

ADVANCED METHODS OF FORMING THE SKILLS OF PERFORMANCE WITH THE PIANO OF WORKS WRITTEN FOR THE PERFORMANCE OF DUTOR

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Abstract. Advanced methods of forming the skills of piano performance of the works written for the performance of the instrumental instrument are highlighted.

Key words: melody, harmony, rhythm, texture, dynamics, articulation, form.

Annotatsiya. Dutor cholg'u ijrochiligi uchun yozilgan asarlarning jo'rnavoz (fortepiano) bilan ijro etish ko'nikmalarini shakllantirishning ilg'or usullari yoritilgan.

Kalit so'zlar: kuy, garmoniya, ritm, faktura, dinamika, artikulyatsiya, shakl.

Аннотация. Освещены передовые методы формирования навыков фортепианного исполнения произведений, написанных для исполнения на инструментальном инструменте.

Ключевые слова: мелодия, гармония, ритм, фактура, динамика, артикуляция, форма.

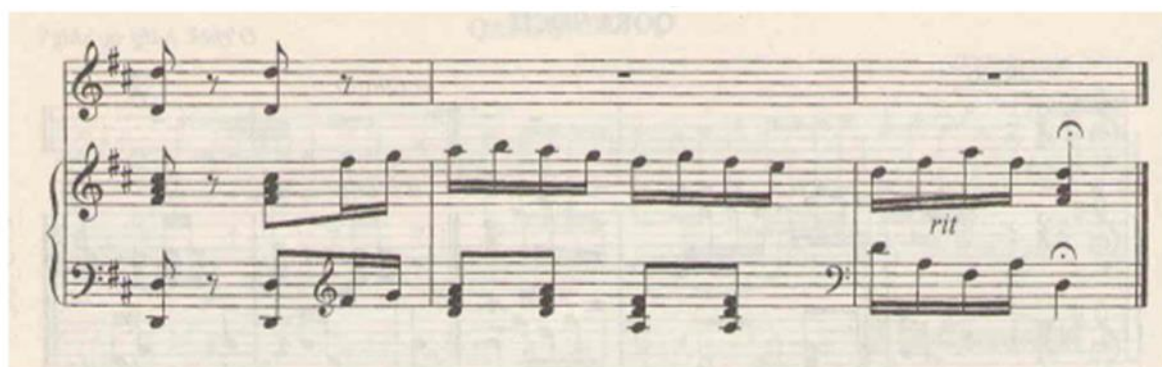
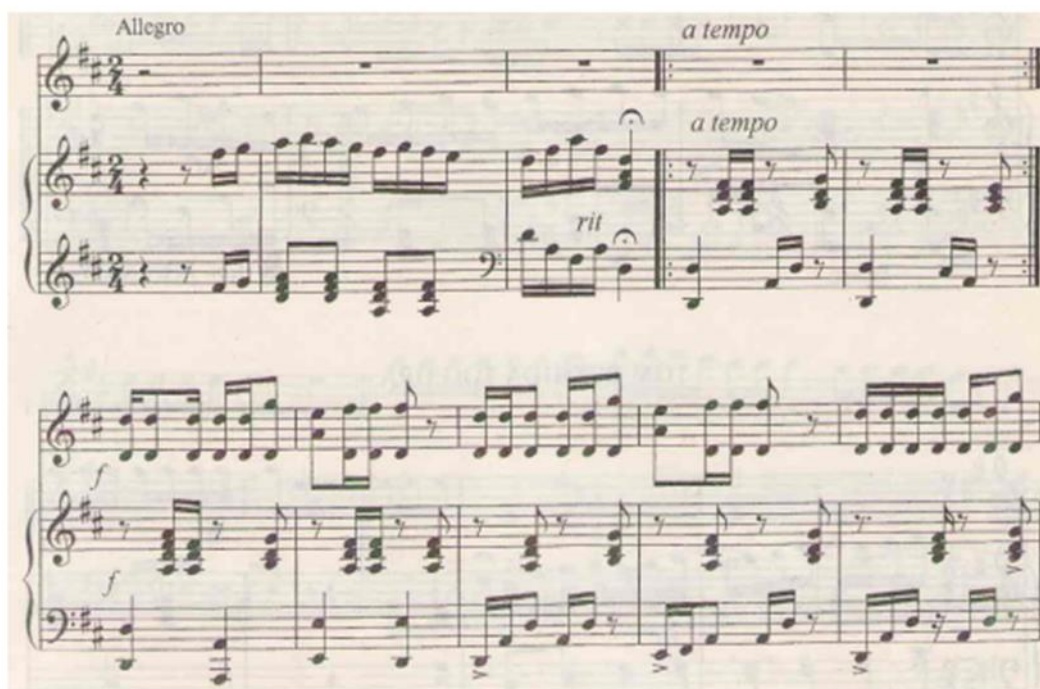
In Dutor's musical performance, there are many musical works written in different genres and forms, performed with a piano player, which embody a bright emotional content, a deep artistic aesthetic vision, and an all-round perfect musical expressiveness. Their role and importance in the development and progress of the industry is huge. In the formation of general musical (theoretical and practical) skills and understandings of the performance interpretations of works of various genres performed with the piano in the young students who are being educated in the performance of musical instruments, with them due to the need to develop the ability to work with the piano, harmonic, structural, textural aspects of the works performed together with the piano, the harmony of the composer's musical language and expressiveness that is different from others, as well as the general views of the deep content and essence characteristic of such works, with examples it is important to know the ways to solve the complexity aspects of the subject in the implementation. For example, the Uzbek folk song known as "Kashkarcha" is written in the key of D major, and its performance requires the ability to analyze the balance of melody, rhythm and harmony, as well as to fully understand the unique musical language and style of the folk character. Requires executive skills.



In the above example, the main tonality of the work is clearly stated, and the 2/4 measure begins with a hidden melodic movement in the bass of the piano part and a strong contribution of the melodic movement in the right hand, which shows the main theme of the work. Limitation of reprise in the key measures is expressed. In this case, due to the functionally similar structure of the dutor and chornavoz parts, it is necessary to pay attention to the exact harmony of the rhythm in the vertical movement. The main content and essence of the concluding part of the Uzbek folk tune "Kashkarcha" and the basic harmonic accompaniment of the accompanying piano part show a strong interdependence through melody, mode, rhythm, texture, genre, and form. It is important to pay attention to the unity of the

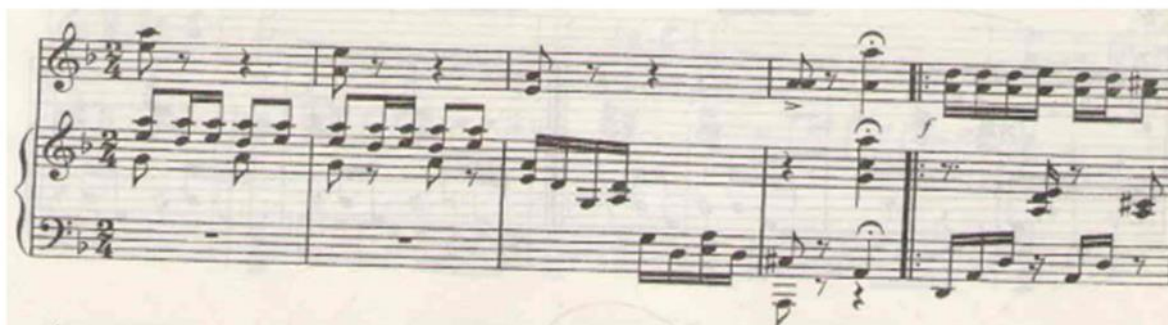
color of sounds formed as a result of the combination of horizontal and vertical movements between:

It is necessary to pay attention to the part in the left hand of the singer by playing it at a slow tempo on the full character theme of "Kashkarcha". The main theme of the Uzbek folk tune known as "Black Hair" is given to the dutor part, and the musical imagination gradually grows in the piano part. The diversity of the performance of the theme in the introductory part of the work is achieved due to the correct use of performance tools of expressiveness such as dynamics, agogy, and articulation:



In the final part of the work "Black Hair", we can see that the statement of the theme comes in the piano part, in harmony with the D-major tonality of the harmony in the first expository part, and the dutor part ends the theme with an octave texture. In this case, the dutor performer should not leave the image of the piece until the piano part ends in the fermato sign:

The texture, creative image, nuances, dynamic signs, musical tone, phrasing and all other musical elements of dutor and zhornavoz (piano) parts in the work known as "Kongil Guldastasi" acquire a single, strong emotional essence. In order to achieve the fundamental harmonic basis of the peace and harmony of sounds (intervals and chords), the performers must have developed skills related to the sense of harmony:



It helps to understand the character of the whole work faster and to interpret it in the performance by following the following steps in the process of working with the piano player: -Repetitive performance aimed at correction - mistakes made by the student in the parts during the study of the work It is wrong to continue the performance skills with the piano player without correction. Because it is difficult to correct errors that have not been processed in the parts in the full performance. Therefore, it is necessary to eliminate these mistakes during the study period. - Processes associated with slowing down and stalling performance, resulting in unreliable performance and hindering the ability to play correctly with the accompaniment. In this, it is necessary to pay attention to the light rhythmic performance of the accompaniment part, which helps to create the perceptive musical movement of the student.

In forming the skills of working with the piano player, the process of basing the music materials with a vertical (dutor and piano part) texture and structure on a joint performance is extremely important. It shows that the student, following the entire dynamic signs of the work, illuminates the character of the work completely from memory in the process of performing it with an accompaniment (piano), prepares for a concert performance, and improves performance skills.

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