

closely interact with each other. It is this interaction that allows for the development of interest in learning for younger pupils.

Thus, at the heart of interest is the need, is shared by the largest number of researchers. Scientists attach special importance to cognitive interest. Interest is related to need, it is obvious for most researchers. Interest is a complex and heterogeneous concept. And this is confirmed by its many interpretations and definitions. In the course of summarising the definitions of the concept of "interest in music" put forward by researchers, we have defined the essence of this concept: interest in music is a cognitive, emotional and value attitude to music and musical activity, aimed at developing musical abilities and obtaining new knowledge, skills and abilities in the field of musical art.

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PEDAGOGICAL METHODS OF TEACHING PIANO ENSEMBLE MUSICIANS TO PLAY WORKS FOR PIANO ENSEMBLE

Abstract:

The relevance of the article is conditioned by the importance of the task, which is one of the leading ones for the teacher in the piano class – it is the development and formation of students' ensemble music - making skills. The dynamics of development of musical abilities of the student in the process of artistic activity (development of musical ear, sense of rhythm, memory), motor and technical skills is revealed, and also ways and methods of development of musical abilities at lessons are defined.

Keywords: ensemble, piano, pedagogical methods, musical abilities, technical skills.

The modern process in music education focuses on the child's personality, his upbringing, learning and development in the process of communicating with music. There are various forms of work in the piano class. But ensemble music - making as one of the most accessible forms of familiarising pupils with the world of music has special developmental possibilities.

Ensemble music - making in piano class is not only one of the best forms of co - operation between teacher and pupil, but also the best form of interaction between two pupils, which is based on joint creativity.

Goal: self - realisation of students through the development of creative and intellectual abilities in the process of ensemble music - making and generalisation of methodological recommendations aimed at improving teaching and educational work.

The tasks of playing in an ensemble are clearly formulated by A. Gotlib - it is landing and pedalisation, balance of sound in doublings and chords divided between partners, coordination of methods of sound extraction, transfer of voice from partner to partner, balancing in combination of voices, general coincidence of rhythmic pulse, musical, artistic and technical level.

Sustained interest of students in the joint performance in the ensemble of a piece allows to effectively solve narrow - technological problems of improving playing skills, and also contributes to the activation of classes and stability of public performances.

Piano ensemble is a necessary school of self - learning and self - education. Ensemble performance, in comparison with solo performance, has a favourable influence on students not only in professional terms, but also forms human qualities: a sense of mutual respect, tact, partnership.

Playing in a duet provides an excellent opportunity for both creative and friendly dialogue between pianists and soloists. Robert Schumann's words that "duets bring souls closer together faster than any words" perfectly illustrate this idea.

An ensemble is a group of musicians performing together. Playing in an ensemble requires consistency, structure, joint performance of a musical work by several participants or a musical work for a small group of performers. Depending on the number of performers (two or more), an ensemble is called a duet, trio, quartet, and others.

Four - handed piano playing is one of the most favourite types of collaborative music - making, which has been practised at all times, at every opportunity and at every level of proficiency; it is still practised today. Many composers have written for professional study and concert performance as well as for home music - making. For a long time, four - hand arrangements of symphonies, operas, and ballets were the only way to familiarise oneself with them, which was a kind of educational function. After all, the ensemble texture, which could cover practically all registers of the piano, turned out to be capable of reproducing orchestral sound.

The pedagogical value of playing music together is undoubtedly very great. Playing four hands poses the same challenges for performers as for all musicians in any instrumental ensemble. The most important and beautiful of these is to become part of the whole, to listen to and live in the musical process – to "create" real art.

Piano ensemble classes are not only a favourite form of music - making for students, but also "a huge developmental potential of the whole complex of abilities: musical ear, rhythmic stability, artistic taste, understanding of style and form" [1]. Mandatory joint counting aloud at the first stages, the ability to keep the tempo, listening to the partner, the ability to pick up from any place in case of a possible mistake, skilful correction of which requires from the pupil the skills of quick response and even some improvisation – these are the main techniques that pupils master at

ensemble lessons. In addition, when playing together, the pianist gains musical flexibility and freedom, and develops stage poise, because it is not as scary and exciting for two people to perform on stage as it is for one.

You should start playing in an ensemble at the very beginning of your studies. It is not worth losing the most precious time of initial training, when the foundation of all the skills and abilities necessary in the future is laid. In the past there was very little sheet music for young pianists. It was mostly student - teacher ensembles. There is certainly a benefit in such lessons. The upper part, as a rule, is of leading importance and requires from children a full - sounding, expressive and confident sound. The musical student tries to play diligently and qualitatively, feels equal to the teacher, who, in turn, intuitively exerts musical influence, teaches the student expressiveness and emotionality of performance [2].

With the advent of works for ensemble playing for young pianists, there is a great opportunity to teach four - handed playing skills from the first year of study. Parts of equal difficulty are distributed among partners of the same age and level of training. There is always the opportunity to swap parts and fulfil different musical tasks: to try your hand as a soloist or concert pianist. The psychological factor also plays an important role when two students play together. Since each of them does not want to play worse than the other, there is a competitive element, which, in the end, is an incentive to play more attentively and prepare for the lesson responsibly. Pieces for beginning pianists can be accompanied by texts that help to create musical images and feel the character of the pieces, and help to develop a sense of rhythm.

The teacher should choose the repertoire taking into account modern requirements and possibilities. The selection of interesting, popular works for study in the ensemble class is a very important stage that requires careful thought and, of course, extensive knowledge of the repertoire. The success of the work depends to a great extent on this. It is important to determine in advance for what purposes the piece will be learnt. For the purpose of the class, works with a certain set of tasks are usually taken, the fulfilment of which will develop certain skills and abilities for playing in an ensemble. It is a good idea to start with simpler pieces in order to focus on the ensemble tasks.

In order to interest pupils, create a creative atmosphere at the lesson, and determine their aptitudes, it is necessary to give them the opportunity to get acquainted with the works of various composers and trends. First of all, pupils of piano departments should study works of national composers and foreign classics, arrangements of popular works, which forms musical taste and broadens musical outlook. But it is impossible to limit pupils to learning only classical works. With great pleasure children reproduce on the piano, already accumulated consciousness and hearing melodies from cartoons, feature films, music of modern composers, arrangements of familiar popular songs. It is necessary to take into account modern musical preferences and hobbies of the younger generation. The teacher is responsible for choosing worthy and quality material. It is especially important when selecting a competition or concert programme.

I would especially like to dwell on the work with works for two pianos. This is undoubtedly the pinnacle of ensemble performance. Two instruments give pianists much more freedom, independence in the use of all registers and pedals. Generally, playing two pianos is performed by able students of middle and high school, as this sheet music is usually complex and virtuosic, requiring the performers to master all kinds of techniques, a certain musical baggage and, of course, a sound palette. Usually, such pupils perform at competitions and festivals and decorate piano concerts.

Working on works for two pianos is extremely interesting but also challenging, as they are always outstanding examples of musical literature. At different stages of the work, thanks to the possibilities of the Internet, it is possible to listen to recordings of different performers and different compositions (two pianos or a grand piano and orchestra), to discuss and compare different interpretations, to grasp rich nuances, to check tempos. Undoubtedly, this kind of activity engages in the creative process, enriches musical ideas, develops a sense of style, forms the qualities necessary for real musicians.

The last stage before a concert performance or participation in a competition is extremely responsible. Rehearsals require both physical and moral stamina from pupils, a responsible attitude to music - making. Video recordings of rehearsals are very useful. Pupils do not always hear the balance of sound, they do not immediately adapt to the sound production of a concert grand piano. Here it is important to hear the sound result from the hall. This is when listening to a recording and analysing all the mistakes in detail, looking at oneself from the outside helps.

Thus, teaching piano students to play in an ensemble can take place from the beginning of their training on the instrument. The selection of pieces for ensemble playing by student and teacher or student and student should be done with the young pianists' technical ability and interest in mind. Many factors influence the final result. A positive result can only be achieved when there is mutual understanding with the pupils.

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PIANO TEACHING FORMS AND METHODS IN CHINA

Abstract:

The piano is one of the most popular European instruments in China, so the number of people who want to learn it is very high. There are not enough places in educational institutions: the demand for instruction far exceeds the opportunities that official institutions can offer at present. There are music schools in only a few large cities: Beijing, Shanghai, Wuhan, Xi'an, Nanjing,