

ON THE SPECIFICS OF TEACHING IN CHAMBER MUSIC

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Abstract: *the first way of the formation of canons proceeded, first of all, from the practical tasks of creating certain musical structures, compositions and large-scale arches. The initial step in terms of musical systematization was the identification of well-established melodic and rhythmic patterns in practice. The deep foundation of the essence of such orderings is, of course, the awareness of the units of the actual musical principle (the original embryo - the melody), since of other potential expressive means, it is the melody, composed of chants, that is of paramount and exceptional importance in musical arrangement. After all, it is known that since ancient times the concepts of "music" and "melody" were interpreted as synonyms.*

Keywords: *rhythm, music, art, performance, size, work, poetics, melody.*

О СПЕЦИФИКЕ ПРЕПОДАВАНИЯ В КАМЕРНОЙ МУЗЫКЕ

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Аннотация: *первый путь становления канонов исходил, прежде всего, из практических задач создания тех или иных музыкальных конструкций, композиций и масштабных сводов. Начальным шагом в плане музыкальной систематизации была идентификация устоявшихся на практике мелодических и ритмических моделей. Глубинное основание сути подобных упорядочений составляет, конечно, осознание единиц собственно музыкального начала (исходного эмбриона – напева), так как из других потенциальных выразительных средств именно мелодия, слагаемая из попевок, имеет в музыкальном обустройстве первостепенное и исключительное значение. Ведь известно, что с древнейших времен понятия «музыка» и «мелодия» толковались синонимами.*

Ключевые слова: *ритм, музыка, искусство, исполнение, размер, произведение, поэтика, напев.*

Melody and parda can be likened to the feminine, and usul and size - to the male seed. The most interesting thing here is that the main factor in designating the types of musical works and their characteristics is precisely the rhythm. Rhythm is not only movement, but also the order in it (metrorhythm). Even Plato noted that order in movement is called "rhythm", order in sounds is harmony (mode in our understanding). Both together were called "chorea" [1].

It is known that any theoretical dimension will be justified if it adequately corresponds to creativity. This or that theoretical conclusion is usually used as a generalization of the most obvious aspects of the richest manifestations of artistic practice. However, in order to understand these most obvious manifestations, it is necessary, first of all, to find out in their foundations - in this case, in the practice of professional music existence - the most general and simple rules, patterns.

Musical systems discover hidden harmony. Musical logic affirms the idea of a circle, the infinity of melodic movement. At the same time, rhythm also tends not to put a full stop, but only marks the ellipsis ...

But in general, the artistic meaning of music is that it is art (beauty, harmony) that is high in understanding the subtext for perception. The more perfect the performer (musician) and the listener, the more pleasure and enjoyment there will be in this process.

One of the main and most complex stages of working on a piano piece is to start working on the sounds from their detailed analysis. It is necessary to be able to identify and hear the intonation and rhythmic characteristics of the melody in each melody line, the naturally occurring pauses in it, to achieve the brightness of the dynamic line, reliable expression, expressive and intrinsically based intonations. It's a good idea to memorize sounds, to sing them imaginatively, without instruments. To know piano music is to be able to imagine each sound and its development, to hear its melody, timbre, tushe (a type of keystroke played on a piano). A good knowledge of the types of sounds, the ability to imagine all the features of the classification of sounds in relation to each other, the dynamics and development of which is subject to the holistic idea of the work. An important task in the training of a pianist is to play several sounds at the same time, to make them each have their own independent flow without deviating from the main sound, to develop the ability to hear the polyphonic text of the work. The next step is to work on the accumulation of voices.

The richness of the piano sound, the way it is made, and the variety of edges allow the piano sound to be brought closer to the orchestral instruments and the timbre of the human voice. It is useful to play the sounds on different instruments or to compare them with choral parts to get a better idea of the color of each sound. To create a sound

image, you need to give one sound a timbre constant and differentiate between different colors by hearing the difference in color. Image comparisons can be used to make it easier to find the sound played for each sound. It is also helpful to study the work with other performers to determine the individuality of each sound. Hearing the sound more clearly allows you to find the sound system. It is useful to combine cantilene sounds with moving or rhythmically moving sounds. The difficulty with recreating two voices with one hand is that each sound is expressive and embossed. To make the task easier, you should ask them to play the voices with both hands and then imitate the performance with one hand. Each sound can be articulated and played with different strokes. The use of precise barcodes allows the reader to feel two parts in each hand of the sound. To better identify sounds, it's a good idea to use the "shift" register, which means moving one of the sounds up or down an octave. In each case, it is helpful to create two sounds by playing the increasingly intonationally important parts in turn, or to focus the sounds on one of them at the same time. There is another way to play sounds, in which one of the sounds is played without sound, ie without pressing the keys (while holding the exact application), which helps to hear the sound internally.

One of the most important aspects of the methodology of working on a piano is to develop the ability to hear sounds, to determine the melody of each sound in accordance with its musical content, its characteristics, dynamics, phraseology. To hear both sounds more clearly, you can first focus and listen to one of them. Both voices are played, but one of them, for example, is loud, focused, forte, expressive and bright, and the other is played with a piano but bright dynamics. It's as if two voices are being played by two players on different instruments. The active hearing forte focuses on the sound being played. Then the attention is drawn to another voice, which is played brightly. When two equal sounds are played, the reader hears the expressive flow of each melody louder.

When studying two-voice compositions, the method is as follows: the voices are heard in turn, one of them should be played brighter, and the other - the sounds of the piano - sound like a transparent musical texture. It can be understood without ringing one of the voices while imagining it.

Playing all the sounds on the piano, focusing on one of them, allows you to hear the music more clearly on an additional instrument. This kind of work helps to develop a more sensitive sense of sound, develops the ability to think and hear sounds, teaches to distinguish one or another sound in harmony with others.

The piano works in two directions: "horizontal" and "vertical". The "vertical" soundtrack of each sound is discussed above. The piano piece is created by adding vertical melodies. "Vertical hearing" means listening to intervals, chords, and harmonic compounds formed by sounds. Through harmonic analysis, it is important to identify and focus on important harmonic areas in the development of the work.

Detailed work on the piano is just a tool to embody the musical image. When the ensemble is ready, the next stage will begin. This stage promotes its mission - to perform the work as a whole. In order to perform the work consciously, it is important to know how to divide the text into meaningful parts, and then combine the whole melody into a single unit.

Each new performance of the work involves the imaginary whole. At this stage, the focus is on strengthening memory and the ability to perform in any context. It is a good idea to memorize each hand, especially the left hand. It builds confidence in performance.

Demonstrates basic knowledge of the forms and methods of teaching and education, its organization and content in a special series. Students are trained as teachers of practical and pedagogical activities in secondary special education institutions - colleges and academic lyceums.

Successful organization of the educational process depends on the ability to plan the learning process properly. Individual subjects are taught according to the student's individual plan, and lecture courses are taught according to a calendar schedule. The teacher makes these plans according to the curriculum.

When starting to perform the work as a whole, it is necessary to completely determine its overall dynamic movement. We need to work calmly. So that the performance does not cause technical difficulties for the student. Slowly, each sound, the tone movement of each sound, the ornamental tone of the landscape is better understood. It is necessary to work on the work at all medium speeds, while maintaining the understanding acquired in the first stage of the work. While performance is still subject to self-control, it is still a natural process to accelerate. When playing the piano as a whole, it is desirable to strengthen the auditory control and concentrate the piano sense in separate sounds, interpreting them in a rhythmic, articulatory and dynamic manner, respectively.

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