**: "Working with a team, you need to correct your character, apply it to the common work. So, create a corporate character for yourself." The piano ensemble is the optimal form of music creation for people with a delicate, unstable psyche. Joint performance, the "elbow feeling" that gives the reality of the closeness of the partner, 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, the piano ensemble can be a necessary place for creative communication for young musicians with competent pedagogical work. Humanistic psychology considers communication as a basic human need.²

Birgalikda ijod qilish jarayonida pianinotchilar nafaqat o'zlarining g'oyalari, ijro etilayotgan asarlarni talqin qilish bo'yicha g'oyalari, balki mahorat sirlari, qiziqishlari, his-tuyg'ulari, shaxsiy munosabatlari bilan almashadilar, natija ko'da sheda 'pincha haqiqatga olib keladi. Bu, ayniqsa, virtual aloqa odatiy holga aylangan va shaxsiy aloqalar ba'zan minimal darajaga tushirilgan axborot texnologiyalari davrida dolzarb bo'lib qoladi. "Piano ansambli" fanining keng kasbiy imkoniyatlaridan xabardor bo'lish duet bilan ishlaydigan o'qituvchi oldiga aniq vazifalarni qo'yadi:

- ❖ *ansamblning o'zaro ta'sirining o'ziga xos ko'nikmalarini tizimli shakllantirish orqali talabalarning duet ijro etish ko'nikmalarini tarbiyalash;*
- ❖ *jamoada individual bo'ysunish hissi;*
- ❖ *sharikning niyatlarini oldindan bilish qobiliyati;*
- ❖ *dinamik va tekstura muvozanatini yaratish;*
- ❖ *ijrochilik masalalarini yechishda mustaqil yondashish, fortepiano ansambli bilan shug'ullanish jarayonida olingan bilim, ko'nikma va malakalarni tahlil qilish va umumlashtirish asosida o'quvchilar va talabalarning intellektual faoliyatini rivojlantirish;*
- ❖ *guruhlarda birdamlikni yaratish, turli ijodiy tadbirlarga (kontsertlar, tanlovlar, mavzuli kechalar va boshqalar) jalb qilish orqali talabalarning ansambl musiqasi yaratishga doimiy qiziqishini oshirish;*
- ❖ *fortepiano ansambli uchun original kompozitsiyalardan tashqari musiqa klassiklarining simfonik va opera asarlarining transkripsiyalarini o'z ichiga olgan repertuar dunyoqarashini kengaytirish orqali musiqachilarning badiiy didini shakllantirish;*

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

- ❖ *turli uslub va davrlardagi kompozitsiyalarni o'rganish jarayonida intotonatsiya tajribasini to'plash, allaqachon taniqli bastakorlar ijodining yangi yo'nalishi bilan tanishish orqali talabalarning musiqiy tafakkurini rivojlantirish;*
- ❖ *sinfda qulay hissiy-psixologik o'zaro ishonch muhitini yaratish, mashg'ulotlar samaradorligiga hissa qo'shish, o'qituvchi va talabalar o'rtasidagi aloqa, ansambldagi sheriklarning o'zaro tushunishi, musiqiy asarlarni muvaffaqiyatliish sahnalashtirish;*
- ❖ *ko'rib o'qish ko'nikmalarini shakllantirish va rivojlantirish;*
- ❖ *talabalarning ijodiy muloqotiga bo'lgan ehtiyojni amalga oshirish uchun zarur shart-sharoitlarni tashkil etish.³*

Teachers working with piano ensembles have to face a number of challenges. For example, often one of the pianists is not interested in the process of co-creation and collaboration.

In this case, the performance level of the ensemble will be low. To unite the duet, the teacher has a lot of work to do, including:

- *looking for additional motivation to increase the activity of a non-initiative student;*
- *establishing interpersonal relations, on the basis of which it will be possible to work together effectively;*
- *conveying to the minds of each of the ensemble members that they belong to the joint work, 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 an important role:*

- ✓ *the relationship formed with the teacher;*
- ✓ *relations between students;*
- ✓ *parents' opinions about the whole educational process.⁴*

The teacher should be able to determine the real 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 do not hear the common sound and themselves well in it, if they play the same musical material with different pianistic techniques - this leads to a violation of sound synchronism, inaccuracies in the execution of pauses and caesuras. These disadvantages are especially noticeable in compositions with a transparent structure. The teacher should develop a sense of a single "breath" among the performers of the ensemble, a sense of the integrity of the joint performance. It is useful for students to play not only their part but also their partner's part.

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

⁴ Gottlieb A. The first lessons of the piano ensemble // Questions of piano pedagogy. Issue. 3. M., 1973.

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