

tone into the sound than foreigners, and the national charm conveyed is incomparable. Because it is the precipitation of Chinese culture, the Chinese people's aesthetic habits and extensive and profound traditional culture, the emotions in the songs, local feelings are deeply infected with the author, singers and appreciation. Good works contain strong vitality, and vocal music learners can feel the special rhyme [1]. In short, with the historical evolution and social development, the national vocal music art inherits from the original blindly to today's integration, and learns to innovate on the basis of inheritance.

Thus, under the new social development background, the Chinese government and society pay more and more attention to the art of national vocal music. At the same time, in order to make this art achieve a more healthy and long - term development, the problems exposed also need to be actively faced by relevant workers. In addition, the national vocal music art must be rooted in the fertile soil of traditional culture, and should also have distinctive national characteristics, effective methods and skills, and a strong flavor of the times. Therefore, when the national vocal music art borrows lessons from and absorbs the western vocal music art elements, it should maintain the original national art characteristics, and reasonably and scientifically draw lessons from the essence of the western vocal music art.

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#### **DEVELOPMENT OF TECHNIQUES AIMED AT DEVELOPING THE PERFORMING SKILLS OF STUDENTS IN THE PIANO CLASS**

##### **Abstract:**

Playing a musical instrument is one of the most complex human activities, which requires a perfect coordination of subtle physical actions, well - functioning cognitive processes – perception, thinking, memory, attention, will – and finally, a high level of personal development. The piano is

rightly called the king of musical instruments because of its enormous technical and expressive possibilities. It is a worthy task of music education to help people to master this richness. Piano instruction is therefore offered as a general developmental level for all pupils. **Keywords:** music education, performance skills, music, fortepiano, piano instruction, performance.

I introduce the playing techniques to the students, making them aware of their practical necessity. Thanks to this, pupils learn: performance skills – a means for the most precise solution of a particular artistic and pianistic problem; come to understand that the material for training can serve as scales, etudes, technically difficult places from the pieces. The selection of exercises helps to remove all inconveniences which interfere with the artistic conception.

For the development of playing skills in piano class it is worth trying out exercises developed by A. Schmidt - Shklovskaya, E. Lieberman, E.M. Timakin. Pupils should choose an individual repertoire aimed at the development of playing skills.

The exercises themselves are exaggerated techniques of playing. In selecting exercises for their pupils, one should aim to develop such important qualities of children's hands as:

- lightness of the fingers;
- stretching;
- finding the measure of immersion in the keyboard;
- the search for effort in order to produce a sound of any intensity and colour.

The following playing techniques can be perfectly practiced and consolidated by practicing the pieces:

1. Arc movements. These are the most rational ones for transferring the hands over a long distance. The effort is required only to send the hand out, and then it moves by inertia. Hand seems to draw the rainbow in the air.

2. Lateral movement (trill).

3. Rehearsals. This technique builds on the vibratory movement, with which the hand is well released.

4. Double notes (terzios, sextas, octaves) when playing them it is necessary to emphasize the upper voice in the right hand and the lower voice in the left hand.

5. Chords. They should be "picked up" with the fingers, with a "sprung" wrist.

Directly when performing the piece, these techniques remain only in the feel. Outwardly, their application is unnoticeable.

Place a huge emphasis on improving my students' auditory skills. I achieve this by using the following exercises:

- differentiation of musical fabric. The pupil sings out different voices and overtones and works with the teacher to analyze interesting melodic and harmonic turns;
- following the music played by the musician from the sheet music;
- listening to an orchestra;
- ensemble playing;
- "internal playing" before the first bars of a piece of music;
- practising pieces to sheet music without an instrument;
- practising a piece without sheet music and without a piano.

Before and during practice, it is important to imagine the desired sound of the music being played.

The practical part of the research consists in developing a lesson for students in piano class.

Theme of the lesson: Analysis of the musical piece "Clowns" by D.B. Kabalevsky.

Purpose of the lesson: familiarization with the musical piece, work on details, arranging (i.e. adapting and correcting details) and preparing the piece for the stage incarnation.

*Objectives of the lesson:*

Educational: development of musical thinking skills, creative imagination.

Developing: the development of the metrical sense, intelligence – memory, attention, thinking, imagination.

Educational: development of communicative culture of behaviour and communication.

Methods: analytical, emotionally receptive, developing logical and associative thinking, moral and aesthetic cognition.

Structure of the lesson:

I Organizational stage:

II Main part of the lesson:

III Concluding stage:

Non - traditional methods such as Su - jok therapy can be used to strengthen the piano apparatus at the first stage of learning. Weakness and stiffness of the hands while playing the piano can be relieved by Su - jok ball massage, a surprisingly simple and accessible method of influencing the physical condition.

By performing a ball massage, the hands can be activated in a playful way. The Su - jok method is easy to learn and perform by oneself, this is its main advantage compared to other oriental practices. The palms of the hands are always available for action. Your own body will prove the effectiveness of Su - jok.

Thus, the development of pianistic skills of beginning pianists faces a number of difficulties. Pedagogical techniques to relieve the problems are varied and are used in the learning process individually for each student. Experienced pedagogues consider obvious deficiencies that have to be corrected, such as tightness, sluggishness, excesses, and not always obvious deficiencies, such as double impulses when taking a sound, vertical movements – jolts when playing a continuous sound line, a humped wrist, overstretched fingers, mental anxiety and tightness.

More effective development of the young pianist's performing skills is facilitated by such conditions as teaching on the basis of the formula "see – hear – play"; getting the student used to listening to each sound being extracted, controlling the force of the key pressure, looking for the right touch; encouraging the students' artistic perception, their own attitude towards the piece; overcoming technical difficulties by recognising their artistic meaning; selecting the right technical exercises according to the individual characteristics of the pianist.

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