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The Main Tasks of Working on Tone. The Art of "Singing" on the Piano

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ANNOTATION: This article introduces students to strong knowledge in the field of form analysis by working on the melody on the piano, teachers who know the form well and use generally accepted analytical concepts. If a student's entire theoretical knowledge is limited to the information gathered from the relevant courses, then almost always this knowledge becomes brittle and he quickly loses it.

In such cases, some teachers consider it necessary to fill in the author's note and indicate the phrase leagues. The child should be accustomed to understand the musical text independently as early as possible, especially in connection with such important aspects as the problem of division into phrases. In addition, practice has shown that if you pay close attention to explaining the basic principles of melody performance from the beginning of the exercise, the need for any additional definition of phrases will quickly become unnecessary.

KEYWORDS: musical work, performance, genres, image, style, melody, theme, phrase, accompaniment, composer, sentence, classic, performance, habit, skill, exercise, expression, artistic image, polyrhythmics, "singing", legato, leading voice.

In most musical works, melody is the most important means of expression. Therefore, usually the greatest attention should be paid to work on it.

This process involves the desire to learn the leading voice, to listen to it, to feel its expression. Music should be thought of as a sequence of sounds and their organic blend. It is important to understand the logic of melodic development, to feel the phases of melodic energy movement, intonation, tension, development and solution.

In the student's repertoire it is necessary to acquaint with various kinds of songs, chants, dances, skerts, etc. Particular attention should be paid to the melody. They introduce art, which is an important part of instrumental music, which came from the vocal arts. This type of music introduces the art of "singing" on the piano. They are the best basis for developing legato skills.

"Singing" on the instrument is one of the great traditions of Uzbek and world music. It is not possible to do this just to achieve the melody of the sound. This concept includes the spirituality of performance, "the search for expressiveness and emotional warmth inherent in the human voice in the words of the instrument."

For a wide circle of Uzbek listeners, the demand for "closeness" and "sincerity" has already become an integral feature of true artistic singing. Remember A.Ismailov's wonderful performances in Gijjak. An example of this is M. Otajonov's work "Izhor". The excitement in it includes another peculiarity of Uzbek songs.

One of the most important tasks of a teacher is to teach a young performer to "sing" on the piano, to "sing" the meaning of the work in a deep and sincere way. In this case, the true artistic expression should not be replaced by the smooth "execution" of personal expressions, which sometimes occur, which extinguishes the work and does not leave a pleasant emotional mark on it.

Light tones

Working on the melody begins in the first stages of the lesson. If the child sings and tries to get songs from two or three sounds, it is important to note that the music is not separate sounds and they are connected to each other. This is important because at first children often perceive and play music "from a perspective" (as if they were reading syllables).



To teach a child to feel a melodious line better, they need to feel that melodies, like speech words, have different meanings, that there are other important sounds, that all other sounds are "moving," that they are "flowing like water." When learning the songs used at the beginning of the lesson, the child should be given the idea of dividing the melodic line into phrases. It is appropriate to connect the concept of sentences with breathing, and first explain that a melody is a series of sounds performed in one breath.

An auxiliary method that helps to explain the division of tone is the similarity of oral speech. Choose a song that clearly matches the text and music, and invite the student to repeat the words. Of course, pay attention to the bigger and fewer pauses that need to be done with expressive reading. Then play or sing the song, adjust the lyrics and music.

It is known that the division of music into sentences is often determined by leagues. However, many composers do not always play leagues, especially when the music is performed by non-legato or less legatoemas. Then it is up to the performer to decide where the different sentences begin.

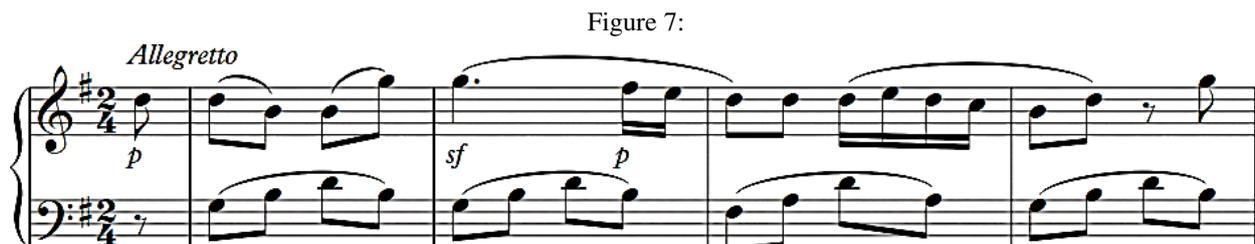
In such cases, some teachers consider it necessary to fill in the author's note and indicate the phrase leagues. At the initial stage of training, it may be advisable to organize fragmented leagues in the process of acquainting the student with the most basic information in the field of phrasing. However, these characters should not be abused (as well as any notes in the notes). The child should be accustomed to understand the musical text independently as early as possible, especially in connection with such important aspects as the problem of division into phrases.

In addition, practice shows that if you pay close attention to explaining the basic principles of melody performance from the beginning of the exercise, the need for any additional definition of phrases will quickly become unnecessary.

Intonational expressiveness of music. Legato

Perhaps earlier it is necessary to begin to acquaint the reader with intonation of tones. On this basis, the idea of the organic connection of sounds in sentences is born.

It is important that the student learns to understand the expressiveness of individual intonations, such as the sad "melody" at the end of the first sentence of a beautiful "melody" at the beginning of Tchaikovsky's Old French Song or Clementi G-dur's sonata:



It is known that in some cases the nature of intonation is determined by the composer with certain signs. Thus, the most important sound in Clement's sonatina is denoted by *sf*. Explain to the reader that this sign can have different meanings and does not always require sharp emphasis. In this case, it only means to hold the left sound deeper than the previous ones.

It is necessary to acquaint the student not only with the terms of leagues, but also with short leagues - barcodes, and to explain their expressive meaning with a few examples. Thus, for example, in the passage from Clementi's sonata, it is necessary to emphasize the plastic element of music.

In the recordings of folk songs there are leagues that represent the sounds performed in one syllable. In the melody of this type of song, leagues also become instrumental tones of the character of the work. Finally, in some of the league's works, it is naturally cohesive and helps to better understand the musical note. Over time, the child must be taught to understand all these concepts, because otherwise he will make serious mistakes, such as tearing the melody line at the end of the league, but there is no significant caesura section.



It is probably impossible to give a definite answer to the question of whether to remove the hand during barcodes. However, it is possible to learn certain rules in this area. It is very important to remove the hand in dance, march music and in places where there is a plastic element in general, because it reveals the starting point of the plastic (folk dance tones, ancient dances of the Bach period, etc.).

Shaking hands helps to emphasize the playful character in a variety of fun, humorous, sketches.

In song-type music, hand-breaking is usually appropriate only at the end of sentences.

One of the important intonation difficulties is the combination of long sounds with subsequent short sounds. From an early age, the student should be taught to listen well to long sounds and perform short sounds, while long sounds are heard when listening to short sounds. In this case, there is a "choke" between long and short sounds, there is no necessary sound connection. If after a short sound the music continues and its volume increases, a new stream of music will be needed. Gradually amplify the subsequent sounds and accumulate additional energy to perform them. This amplification should be done very slowly so as not to break the interdependence of sounds and contradict the logic of developing phrases.

Take, for example, the beginning of Lyapunov's "Play" fis-mall:

Figure 9:



The composer did not show any signs in it. Significant changes in the dynamics here are inappropriate - the volume should remain approximately equal, which corresponds to the smooth and peaceful development of this wonderful melody, written in the spirit of Russian melodic songs. Small changes in the intensity of individual sounds are required to achieve the artistry and connection of the practice. Thus, after a relatively long note, the sol-diyez should make the sharp sound a little calmer. As the music becomes sharper, it is necessary to amplify the melodic energy supply by amplifying the subsequent sounds. This can be done in a variety of ways. It can be extended to a shorter and longer segment.

The above do-diez sound should be taken in full, melodious, as it is more important and should be heard throughout the beat. In such cases, if the melody is in a wide range of melodies, the performer should take them as vocals. This increases the volume and helps you to feel the rise of musical energy better. In such cases, the assistant may "open" the hand before receiving a technically sound.

Similarly, we need to imagine and play all the long sounds in the melodic music that comes after a wide range. One of the most common types of difficult combinations of short and long sounds is these ornaments, which require a soft, smooth performance, for example, Beethoven's op. 10 № 1 c-moll sonata guruhetto in the adjoining part.

Figure 10:





In such cases, it is necessary to listen carefully and play, the small notes, especially the first of them, should not be heard too loudly. Explain to the student that such decoration should usually be performed with a very light sound. In music, it is difficult to harmonize with the repetitive sounds of the legato. Often in such cases, the melodic line is broken, and there is a "tremor". To overcome such difficulties, the student must feel the nature of melodic development in each individual situation: the rise or fall of a dynamic wave. The student should understand this in the example of Grieg's Arietta. There are 12 final melodies in the music:

Figure 11:



Working on the overall composition

It is necessary to determine the development of a piece of music, its division into separate phrases. In some works it is useful to mark the most important sounds - "intonation points" up to the main culmination of the composition.

Among the phrases is "breathing" - it is equally important to feel and convey the moments of caesura. In explaining to the student the expressive meaning of the senses and the logic of melodic development in general, it is necessary to gradually enter the initial information from the musical form. It is necessary to acquaint the student with the division of melodies and musical works into motifs, sentences, to give an idea about cadences, their expressive meaning.

It is very important to draw the student's attention to the laws of melodic development, such as generalizations. This is of great importance in playing almost all music. For example, in Tchaikovsky's "Old French Song," the student must combine the first four steps, complete the idea that began in them, and feel the final character of the second four steps.

Figure 12:



It is important to gradually introduce and explain all these concepts in the form of music, their expressive meaning in a specific material and to encourage the student to apply independently the knowledge acquired on a regular basis. First of all, the explanation should be very simple. Next, the reader should be gradually accustomed to specific terms so that names such as interval and gamma step names, periods, or sentences do not become unfamiliar to him. This is of great importance for the subsequent formation of the young musician.

Thus, it should be noted that teachers who know the form well and use generally accepted analytical concepts instill in students a strong knowledge in the field of form analysis. If a student's entire theoretical knowledge is limited to the information gathered from the relevant courses, then almost always this knowledge becomes brittle and he quickly loses it.



In such cases, some teachers consider it necessary to fill in the author's note and indicate the phrase leagues. At the initial stage of training, it may be advisable to organize fragmented leagues in the process of acquainting the student with the most basic information in the field of phrasing. However, these characters should not be abused (as well as any notes in the notes). The child should be accustomed to understand the musical text independently as early as possible, especially in connection with such important aspects as the problem of division into phrases.

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