

Reading Musical Texts to Students on the Subject of Instrumental Performance and Ensemble

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Annotation: This article is about good analysis of works in the study of piano and teaching the skills of reading from the sheet. It is important to gradually acquaint the reader with the basic principles of sheet analysis and reading methodology, and most importantly, to teach a meaningful approach to the text, not only to see all the notes, but also to listen to the musical content. To improve the ability to read notes, you need to get used to looking at the new text with your eyes. It is important to understand the size and ladotonality (to better store it in memory, we may suggest performing the appropriate gamma before analysis). Information is provided on understanding the structure of the work, where the melody is, the accompaniment, and how the sounds are distributed among the individual hands.

Keywords: musical work, performance, genres, image, style, melody, theme, phrase, accompaniment, composer, sentence, classic, performance, habit, skill, exercise, expression, artistic image, polyrhythmics.

When reading a note from a sheet, the performer first tries to cover the whole composition. Therefore, the focus is on the most important thing. Some details - secondary sounds, insignificant sounds in the chords, subtle shadows - may be out of sight of the performer. When reading a note from a page, it is necessary to try to perform the work without interruption, at the current pace.

Other targets are observed during the correction. It is assumed that the performer already has a general idea of the music and now his attention is focused on understanding the details. All tissue is carefully examined under a microscope. Not only is a single sound missed, but there is no indication of any shock, performance, or finger vibrations. In all this, the performer tries to establish an internal connection, he tries to understand, weigh, evaluate everything. Thus,

the methods of reading the text during the analysis will be completely different. The work is performed gradually, with the performer elaborating on all the necessary information. Usually you have to stop often, go back to that difficult place and think about what is lost. Some students who have difficulty mastering polyphonic works have to analyze them separately on the basis of sound.

Good analysis and teaching sheet-reading skills should be the focus of the teacher. It is important to gradually acquaint the reader with the basic principles of sheet analysis and reading methodology, and most importantly, to teach a meaningful approach to the text, not only to see all the notes, but also to listen to the musical content.

To improve the ability to read notes, you need to get used to looking at the new text with your eyes. It is important to understand the size and ladotonality (to better store it in memory, we may suggest performing the appropriate gamma before analysis). It is necessary to understand the structure of the work, where the melody is, the accompaniment, how the sounds are distributed among the individual hands.

While watching the text, we must listen to the work mentally at the same time. This not only helps to better understand the nature of the composition, but also helps to develop inner hearing.

After getting acquainted with the work in advance, when the student begins to play the piano, he should be advised to illuminate the maximum length of the musical text. The ability to "look ahead" (and hear) is very important, especially when reading from a sheet, but it is also necessary when analyzing it. What prevents this is not only the lack of direction in the text, but also the fear of playing in spite of the keyboard.

When analyzing a musical text, it is not easy for the reader to focus on several things. However, this is required for meaningful reading of notes. Indeed, when analyzing a single tone, attention should be focused on the tone, the rhythmic side and the sentence, the melody and the listening of the fingers. It is important to develop a comprehensive understanding of all the necessary elements in their organic unity.

Reading metrorhythmic record

The usual aid in reading rhythmically complex musical notes is vocalization and imaginative calculation. This method of work is of great benefit, but they should not be abused, as it can become a brake on the development of the executive rhythm. In addition, when counting the voice, especially at high volume, the student usually listens worse than himself. Computation is only useful as an aid in understanding the rhythmic relationships that are difficult for the

student. When they are studied, the account should be stopped.

It is often necessary to divide the measurements into smaller ones. Helps to divide the hexadecimal quarter into four parts - with a saxista point in a punctuated rhythm. For older students, it is useful to teach a work D-dur or Beethoven's op. 26 to count to sixteen, as in the funeral march in the As-dur Sonata.

Repetition of a punctuated rhythm is sometimes complicated by additional difficulties, such as the presence of an ornament (I.S.Bach's Little Prelude d-moil № 6 theme). In such structures, it is useful to perform the corresponding sound several times without decoration, and then, when the desired ratio of duration is studied, we perform the decoration. Pupils usually face certain difficulties, where the parts of the beat are divided into consecutive and odd numbers, for example:

Figure 5:



In such cases, shredding long sentences is no longer used. This requires each sound to be worked on separately and the trios to be worked on separately.

In the example above from Rakhmaninov's Melody, the combination of the duos with the trio is complicated by the first note of the duo. As a result, students find it difficult to sense changes in rhythm, and they usually perform octave trios like their predecessors. It is useful to repeat this structure several times to correct incorrect actions, which immediately embroider the beginning of a new rhythmic figure.

In addition, it is important to explain to the reader the expressive meaning of the rhythmic pattern: the simultaneous arrival of the trio with the duo and the ligation of the first note of the duo complicate the

performance, like a piece of Rakhmaninov's above musical work, which is a special "spring" for many of his compositions. We draw the attention of young teachers to the fact that overcoming rhythmic difficulties at work often help to understand the meaning of the structure of the rhythm.

Performing polyrhythmic combinations of sounds is a difficult task. If the student has not yet learned to overcome such difficulties, it will be useful to first show him how the polyrhythmic combination really sounds. "You have to do a show, more precisely, you have to show a lot of shows," writes B.M. Teplov. - These demonstrations should not be "analytical", that is, they should not become a reliable representation of the arithmetic diagram, which is performed very slowly. Their purpose is completely different: they should create in the student an "image of integrity"

and allow him to "feel" the rhythm of the whole movement, that is, the joint rhythm that creates the sides of both hands. "

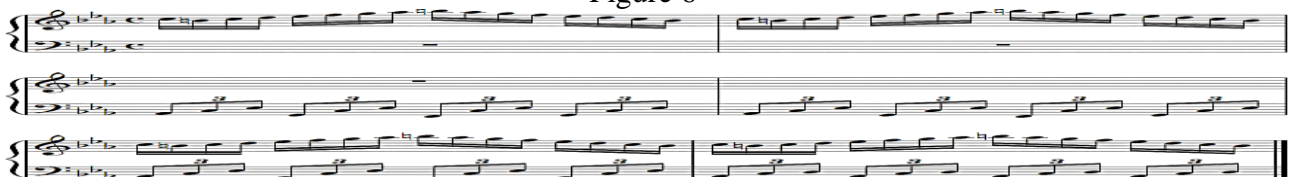
After the student has listened carefully to the teacher's performance several times, he should try to create the desired combination. However, if he continues with blows, it is recommended to shift his attention from one voice to another to correct his mistake. First, you need to perform quickly - this will make it easier to understand the overall rhythm of the movement.

First of all, if we take two or three lighter works that the student may encounter, for example, Bach's Little Prelude e-moll, the student's attention is drawn to the

fact that the second note of the duo coincides with the second note of the trio.

If the student listens to the polyrhythmic figure required by the teacher and cannot process it for a long time, it is useful to recommend the following method: turn each sound in turn to learn how to play different temporal units in the right and a series of sounds. play with, left hand; then play one of the sounds a few times and when the movement becomes mostly "automatic", add another sound, pay attention to it, and try to play the first sound as gently as you can (see Figure 6). This path was suggested by Joseph Hoffman in his book *Questions and Answers*.

Figure 6



Naturally, before performing a polyrhythmic combination in the works, it is recommended to practice to perform this exercise.

Typical shortcomings encountered in the analysis

Many students are allowed to perform incorrect notes on a regular basis. To counteract this shortcoming, special attention should be paid to the development of the student's hearing and musical and theoretical knowledge (knowledge in the field of music theory and harmony will help to make a more rational analysis). It is also useful to talk about where there are often incorrect notes during the analysis, so you need to be careful.

Every experienced teacher who carefully observes student analysis often encounters incorrect notes where there are random characters, such as in the middle of Glier's Prelude Es-dur op. Often errors occur in random characters when repeated on the same scale. Sometimes students confuse random characters in a chord, especially with its proximity. Errors can easily occur when additional measurements are available and when replacing notes. In all these difficult places, the

student must be accustomed to be especially careful in self-control.

Often the "lagging" side in the analysis is the rhythm. In such cases, it is especially useful to pay attention to the complex rhythmic appearance. In addition, it is important to develop a sense of rhythm on a regular basis and to acquaint the student with the auxiliary techniques of analyzing a rhythmically difficult text that I have just described.

Many students do not pay much attention to finger irritation. This means that their role is not sufficiently assessed and their attention in the analysis is absorbed by other objects. The teacher's task is to explain to the student its shapes, the incompatibility of the fingers he uses. Such an explanation is often not enough. To teach constant attention to the fingers, it is often necessary to resort to other methods of pedagogical influence. For example, it may be helpful to give the student independent assignments from time to time to attach the fingers to new compositions that he or she is not performing. I would like to emphasize once again that even after memorizing the work, it is necessary to work on the text regularly. When repeated through the

notes, the performer notices new, sometimes very important details that he has forgotten.

In short, in individual work with the student, the teacher performs the given works several times, creating a combination for the student to listen and study the work. When analyzing a musical text, it is not easy for the reader to focus on several things. However, this is required for meaningful reading of notes. Indeed, when analyzing a single tone, attention should be focused on the tone, the rhythmic side and the sentence, the melody and the listening of the fingers. It is important to develop a comprehensive understanding of all the necessary elements in their organic unity.

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