

THE ROLE OF ENSEMBLE PLAYING IN PIANO LESSONS

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Abstract

This article examines the history of the origin and characteristics of the piano ensemble, which has a significant impact on musical education, the spiritual and intellectual potential of young people, including the piano duet and piano ensemble, six-and eight-stringed piano ensembles, as well as composers who have created in this genre.

Keywords: Musical education, piano duet, prima, second, trio, quartet, quintet, performance program, ensemble, agogics, pedal, quartet, physiological state.

Introduction

Today, the reforms taking place in the socio-economic and all spheres of the new Uzbekistan have an enormous impact on the well-being of the people. This progress is reflected not only in the prosperity of the people and the peace of the country, but also in the process of fundamental changes in human consciousness, spiritual and ideological renewal, and the activation of creative thinking.

It is no coincidence that the President of the Republic of Uzbekistan, in his Address to the Oliy Majlis and the people of Uzbekistan on December 20, 2022, emphasized that "improving the quality of education is the only correct way to the development of New Uzbekistan." After all, education is a fundamental system that determines the future and high development of our republic and plays a decisive role in reforming all aspects of social life. In the process of professional training of young talents studying at the bachelor's level, further improvement of their performance skills on the piano and the formation of general professional abilities are considered important tasks. Instruments, in particular the piano, play an invaluable role in ensuring the activity of students' musical thinking.

The main principle of musical education is the enrichment of students' musical thinking and the enhancement of their professional knowledge. In the piano classroom, the ensemble plays a unique role in performing such tasks. Collective performance is one of the most convenient forms for students to delve deeper into the world of music. This creative environment encourages students to actively participate in the educational process, which, in turn, can be an additional effective motivation for their independent study and practical activities. Ensemble performance is an important aspect of piano education in the further development of technical skills and abilities necessary for solo performance, such as reading from a sheet, regulating the feeling of metro rhythm, and musical thinking. In addition, we can consider this process as an



auxiliary tool in the development of such qualities as focusing attention on a specific goal, discipline, and responsibility.

To achieve cohesion in a piano duet, the teacher's task is to be able to select students to perform as an ensemble. Students selected for the ensemble pair are required to have the same level of knowledge and skills or be relatively close to each other. Otherwise, a student lagging behind in performance might damage the impression of the entire piece. In the process of independent learning, it is important for students to identify problem situations themselves and regularly work on the identified errors.

Before studying and performing each work, its musical form, its specific components, phrases and themes, dynamic plans, the composer's idea, and the image of the work are mutually determined. In ensemble performance, this process is approached with responsibility, and attention is paid to them.

One of the main tasks that a teacher should constantly focus on is paying attention to the simultaneous, synchronous performance of the two musicians. In this case, it is necessary to pay special attention not only to synchronicity, but also to the balance of sound dynamics and intonation of the two parts, to the same beginning and end of agogics, strokes, and sentences.

Each part of the piano ensemble duet differs from each other in its specific features. If the 1st part performs the main melodic line, the 2nd part is considered a stable part, in which an accompaniment consisting mainly of chords and arpeggios is performed. It is noteworthy that each performer should not only know both parts of the work accurately, but also be able to hear the musical fabric of the work as a whole with inner hearing ability during performance. Thus, ensemble performance also contributes to the further development of the musician's inner hearing.

The physiological state of musicians in a piano ensemble is certainly important. After all, each performer can play in their designated part of the same instrument, that is, in half of the keyboard. In some works, there are situations where the composition is interconnected or one part can intersect with another. In this case, the musicians must control their hands (arms, elbows) so that they can perform together without interfering with each other.

Another aspect that musicians should pay attention to when performing a piano ensemble is the pedal. Depending on the composition of the work, the method of pedal performance is determined during the analysis of the above-mentioned work. This task is assigned to the student performing the secondo part. Because this part performs the rhythmic-harmonic support and bass basis of the entire work. In order for both parts to sound in harmony with the pedal, the participants must use different techniques during the exercise. For example, a student playing the primo part plays their own part, while a student playing the secondo part only presses the pedal in rhythm with the piece. This method requires special attention and skills from both participants.

It is known that every semester, the student's repertoire is selected based on their performance capabilities, musical skills, learning abilities, psycho-emotional state, and character traits. When drawing up an individual plan, the student's performance skills and level of preparedness are taken into account. As the great Russian musician-pedagogue emphasized, the principle of



correctly distributing the sequence of requirements set for the subject and a gradual approach should be paramount 1 (8. 74-b).

Taking these requirements into account, it is advisable to include in the piano ensemble's repertoire works that are diverse in form, style, genre, texture, and artistically high in content. Enriching the student's performance program with works imbued with national melodies, regularly introducing them to works by Uzbek composers, promoting our national music, and further increasing the student's interest in it is one of the main tasks of today's music education sector, particularly modern pedagogy².

Another important aspect in planning the piano ensemble program is the alternation of student-performing parts. Because if a student performs only one part, for example, a secondo, they will not be able to fully understand the essence of the ensemble work by understanding the nuances of the primo part, that is, its unique aspects.

In fulfilling the goals and objectives set for the piano ensemble, it is important to use effective methods developed and applied in the practice of modern music pedagogy to improve the quality of training. Examples include the oral-conversational style aimed at enhancing students' creative thinking, visual methods implemented through a teacher or modern listening devices to get an impression of the artistic image of the work, and so on. If the teacher can positively influence the communication process between the performers of the piano ensemble, it will stimulate the formation of creative qualities important for the musician.

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1 Milich B.E. Upbringing of a Student-Pianist. - Moscow: Kifara, [3.74]

2 Khudoykulova N. Piano. Textbook.- Tashkent: Donishmand ziyo, 2023. [4.4]

