

SOME QUESTIONS OF PIANO DUET PERFORMANCE

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Abstract: *the piano duet genre has a long history. There are currently two types of piano duets on the concert stage: one piano duet and two piano duets. To date, the duet on two pianos has firmly taken its place in practice: it is difficult to meet performers who play in collaboration with a quartet on one piano, as in the days of Liszt and Rubinstein. Playing four hands on one piano today is mainly found in home music lessons and in the learning process.*

No wonder the piano duet is widely used in professional concert practice. The uniqueness of such an ensemble shows the complete freedom of the performers. And here the performer will have his own instrument. With two players and two players, the rich possibilities of the piano are further enhanced. It was this feature that attracted the attention of composers.

Keywords: *sonata, chamber music, genre, creativity, composers, work, elegy, dynamism.*

НЕКОТОРЫЕ ВОПРОСЫ ИСПОЛНИТЕЛЬСТВА ФОРТЕПИАННОГО ДУЭТА

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Аннотация: *жанр фортепианного дуэта имеет долгую историю. В настоящее время на концертной сцене есть два типа фортепианных дуэтов: один фортепианный дуэт и два фортепианных дуэта. К настоящему времени дуэт на двух роялях прочно занял место в практике: трудно встретить исполнителей, играющих в соавторстве квинтетом на одном рояле, как во времена Листа и Рубинштейна. Игра в четыре руки на одном фортепиано сегодня в основном встречается на домашних уроках музыки и в процессе обучения.*

Недаром фортепианный дуэт получил широкое распространение в профессиональной концертной практике. Уникальность такого ансамбля показывает полную свободу исполнителей. И здесь у исполнителя будет свой инструмент. Благодаря наличию двух исполнителей и двух инструментов богатые возможности фортепиано расширяются еще больше. Именно эта особенность привлекла внимание композиторов.

Ключевые слова: *соната, камерная музыка, жанр, творчество, композиторов, произведение, элегия, динамизм.*

There is another form of piano ensemble – an eight-bar performance on two pianos. Such a "quartet" performance is very useful in children's music schools. Unlike a duet performance in an ensemble, the combination of four performers is more conducive to developing a sense of collective responsibility. The eight-chord performance was also used in conservatory practice.

The performance program of piano ensembles can be divided into original works created specifically for the ensemble (as well as concert transcriptions) and works reworked to popularize symphonic music.

European composers Mozart, Schubert, Schumann, Weber, Ravel, Rachmaninov, Uzbek composers R.Abdullayev, M.Otajonov, E.Salikhov, O.Abdullayeva, H.Hasanova and other major composers have created special works for four-hand performance on one piano. However, the concert program created for the performance of four songs on two pianos is richer and more varied.

All types of piano ensemble and both parts of the performance program (concert pieces and reworked "pianos") can be used equally successfully in the training process. Reworked pianos of orchestral works are a good material for developing the skill of reading notes, quickly progressing the text of notes, playing the piece "in sketch".

Listening to a particular symphonic piece in concert, on the radio or on tape, and trying to play it independently are two different things. Do not try to listen to the piece with great attention, it is difficult to get as much information as playing it and independent interpretation when studying it closely. In this, the performer not only experiences the learning process, but also feels aesthetic joy. String and brass players are part of the orchestra and participate in the rebirth of symphonic works. Pianists are exempt from this. In many cases, pianists want to try playing pieces composed for orchestra. Playing symphonic music in four-hand form on the piano can somewhat satisfy this intention.

Original duet works and concert transcriptions are intended for public performance and require perfect performance. Studying these works helps to understand the diverse requirements of the ensemble, enriches the creative thinking of the performers and further perfects their skills.

The inability to listen to the general sound is evident in the way the pianist sits: "staring" at the keyboard, carefully observing the movements of his fingers; his waist is extremely bent, and in melodious sections he turns his head to one side as if trying to hear the melody with one ear. In this case, the sound of both parties is on the same side, and it is impossible to have a good opinion about their own performance!

It is very helpful to instruct the student playing the second part to pedal the first part instead of playing his own part. In this case, it is determined that this situation is unusual and the attention of the student increases. Then the pianists should switch places. Then the fellow pianists will be more aware of their shortcomings.

In many cases, the continuity of the four-hand performance is broken because the pianists are unable to scroll through the notes and do not know how to count the long pauses. Readers should be able to determine whether it is more convenient for a performer to scroll through a sheet of music, depending on how busy their hands are; In the absence of a "free hand" in the performance process, it is necessary to determine which part of the sheet music should be memorized and played. It is not an easy task to play a note quickly and nimbly with one hand at the right time and to continue playing with the other hand; for this, it is necessary to learn skills with the help of special exercises.

Pianists don't have the same skill to count long pauses as orchestra players. Therefore, it is necessary to explain to the students that the exact counting of pauses should be done during the first acquaintance with the sheet music, and this is not necessary later. When counting pauses, it is possible to expand the range of the count, in addition, using certain phrases, imagining the general movement and structure of the musical development. To overcome the fear of getting right into the music after a pause, it works well to join in with a piece of music that is playing in the partner's party.

Starting the performance together is the most important and simple factor. However, it is not so easy to get two sounds "in sync" and it takes a lot of practice and mutual understanding. It is necessary to explain to the students the technical conditions of the conducting *aufтакт* method and the use of this method by the pianist in a particular situation. When playing on one or two parallel pianos, when the hands of the partner players are visible to each other, *aufтакт* can be done by a slight movement of the palm (clear definition of the high point), nodding of the head, or signaling with the eyes (when the pianists are facing each other).

It is important to note that in addition to synchronous execution, synchronous completion is also important. True, unfinished chords pollute the pause, cause it to be broken, and create a very unpleasant impression. It is also worth talking about the great expressive value of the pause. Not paying attention to pauses is especially common among young performers.

One of the other elementary technical methods of the ensemble is the passing of the passage, melody, accompaniment, etc. from hand to hand by the partners. Pianists must learn to convey an unfinished phrase to their partner without disrupting the musical fabric.

It is also permissible to talk about the performance dynamics. A relatively common deficiency in student performance is dynamic uniformity: the entire fabric is played in *mf* and *f*. It is rare to hear the dynamics of the piano in the first practice of a four-hand ensemble! And *Pianissimo* cannot be said at all!

Matters related to rhythm occupy a special place in ensemble performance. Inconspicuous rhythmic flaws in a solo performance can dramatically break the integrity of the impression in an ensemble, throw partners off track, and cause a clash during a public performance. The ensemble requires clear and flawless rhythm from the performers. In an ensemble, the rhythm should have a collective character. Each musician feels the rhythm in his own way, mutual understanding and cooperation do not happen immediately. Despite the seriousness and perfection of the general collective rhythm, it must be natural and organic for each performer of the ensemble.

Cultivating students' sense of collective rhythm is one of the important tasks of ensemble classes. The work begins with the elimination of individual shortcomings in the performance of partners. At first glance, training in this direction in a piano ensemble class is no different from training in a specialist class.

A relatively widespread deficiency in the performance of students is the lack of accuracy and consistency of rhythm. Disturbances of rhythmic tempo are more common in dotted rhythm, in the alternation of sixteenth-note beats with thirty-two beats and their combination with triols, in polyrhythmic conditions, in tempo changes, in five- and three-beat meters, and in other similar conditions. When correcting this type of error, it is helpful to draw the attention of the partner, rather than the student who made the mistake. When rhythmic uncertainty occurs in both parties, the teacher's task becomes more difficult. In this case, the teacher will have to work on the weakness of both performers.

The lack of rhythmic stagnation is due to the acceleration factor characteristic of young pianists. As a rule, this happens with an increase in the power of resonance: in this case, emotional arousal accelerates the rhythmic pulse. Technical complexities make you want to go faster than dangerous facts.

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