

FORMATION STAGES OF THE EUROPEAN SCHOOL OF PIANO PERFORMANCE

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Abstract: This scientific article sheds light on the process of formation and development of piano performance skills and reveals information about new techniques of piano performance by advanced European musicians of the 19th century. The author says that in their methodological works and pedagogical manuals, they tried to connect the issues of piano playing technique with the tasks of artistic performance and musical development of students. It emphasizes that the compositional, performing and pedagogical art of the greatest figures of musical culture of that time started a new era in the history of pianism.

Key words: music culture, piano performance technique, Vienna school, bar, innovator, concert, methodical manual.

Introduction.

As it is known from musicology and music history, the development of piano art in Europe in the 19th century is inextricably linked with the formation of piano schools in London, Vienna and Paris due to several factors. The founder of the London school, Musio Clementi, was a composer, conductor, piano teacher and pianist, who was distinguished by his extraordinary skills. Many representatives of the London school were well-known innovators in the field of piano performance, and in their performance, in addition to finger pieces, they used double notes, octaves, chord structures, preparations and other methods that give brightness and color to the sound. Both Clementi himself and his students, the great virtuosos of the beginning of the 19th century, Kramer, Field, Berger, Klengel, were distinguished by the professionalism of the excellent performance technique, and sought to develop a full concert sound and a perspective of relief while multiplying the elements of the composition.

Clementi created his piano school, which defined the traditions of piano pedagogy of the time. He created the principle of multi-part technical exercises, used the described hammer-shaped fingers, the strictness of the rhythm and the unique dynamics.¹

He did not write theoretical works on teaching issues, except for methodological explanations for the "*Methodes pour le Piano – Forte*" school for beginners. However, Clementi is the author of the first constructive technical exercises and etudes in the history of the piano, giving an idea of his methodical principles: "*preludes and exercises in all forms of major and minor*", "*Grand Exercise ad Patnassum*" a collection of octave etudes, "*Gradus ad Patnassum*" "three-volume set, which includes fugues, canons, scherzo, capriccio, "dramatic scene", worked on many studies. It is they who are widely used in practices, currently musician-pedagogues use the collection of 29 etudes edited by K. Tauzich. At the same time, Clementi created more than a hundred sonatas, which have not lost their importance to this day.

The piano schools of Paris and Vienna also played a major role in the formation of European piano performance culture. At the beginning of the 19th century, Paris became the largest center of virtuoso art. The work of almost all famous pianists, led by Liszt and Chopin, is related to French culture.

The conservatory opened in Paris is famous all over the world and is the first special educational institution in Europe that trains professional musicians. One of his first professors in the piano class was a student of F. E. Bach - N. I. Gulmandel, a famous composer and performer, a teacher of a famous pianist and teacher L. Adam, who was nicknamed the "father" of the Paris school by the French.

Louis Adan is the teacher of a whole galaxy of famous French pianists. His "piano school" is recognized as a must-read for conservatory students. In this work, along with recommended repertoire exercises, the author described his methodological principles, which reveal his advanced views on issues of performance art.

Rejecting the mechanical training of finger movements, Louis Adan subordinated work on technique to sound tasks. Scales and Arpeggio, he advised students to play

¹ Steinpress B. Music of the 19th century. Part 1. – M., 1968.

with different dynamics, achieving expressiveness and melodiousness of the voice. Adan resorted to quietly changing his fingers from black to white keys, paying particular attention to fingering, phrasing and legato playing.

At the beginning of the 19th century, the representative of the Viennese school, Johann Nepomuk Gummel, became famous, he was a well-known master of the "play of pearls", a composer whose works were important in the preparation of Chopin's piano style and still arouse artistic interest. possible

He is the author of the fundamental guide to the development of piano technique: "a detailed theoretical and practical guide to piano performance from the first simple lessons to complete perfection." Gummel considered the performance technique to be the correct performance in general, because according to him, the expressiveness of performance cannot be taught, if it is ingrained in the soul of the performer, this ability can be awakened, nurtured and developed.

Carl Cherney was of the same opinion, whose work is connected with the development of the methodical principles of the Viennese school. He introduced many new things to the piano style. His exercises and studies have successfully developed the fluency of the fingers and the free and flexible movement of the hand and wrist. Cherny's fingering principles are based on the maximum use of the first, second and third fingers, providing a more lively piano sound.

Thus, Adan's school, Gummel's "manual", Cherny's "theoretical and practical school" show that the advanced-thinking teachers of the 19th century in their methodological works and pedagogical manuals discussed the issues of artistic performance of piano playing techniques. and sought to connect with the tasks of musical development of students. But these trends were not typical of the pedagogy of that time. Along with them, the most conservative methods of training have developed, which have had a negative impact on the development of performers. Traditional pedagogy did not clearly meet the performance requirements. This forced advanced musicians to think about creating more reasonable and effective teaching methods.

Extraordinary pianistic talent, combined with a wonderful creative gift and pedagogical talent, sharply distinguished R. Schumann, F. Chopin and F. Liszt among the teachers and virtuoso-composers discussed above. These advanced musicians were looking for new ways of playing the piano, new textures, new sounds, striving for the richness and variety of performance decorations.

Their pedagogical views were fundamentally different from the methodological attitudes of the piano schools of that time. For example, F. Chopin attached great importance to the freedom of the hand and the flexible movements of the hand, wrist and wrist. He considered it a pointless move to equalize all fingers in terms of strength and mobility. Instead, he proposed to use the natural differences of the fingers according to the phrasing and intonational expressiveness of the musical beak, assigning the strong fingers the supporting sounds and the weak fingers the soft ends of the melodic phrases.

F. Liszt, like F. Chopin, demanded complete freedom and movement from the pianist, using the width and weight of the hand to achieve maximum performance in fortissimo, the shoulder moves with the whole arm during the performance. Both of them believed that the technique should be completely subordinated to the artistic tasks of the performer. The compositional, performing, pedagogical art of these musicians opened a new era in the history of the piano. In the music of R. Schumann, F. Chopin and F. Liszt, the features of the new piano style were shown with all their brilliance. Drawing on the experience of their predecessors, they created new insights into piano sound, texture, and ways to master piano technique.

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