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DIFFICULTIES IN DEVELOPING THE PERFORMANCE SKILLS OF PIANO STUDENTS

Abstract:

Mastering the piano requires a significant time commitment to rehearsals, and it is not always possible to balance studying, playing the instrument, and other responsibilities. Improper playing technique can lead to bad habits, which can be very difficult to correct later on. Therefore, timely correction of mistakes and constant work with teachers is an important aspect.

Keywords: music education, performance skills, music, fortepiano, piano instruction, performance, repertoire.

The problem of difficulties in the development of pianistic skills at different stages of musical education and the correction of performance deficiencies, despite its seriousness, is not often discussed in music - pedagogical literature, although every teacher has repeatedly encountered these problems in his or her practice. The need to correct not only performance skills but also hand placement may inevitably arise for a piano teacher at different stages and levels of education: at a music school when transferring a student from another teacher's class, at a college when encountering an obviously gifted young musician who nevertheless has significant deficiencies in technical skills that require correction, and finally at a university when encountering the same problem. Researchers usually divide pianistic deficiencies into three groups: stiffness, slowness, and excesses.

Let's look at them in sequence. 1. Tightness most often covers the muscles of the whole hand, but it can also be partial - for example, tightness of the fingers. This weakness manifests itself in a strong, monotonous, pounding sound, inability to play legato. 2. Stiffness may manifest itself in such peculiarities of performance as undivided movements of the whole arm, fixation of the elbow, lack of flexibility in the wrist, unchanged form of the hand, as if constricted, "glued", or, on the contrary, inappropriate activity of the fingers. Sometimes the pianist plays only from the elbow, as if the forearm and hand were armoured. Signs of hand cramps are most often provoked by training from childhood: for example, the requirement to spread the elbows apart and hold them, or giving the hand a consistently round shape. Deliberately pulling the elbows back is just as harmful as pressing them against the body - it creates static tension. Rather than controlling the elbow in a certain position, it is better to find the correct height so that the student can play comfortably and, most importantly, to ensure a natural and correct starting position and freedom of movement.

3. If the disadvantage is "sluggishness" of the pianistic apparatus, it is primarily muscle sluggishness, inertia. Often sluggishness of the hands and fingers is combined with stiffness of the shoulders, which leads to a lack of support on the keyboard. Such playing leads to "slaps" and deterioration of sound. Sometimes it happens that the sluggish hands are pulled back inadmissibly high and fall involuntarily. If you do not let the muscles actively work, they remain undeveloped. Sluggish playing apparatus is easier to develop in phlegmatic pupils, they lack initiative, general speed, flexibility. In this case, at first the piano playing activity of such pupils is stimulated and controlled by the teacher, and later even a phlegmatic pupil develops the necessary feelings and

motivations while playing, the only thing that stays with them forever is the need to play longer to reach the optimum working state. To be fair, lack of activity is not always due to innate qualities of the nervous system; sometimes sluggish hands and fingers are the result of improper pianistic training.

4. Among the problems that must be eliminated at any stage, teachers also point out excesses – unnecessary movements or impulses that once clearly helped the pupil to adapt to the demands of piano performance, but over time have manifested themselves as inappropriateness, mannerisms that interfere with technical development or the overall impression of the performance.

Thus, the most obvious "excesses" pianists - teachers include: noticeable "slapping" on the keyboard, rubbing feet on the floor, interrupted breathing, unnecessary movements. The latter, according to E.M. Meshcherkina, during the game are similar to a breath taken by the singer at the wrong time – they violate the musical idea [1]. Researchers note less noticeable, but no less harmful excesses in the playing of novice pianists – double impulse when taking a sound, when the finger does not reach the base of the key, and the hand stops on its surface, and then the sound is taken by a push. In this case, the possible cause is the student's fear of playing past the note. The teacher should explain to the pupil that the hand with the directed fingers should be flexible and should not be stretched out too much (the greater the distance to the keyboard, the greater the fear and, as a result, the stronger the fixation). At the same time, the upper part of the hand should be activated by adjusting the intensity of the pick - up. Vertical movements – pressing down on each duration while playing a continuous sound line. Such a method can enliven imaginative perception, broaden the outlook, enrich the inner ear, expand creative ideas – all this distracts the student from muscular and psychological stiffness.

Thus, pedagogical findings that help some students do not always lead to positive results in others. The key to success here is constant research and the experience of the pianist himself.

List of references

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DETERMINATION OF PEDAGOGICAL CONDITIONS OF MASTERING THE MEANS OF MUSICAL EXPRESSION IN STUDENTS IN THE PIANO CLASS

Abstract:

The piano performance shows the audience the unique charm of piano music through the performer's regular strikes on the keys, and it became an acoustic music ceremony with unique