

DOLZARB PROBLEMS OF PREPARING PIANISTS FOR TOURIST ACTIVITY

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Annotation: This article discusses issues related to teaching pianists the art of accompaniment in higher and secondary special educational institutions. The work covers general methodological issues as well as actual problems of the pianist-concertmaster's professional activity. Modern requirements define a number of tasks for teachers aimed at comprehensive development of students within this subject. In this regard, the need to discuss the current problems of training young concertmasters in the press becomes clear.

Key words: Concertmaster skills, methodological recommendations, program requirements, young pianists, musical theme, character, art.

Introduction. At present, in the system of professional music education, almost a century-old tradition of teaching concertmaster skills has been formed in music schools and higher educational institutions. Nevertheless, there are a number of unresolved methodological problems in this field, primarily related to clarifying the main tasks facing piano teachers, as well as understanding the role and importance of this discipline in the process of training pianists. The importance of discussing these issues is that most of the graduates of piano faculties plan their professional career as concertmasters. In this regard, it is necessary to consider a number of issues directly related to the improvement of the process of training specialists in this field of education.

First of all, we would like to draw your attention to the insufficient training of graduates of some music universities in the field of "Class of Concertmasters" by teachers of higher educational institutions. According to our observations, some of them have mastered the art of accompaniment under the guidance of teachers who teach in their specialty. As a result, the hours provided in the curriculum for the formation and development of concertmaster skills were often used to improve students' piano training. In some cases, it was found that lessons in the subject of the "concertmaster's class" were limited to only a few lessons before the state exam. This trend is further strengthened by the fact that such a gap in the system of secondary music education cannot be recorded during the university entrance exams, as this subject is not one of the compulsory exams passed by the applicant. It is clear that this approach creates additional difficulties for university teachers and, most importantly, limits the professional opportunities of piano students.

The process of training concertmasters consists of many components. First of all, it is direct concertmaster practice with a soloist (singer or instrumentalist), mastering programs that include works of various styles and genres. According to the established tradition, in most cases vocalists act as soloists. This type of concertmaster job is one of the most difficult for pianists. After all, as the most fragile of "musical instruments", the singing voice is the most prone to change and depends on many negative factors of an objective and subjective nature. It is known that the smallest negative changes in the singer's health or mood directly affect his ability to perform, negatively affect the process of opening musical content in stage conditions. In this case, the pianist-accompanist must have a quick reaction, endurance, the ability to move at lightning speed, which allows him to "save the day", quickly plan and organize the performance process. These important qualities developed in the concertmaster class prepare the student to solve many problems that he will face later in his professional career.

A second important component in the training of concertmaster pianists is their acquisition of sheet reading and transposition skills. It is known that often when working with singers, the pianist is forced to follow a piece that is unknown to him in class, and sometimes when he receives the notes before going on stage, that is, with the musical text or the one of his musical interpretation. Situations arise without getting to know their specific features beforehand. In addition, solving this problem is often complicated by the need to accompany the work in a key other than the author's. Solving these issues implies the need for purposeful and systematic training with students to form and develop the skills of reading from a sheet and transposition, including modeling conditions close to the real situation of a student's work with a soloist. It is very important to include these forms of work in the control measures (tests and exams) held at least twice a year.

Unfortunately, the modern system of primary and secondary musical education does not always include such practice, which causes a number of problems in university studies and further independent professional work of the pianist. At the same time, it is necessary to pay attention to other types of concertmaster work, to take into account the ensemble characteristics of the pianist-accompanist together with soloist-instrumentalists of various specialties. For example, the connection between the peculiarities of concertmastering for solo vocalists is very clear, because the principle of sound production in both cases is based on breathing. In addition, the pianist must always observe the "balance" of the ensemble, which in turn depends not only on the intentions of the soloist, but also on the sound ability of this or that instrument. We must not forget that the concertmaster in his work always performs several functions at the same time. In addition to playing the piano part, it is the quality of the ensemble (achieving the logic of placing the musical idea, maintaining dynamic balance, etc.) , is also responsible for a comfortable psychological environment during rehearsals and concert performances. This forces the young accompanist to master the pedagogical methods of working with musical materials, the basics of the art of conducting and often directorial skills, knowledge in the field of musical psychology and culture of creative communication.

From the first lessons, it is important for the student to understand the complexity of the profession, its "multiple components" and prepare himself during his student years, among other things, for the versatility of the concertmaster's work. One of the most important tasks facing the teachers of the concertmaster class is to collect the repertoire of students, which includes a large volume of musical works of various styles and genres. Indeed, in the future, in his work as a professional concertmaster, the young specialist will be faced with the need to keep a large amount of musical material "on hand" that can be updated at any time. In this regard, it is of particular importance to teach the future accompanist how to master musical material in a short period of time. In addition to reading from a sheet, in our opinion, it helps to master the musical content with the help of a sketch of the form of study, which, as you know, does not mean a thorough work on the details of the piece and is not related to the future performance of it in a concert or account.

The professional activity of some piano students may later be related to the opera theater, which implies the concertmaster's ability to work with the piano, perform scenes from works of world opera literature. This type of educational activity involves the reproduction by the student-pianist of vocal parts of soloists, vocal ensembles (both by voice and by extracting the relevant musical material performed by the piano), which is carried out under his concertmaster. In this case , the pianist performs several musical duties, teaching many skills that are useful to him when working with singers. For example, it is necessary to make quick decisions regarding the inevitable "losses" in the direct musical text during the performance. In addition, there are a certain number of technical problems. It should be remembered that the main task in the process of working with the

keyboard is not that the student plays the vocal material well (often pianists do not have enough vocal skills), but how clearly he can show the introductions and withdrawals of the soloists, the timbre orchestra of the piece how much the image is transmitted.

CONCLUSION

Thus, while studying in the concertmaster skill class, the student should master the various professional activities of the concertmaster and at least have an idea of what challenges he will face in the future. Among such difficulties, there may be psychological problems associated with the singer's underestimation of the role of the pianist in the ensemble. The ability to build relationships with partners in a creative, positive direction, like many other professional concertmaster skills, develops with experience. In this regard, it is important that in training student pianist-concertmasters, the teacher regularly and subtly prepares them to establish such relationships with their soloist partners.

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