

HISTORY OF THE FORMATION OF THE EUROPEAN SCHOOL OF FORTEPIANO PERFORMANCE

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Annotation: This article describes the process of formation and development of piano performance skills in detail. Also, information about new methods of piano performance by European musicians in the 19th century is presented.

Key words: Music art, Muzio Clementi, piano performance school, R. Schumann, F. Chopin, "Methode pour le Piano - Forte".

The development of the art of piano performance in Europe in the 19th century is connected with the formation of piano schools in London, Vienna and Paris. The founder of the London school was Muzio Clementi, a composer, conductor, piano teacher and pianist, distinguished by his extraordinary virtuosity. Many representatives of the London School were bold innovators in the field of pianoforte, using in their compositions finger pieces, double notes, octaves, chord constructions, repetitions, and other techniques 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 their excellent finger technique, they strove to create a complete "concert" sound and compositional elements. Clementi created his own school of piano performance, which defined the traditions of piano pedagogy of the time.

He created the principle of multi-part technical exercises, using "isolated" hammer-shaped fingers to perform with a stationary hand. With the exception of *Methode pour le Piano - Forte*, a methodical explanation for the beginner's school, he wrote no theoretical works on teaching. However, Clementi was the author of the first constructive technical exercises and etudes in the history of the piano, giving insight into its methodological principles: "Preludes and Exercises in All Major and Minor", a collection of octave etudes "Grand Exercise ad Patnassum", the three-volume "Gradus

ad Patnassum" collection, which included fugues, canons, scherzos, capriccios, "dramatic scenes", many studies. It is they that have become widespread in practice, now musician-teachers use a set of 29 etudes. K. Tausch. At the same time, Clementi created more than a hundred sonatas that have not lost their importance to this day.

The piano schools of Paris and Vienna also played an important role in the formation of European piano culture. At the beginning of the 19th century, Paris became the largest center of virtuoso art. The activities of almost all famous pianists, led by Liszt and Chopin, are related to French musical culture.¹ The conservatory opened in Paris is gaining world fame. It is the first special educational institution in Europe that prepares professional musicians. One of his first piano professors 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, whom the French called the "father" of the Paris school. Louis Adam is the teacher of a galaxy of famous French pianists. His "Piano School" is recognized as a must-read for conservatory students. Along with the repertoire and exercises recommended in this work, the author formulated his own methodological principles that reveal his advanced views on the issues of stage art. Denying the mechanical training of the fingers, Louis Adam subordinated work on the technique to specific tasks. He advised students to play scales and arpeggios in different dynamics, looking for expressiveness and melodiousness of the sound. Adam focused on fingerwork, phrasing and legato playing, addressing the silent transition of the fingers from the black key to the white key.

At the beginning of the 19th century, the representative of the Viennese school, the famous master of the "pearl game", the very famous composer Johann Nepomuk Hummel, whose works were important in the preparation of Chopin's piano style, and who can still arouse artistic interest, was. He is the author of the fundamental guide to the development of piano technique: "A comprehensive theoretical and practical guide to piano playing from the first simple lessons to perfection." Hummel considered

¹ Алексеев А.Д. История фортепианного искусства. Ч. 2. – М., 1967.

mechanical playing to be the correct performance in general, because in his opinion, expressiveness of performance cannot be taught, you can only awaken, nurture and develop this ability, if it is inherent in the soul of the performer. Karl Czerny, whose activity was associated with the development of methodological principles of the Vienna School, had the same views. He brought a lot of new things to the technique of playing the piano. His exercises and sketches successfully developed the fluency of the fingers, the free and flexible movement of the hand and wrist. Czerny's fingering principles are based on the maximum use of the first, second and third fingers, resulting in a brighter piano sound.²

Thus, Adana's "School", Hummel's "Manual", Czerny's "Theoretical-Practical School" advanced-thinking teachers of the 19th century addressed the issues of piano playing technique in their methodological works and teaching manuals. shows that they are trying to connect with the tasks they set before them. Artistic performance and musical development of students, but these trends were not typical for the pedagogy of that time. Along with them, the most conservative methods of training developed, which had a very negative effect on the development of performers. Traditional pedagogy did not meet specific performance requirements. This forced advanced musicians to think about creating more reasonable and effective teaching methods. An extraordinary talent for the piano, combined with a bright creative talent and pedagogical talent, sharply distinguished R. Schumann, F. Chopin and F. Liszt among those teachers and virtuoso composers mentioned above. showed These progressive players sought new ways of playing the piano, new textures, new sounds, and sought richness and variety of colors.³

Their pedagogical views were completely different from the methodological instructions of the piano schools of that time. For example, F. Chopin attached great importance to the freedom of the hands, the flexible movements of the hand, wrist and wrist. He considered it an absurd desire to equalize all fingers in terms of strength and

² Мильштейн Я.И. Вопросы теории и истории исполнительства. – М., 1983.

³ Штейнпресс Б. Музыка XIX века. Ч. 1. – М., 1968.

mobility. Instead, he suggested using the natural differences of the fingers in accordance with the phrasing and intonation expressiveness of the musical pattern, entrusting the strong fingers with the appropriate sounds and the weak fingers with the soft endings of the melodic phrases. Liszt. F., like F. Chopin, required the pianist to have complete freedom and non-stop movement, to play with the whole hand starting from the shoulder, to use the swing and weight of the hand fortissimo to achieve maximum sound. Both of them believed that the technique should be completely subordinated to the artistic tasks of the performer. The art of composition, performance and teaching of these musicians opened a new era in the history of pianism. The features of the new piano style were evident in the music of R. Schumann, F. Chopin and F. List. Using the experience of their predecessors, they created new ideas about piano sound, texture, and ways to master piano technique.

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