

WORKING WITH SCALES AND EXERCISES

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Abstract:

This article deals with the problems on working on scales and ways of exercising. The word "scale" itself is the name of the third letter of the Greek alphabet. This is how Guido d'Arezzo, a musician of the 11th century, called the gradual scale, to whom we owe the name of the notes themselves.

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When we pronounce the letters in order - A B C D E F F Z - this is the alphabet.

When we play notes in order - Do Re Mi Fa Sol La Si - this is a scale.

Scales can be played from any note, unlike the alphabet.

Whether scales can be considered music is a moot point. Here the musicians were divided into two camps. The scale camp (to which I do not belong) unfortunately has a powerful trump card: Beethoven's divine concerto consists almost entirely of scales.

And yet, those who do not experience tides of inhuman inspiration from the sounds of ordinary scales are right in many respects. It is dangerous to get too carried away with scales.

-Studying a complex of scales, chords and arpeggios allows you to master the basic formulas of piano technique.

- The student in practice gets acquainted with the tonal system, masters the quarto-quint circle of tonalities.

- The student gets acquainted with the basic fingering formulas, learns the logic of fingering. This greatly facilitates reading from a sheet, tk. the hand, as it were, intuitively chooses the best fingering - according to Iosif Levin, a Russian teacher and pianist.

“The scales “lighten”, free and make the hand more dexterous, give it invisible wings that help it quickly “fly” over the keyboard along its entire length,” said the French pianist Marguerite Long.

- On the scales and exercises, the pianist's technical skills are brought up: fluency, evenness, clarity, articulatory variety of sound.

Work on the first finger.

It is much more difficult to execute legato in an upward movement, because. Here we use the 1-finger swipe technique. The term "laying" itself is not very successful, it evokes the idea of a finger that is placed on a key. G. Neuhaus in the book "On the Art of Piano Playing" proposes to replace the concept of putting 1 finger under the hand with a more natural concept - shifting the hand through 1st finger.

Common mistakes:

- the lining is not prepared - the hand sharply jerks up on the 3rd , 4th finger, violating the smoothness of sound leading, or vice versa - the wrist abruptly "dives" down.
- The 1st is being prepared for laying too early, already on lowering the 2nd finger - hand tension and a jerk, giving rise to an emphasis on the next sound.
- The 1st is laid at the very last moment (which happens more often) - jerking the elbow to the side.
- The 1st is placed under a fixed brush, palm.

There are many exercises for placing and shifting 1st finger. They are preceded by the study of scales, they are also used to correct defects. At the initial stage of training, you can use the scout game that is understandable for the child. 1 finger is a scout. A hut (4 fingers) is being built for him. Task: the scout gets in touch, 1 finger passes under the palm, touches the finger of the teacher, located at the outer side of the student's hand, passes the letter and returns to its original position. The immobility of the hut is a prerequisite.

The ultimate goal in learning scales is to achieve fluency, evenness, clarity, articulatory and dynamic variety of sound. Many teachers are quite satisfied when a student plays scales and exercises at a fairly moving pace, with an even "training" sound of medium volume and correct fingers. It turns out that the real work is just beginning. You can set the student, for example, such tasks:

- play the scale at different tempos, from slow to as fast as possible.
- play a scale with gradual acceleration or deceleration. But this should not be abused: first you need to learn to observe rhythmic evenness.
- play the scale *legatissimo*, or *staccato*. Moreover, *staccato* can be both finger and carpal. You can change articulation throughout one scale. For example, start *legato*, and from the 3rd octave go to *staccato*, or make an even more fractional breakdown.
- play loudly, or softly, with an even sound, or with a *crescendo* and *diminuendo* (it is not necessary to increase the sound when moving up, reverse nuances are also useful) rhythmic variant: performance in a dotted rhythm, like practicing "fast" playing at a slow tempo. This technique also activates the fingers well.
- Playing the scale with stops at the tonic. It is good to fix the fingering and build up the pace.
- And even better, set tasks of an artistic order.

For example:

- play a scale with a melodious full-bodied forte, or: "sing" a scale as if it were played by a violinist or cellist, with a *legatissimo* stroke and with undulating dynamics.
- set your hand for light, mobile, not very coherent piano playing.
- perform the scale with a silvery, transparent, light sound, with a gradual fading towards the end ...

Such work, approaching the conditions of artistic performance, is much more effective than the constant playing of scales with a neutral sound and a “training” step.

Scale sequences, chords and arpeggios, along with tremolos, octaves, trills, double notes, do constitute an essential part of pianistic technique.

Melodic passages of such a structure require different approaches, which means that the “keys” to romantic music, and even more so to modern music, must be sought outside the framework of the traditional scale complex.

Thus, the study of the scale complex, technically and intelligently organized, can be of great benefit to the technical and musical development of one who learns to play the piano. It allows you to master the basic formulas of piano technique, get acquainted with the tonal system in practice, master the circle of fourths and fifths, get acquainted with the main fingering positions, develop finger clarity, evenness, and fluency.

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