

PLAYING EXERCISES IN LEARNING PIANO FOR BEGINNERS SURVEY OF RUSSIAN PIANO METHODS

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ABSTRACT

One of the features concerning modern piano teaching practice is an early start of music lesson practicing. The complexity of piano teaching for children is in multi-aspect educational problems, including the following ones: the development of musical abilities, the development of pianistic device, note and basic musical analytical skills learning, etc. Besides, poor skills of training activity, the underdevelopment of psychological characteristics, limited cognitive, emotional and psychomotor functions, natural for preschoolers makes learning difficult and repellent for children at the use of "hard" teaching methods. The aim of this work is to study the developing potential of game tasks presented in Russian piano manuals for beginners. The material for the study were the Russian piano manuals for beginners written by L.P. Heresko (Heresko, 1982), N.S. Sokolova (Sokolova, 1983), T.I. Smirnova (Smirnova, 1992), S.S. Alterman (Alterman, 1999), M.A. Glushchenko (Glushchenko, 2005), E.S. Zheleznova (Zheleznova, 2006), N.M. Ryabukhina (Ryabukhina, 2008), F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008), O.V. Ivanova, I.A. Kuznetsova (Ivanova, Kuznetsova, 2015), T.V. Yatsenko (Yatsenko, 2015) and others. The study showed that game tasks have great potential in the performing development of novice pianists, and the possibility of gaming techniques use in music teaching seem to be very promising. A large number of Russian manuals for novice pianists present the educational material in a fun game form, using creative tasks and exercises, integrating music, artistic, literary creativity of children, activating the imagination of pupils, increasing the motivation and the interest in piano lessons. The analysis of manuals allowed to perform the systematization of game assignments based on the didactic objectives of piano learning. The work text provides specific examples of different types of game tasks. The inclusion of game tasks in piano manuals for beginners is conditioned by the need of age peculiarities consideration in respect of general and musical development among preschool children, the implementation of the fundamental provisions concerning Russian pedagogics, such as the integrative nature of primary piano teaching among children, the meaningful access to the piano lesson educational material, the intonation approach in piano teaching. The use of game tasks in the learning process implements the ideas of developing training, the principles of modern education humanistic paradigm.

Keywords: *piano, technique, initial training, Russian manuals, game tasks*

INTRODUCTION

Piano technique is one of the oldest areas of music pedagogy. It has been developed for more than six centuries and is reflected in the organ manuals of 15-16-th century, in *clavier* and *harpsichord* "schools" of 17-18-th century, in the pedagogical and memoirs heritage of virtuoso pianists from the 19th century, in educational complexes and benefits of teachers - practitioners and the scholars of the 20-th and the 21-st century.

It is directly related to the technological qualities of an instrument - an organ, a *harpsichord*, a *clavichord*, from the beginning of the 18th century - a piano, and nowadays not only an acoustic but also an electronic instrument - a *disklavier*, a digital piano, etc.

However, the piano training is based, first of all, on the traditions of academic piano playing with a sound culture priority, flawless performance skills, the submission of a technical aspect to the problems of art, the manifestation of a creative personality on the condition of a respectful behavior to an author's text.

Piano learning is based on the achievements of psychology and pedagogy, taking into account the age psycho-physiological laws and the individual characteristics of his personality.

The performing development is carried out not once, but gradually and by stages. This is a laborious process, requiring a long concentration, the hours of work and performance study as a complex type of activity.

The performing skills of a pianist and the means of its achievement during the process of learning are reflected in the fundamental works of the following prominent Russian pianists and educators: G.M. Kogan, G. Neuhaus, S.E. Feinberg, G.M. Tsypin, A.P. Shchapov and other. The principles and the content of the initial piano training are disclosed in the manuals of the following methodists: A.D. Alekseev, A.D. Artobolevskaya, L.L. Barenboim, A.A. Nikolaev et al.

According to the authors' opinion, the role of piano learning initial stage can not be overestimated. A base is developed during this period which forms a child's attitude to music and the creative process in general.

The complexity of the initial stage concerning the piano teaching for pre-school children consists in the unformed skills of training activity, in the underdevelopment of psychological characteristics and in the limitations of cognitive, emotional and psychomotor functions.

From the beginning of the piano teaching a teacher has a number of important tasks: the development of musicality, intonation hearing and the sense of rhythm, the development of pianistic device and performing technique foundations, the learning of notes, the basic musical and analytical skills, etc. And it is very important not to affect a child's interest in music by complex technological issues, to create the desire for deep and passionate involvement in art in the future, because the goal of a teacher is not only the development of a pianistic device, but also a comprehensive creative, musical development of a novice pianist.

At present time, they use a game potential actively in children's art pedagogy as a leading type of activity for preschoolers. The quests are attractive because educational objectives are solved indirectly in the context of simulated game situations which are understood by a child.

The use of game tasks in the learning process implements the developing training ideas, the principles of education humanistic paradigm.

There are different types of games: role-playing, theatrical, mobile, didactic; with some rules and without them, dramatization games, simulation games, directing games, etc.

Musical and didactic games and tasks are used in order to develop musical abilities, skills and knowledge.

The use of musical and didactic games is widespread in musical and educational practice of Russian preschool educational institutions. They use the methodical developments of teachers and the collections of music teachers and the musical professionals in kindergartens: E.A. Antipina, A.I. Burenina, G.F. Vihareva, N.V. Zaretskaya, N.G. Kononova, E. Tilicheeva and others. Games solve successfully the problems of general musical development in these works.

The aim of this work is to study the developing potential of game tasks presented in Russian piano manuals for beginners.

MATERIALS AND METHODS

The material for the study were the Russian piano manuals for beginners written by L.P. Heresko (Heresko, 1982), N.S. Sokolova (Sokolova, 1983), T.I. Smirnova (Smirnova, 1992), S.S. Alterman (Alterman, 1999) M.A. Glushenko (Glushenko, 2005), E.S. Zheleznova (Zheleznova, 2006) N.M. Ryabukhina (Ryabukhina, 2008), F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008), O.V. Ivanova, I.A. Kuznetsova (Ivanova, Kuznetsova, 2015), T.V. Yatsenko (Yatsenko, 2015) and others.

The study is based on the use of scientific knowledge theoretical methods (analysis and synthesis, systematization, etc.), the study of scientific and educational literature, the application of piano books methodological analysis for beginners.

RESULTS

The modern educational-methodical literature for the initial piano training is presented by a large number of manuals, which provide educational material to children in a fun gaming form, using creative game tasks and colorful artistic decoration.

The handbook "Child at the piano. Piano reader for 2 and 4 hands with singing" by N.S. Sokolova (Sokolova, 1983), designed for beginning musicians from 3 years is among the popular ones. The manual is illustrated vividly and develops the creative initiative among kids. In the course of material study one can perform games, puppet staging, use the illustrations for plays created by pupils, followed by competition performance for the best picture. Plays are accompanied by poems: they achieve the clarity of phrasing for a child, the naturalness of breathing and an expressive nature of a melody.

In the colorful edition "Musical pictures. Interesting book for the initial training of children to play piano" written by L.P. Heresko (Heresko 1982) the author's aim is to help parents who can play piano and to provide musical education for preschool children. A large section is devoted to general musical development, music teaching and an instrument play. A significant place is occupied in the manual of children's song revision from the collection written by N. Metlov.

An interesting and a vividly illustrated guide "New music primer for the youngest" by O.V. Ivanova and I.A. Kuznetsova (Ivanov and Kuznetsova, 2015) is used to teach toddler a piano play and offers young musicians to take the first steps into the world of music. The musical material is accompanied by literary texts of songs, as well as the bright, colorful illustrations. This author's collection is definitely interesting for a young musician, and will turn his learning to play the instrument into an interesting journey.

The manual "Bim! Bom! Read, draw, play and sing" by E.S. Zheleznova (Zheleznova, 2006) is designed to teach children since the age of 2 years. It contains a funny play-songs, and a special record of song text is useful for the teaching by words. The publication contains detailed instructions and a piano

accompaniment to all songs. The manual material is illustrated by the artist V. Sergeev: the melodies are recorded by funny notes; funny illustrations are drawn to all plays; outline-coloring are included.

The manual "The Magical World of the Piano" by M.A. Glushenko (Glushenko, 2005) is based on the author's method, combining the principles of comprehensive musical education and an intensive creative pedagogy that creates the most favorable conditions not only for an instrument mastering, but also for the simultaneous development of a musical ear, as well as various artistic and musical-performing skills: composition, improvisation, processing, transposition, ensemble music making, etc. The technique provides a complex self-expression of a child, the use of art and poetry, and includes organically the basics of music theory as a necessary foundation of all skills. The manual includes the works of students which are the examples of a child's creativity.

The manual "Let's play!" by N.M. Ryabukhina (Ryabukhina, 2008) teaching piano play for the children at the age of 4-6 years uses game tasks a lot. The manual takes into account the modern requirements of a child education and upbringing and takes into account the age peculiarities of a child visual-tactile perception and computer logic. It includes colorful tasks, games, crafts, which create a creative atmosphere in a classroom and allow to interest a child completely with piano lessons.

The manual "Forty lessons of music elementary education for the children of 4-6 years» by S. Alterman (Alterman 1999) for the teaching of 3-6 year old children is aimed at the development of hearing and rhythmic sense of a student, his ability to intone and pick out by hearing. Simultaneously, a teacher works to tune a child's gaming device, the basics of musical literacy and the development of his creative abilities. The technique is based on the synthesis of solfeggio and a piano, and the mastering of musical notes occurs gradually - from a simplified record of texts of songs and plays to a full presentation. The manual material is presented in the form of a game, and a teacher plays the role of a magician, who is capable to perform miracles. A quick change of different tasks allows to maintain the interest in lessons and the dedication throughout music lessons.

The manual "Music for children. Piano play tutorial and keyboards in fairy tales and pictures" by T.V. Yatsenko (Yatsenko 2015) differs by art-game form of material presentation, by various creative tasks which allow to acquire the skills necessary for a young pianist.

"Piano school by Faina Bryanskaya for young musicians with games, stories, travels and mysteries" (Bryanskaya, Gervagina, 2008) - a real "Klondike" of game and creative tasks. The technique solves successfully the problems of different aspects of learning combination: play by ear and improvisation, the development of technology and theory learning. The technique is based on the close relationship between a child's hearing and a keyboard using ten "hearing", "singing" and "speaking" fingers; it immerses a beginning musician into a fabulous world of music, and helps him to learn the fundamentals of piano learning with interest.

The analysis of these manuals allowed us to systematize the game assignments based on the didactic objectives of piano learning. Let's consider the main groups of game tasks, illustrating them by concrete examples from the manuals.

1. Game tasks, aimed at the creation of a performing unit (body, hands, fingers) and psychomotor coordination.

1.1. Game tasks for the preparation of a pool of students who learn to play piano

T.I. Smirnova (Smirnova, 1992) cites a number of game tasks, which will help a beginning pianist to master a correct posture for a tool In order to achieve the optimum combination of freedom and a body

muscle tone body. One of the tasks is the following one: "Starting position is a new doll. A stressful shake of a body back and forth. Then you relax - a doll broke, the winding ended."

The author also offers to perform an exercise, based on free flapping of hands, imitating the wing movements of a large, beautiful, delicate bird in a flight. At that the following words are highlighted by turns: "big" - the range of motion increases, "beautiful" - the graceful nature of movements is emphasized.

In the manual T.V. Yatsenko (Yatsenko 2015) proposes the exercise for hands "Autumn Tree" in order to relax the muscles of hands. During its performance the tree branches (arms) swing freely, "dropping leaves."

The explanation of a correct posture in front of an instrument by F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008) takes place in the form of a game. A teacher asks a kid to imagine that he sits "astride a horse with a smile". The author believes that such a thing will help children to feel harmony in a whole body: back muscles revived supported by hands, and the feeling of freedom appears in hands. And if you imagine that you inhale the fragrance of a flower, a calm, light breathing through a nose will appear.

1.2. The game tasks for the development of plasticity, independence and tactile sensitivity of fingers

The manual by M.A. Glushchenko (Glushchenko, 2005) presented the play exercises to develop the sensitivity of fingertips, offers "to roll bread balls" between the following fingers: 1-2, 1-3, 1-4, 1-5. A student is invited to "draw circles in the air" by each finger in turn, by right and by left hand. At that the fingers should work without stress and should not bend in a joint. The task "Woodpecker" is in the rehearsal with one hand movement by finger 4-3-2, left and right hand alternately, at any key selected by a child. It is proposed to carry out the task in the form of a roll with both hands and to listen to the brilliance of the registers.

T.I. Smirnova (Smirnov, 1992) offers interesting tasks, forming correct sense of fingers. With the mastering of the task "Spiders went on a campaign" a child is told that a spider carries a heavy backpack, and gives it by one foot to another. Consistently feeling the gravity of the backpack by his paws-fingers he passes the backpack to the second spider - another hand.

T.V. Yatsenko (Yatsenko 2015) recommends the game "Duet" to activate individual fingers. "Sit down right in front of an instrument, hands on knees. Now they prepare to press any two white keys simultaneously: the 5th finger on the left hand, and 1-st finger is on the right hand. The duo plays, you take off your hands from the keyboard, and you put it on your knees. The next duo is being prepared: the 4th finger on the left hand and the 2nd finger on the right hand. They push any white keys, then the hands rest on knees. Then the duet of twins plays: the 3rd finger of the left and the right hand. Then the following duets play: the 2nd finger on the left hand and the 4th finger on the right hand, the 1st finger on the left hand and the 5th finger on the right hand", according to the author.

1.3. Game tasks for the development of application ideas

The task by T.I. Smirnova (Smirnova, 1992) concerning the sense of application is aimed to ensure that a child does not calculate a finger number, but feels it. A child puts his two hands and closes his eyes; a teacher touches a finger, and the child calls his number. Another version of this exercise: a child turns his back to a teacher and keeps his hands behind his back. A teacher touches several fingers, and a student names numbers.

1.4. Game tasks for the development of basic articulation techniques and a keyboard orientation

The game "Cat town on a Magic hill" by F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008) introduces a child with a keyboard in a fabulous shape. The author of the collection does not recommend to begin acquaintance with the keyboard is traditionally a "do-re-mi-fa-sol-la-si" as trying to find any white key on a keyboard. The children begin a long way from "do" and the black keys fall out of sight. Therefore, the author proposes to introduce that a keyboard is a music town on the Magic hill and fluffy kittens live there. Some in small houses with two black key-sofas, and others in large houses with three black key-sofas. The authors recommend to master a keyboard with closed eyes, to touch the things which creates the relation between fingers and ears .

The manual by N.M. Ryabukhina (Ryabukhina, 2008) proposes the following assignment for a student during the development of legato playing methods: to take a rope with the length of 0.5-1 m and represent a certain item (a fir, a flower, an apple, a bucket, a small house, a butterfly) sensing the continuity and the expressive nature of its contour curves.

2. The game tasks aimed at musical abilities development

2.1. The game tasks for the development of musicality and empathy

In the manual by N.M. Ryabukhina (Ryabukhina, 2008) during the study of the theme "About the colors and expressive nature" a child is offered to pronounce the phrase "Let's go for a walk" with irony, joyfully, sadly, surprisingly, interrogatively, etc. The author writes: "These are the tones, which we use in speech and music. A joyful mood in the music is given by major (P.I. Tchaikovsky "New Doll"). The sad sound means that minor sounds (P. Tchaikovsky "Doll's disease")

2.2. The game tasks for the development of pitch hearing

The definition of "high" and "low" sounds, the association of registers with a natural environment is a common type of game assignments in piano manuals: high-pitched sounds - birds, small animals; low-pitched sounds - predatory animals or large animals.

2.3. The game tasks for the development of the musical rhythm sense

The development of sense rhythm in many textbooks is carried out by game assignments based on poetic subtext, the use of rhythmic (dance) formulas as the examples familiar for a child, long and short contrasts, the paces of walk and run.

So, during the first lesson according to the Programme by F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008) a baby's attention is focused on music dimensional pulsation; on the difference between long and short sounds.

The manual "Let's play!" by N.M. Ryabukhina (Ryabukhina, 2008) offers a student to draw the designation of a short or a long sound on some cards, correlating them with the speed of animal movement.

2.4. The game tasks for the development of harmonic hearing

In the manual by N.M. Ryabukhina (Ryabukhina, 2008) the theme "Tonic - Dominant" teaches a child to hear simple functional basics and provides the first skills of accompaniment selection. A teacher plays the song "Antoshka, let's dig potatoes" in C major for a child and the child is given the task to determine the steady sound - tonic, and then to count the fifth stage. When a pupil finds that the beginning is accompanied from dominant, it is necessary to remind that the dominant comes to tonic.

2.5. Game tasks for tonal hearing development

A striking example of such gaming tasks can be a game-improvisation "The Storm in the jungle" from the manual by T.V. Yatsenko (Yatsenko, 2015), presenting a sound picture of a thunderstorm in the tropical jungle and the reaction of his inhabitants: elephants, leopards, panthers, crocodiles, capybaras, monkeys, toucan birds, parrots, and in the end - the sun and the singing of hummingbirds.

2.6. Game tasks for musical memory, thinking, attention development

The development of key cognitive musical-psychological processes by meaning contribute to almost all game tasks. Special scheme-signs, reference symbols facilitates learning process, making it both easier and more interesting.

Let's provide the manual by F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008), where a child will meet a permanent assistant - Magic glasses with "a super musical" ear. The glasses of a musical detective will help to consider a note record. And the symbol of "glasses" teaches to focus the attention on important details before a game.

The authors recommend to use a universal order in a high pitch record and this is presented in a playful, visual form, called "Galaxy Do" for older ones and "Carousel" for the little ones. The basis of this order is the perfect symmetry of the "do" notes on a keyboard and their mirror image in a musical notation.

3. The quests for musical notation and basic performing terminology mastering

The objectives of this complex and very important section for a novice performer training are solved by the authors successfully in a playful way, offering all sorts of creative tasks, crosswords, puzzles, using artistic associations, a vivid imagination and life experiences of a child.

Thus, during the process of meeting with a keyboard according to the methods by F.D. Bryanskaya, E. Gervagina (Bryanskaya, Gervagina, 2008) in the section "Rainbow over a magical hill. Octave and Do family" a student have the opportunity to become an artist, who holds a magic brush and wants to draw a rainbow - from one key to another. Then the meeting with the term "octave" takes place. A student plays the exercise "Rainbow" using the entire keyboard. Using this exercise, a baby develops the sense of so-called "long arm" - from his back to his fingertips, the feeling the entire keyboard integrity.

Then using the same game methods the meeting with a stave, fingering, treble and bass clef, intervals, frets, dynamic shades, etc. takes place. The intervals are given in the form of association with the world of animals (e.g. a bumblebee is a second, and a grasshopper is a quart, a duckling is a fifth, etc.)

4. The game tasks aimed at the development of personal qualities, responsibility, a respectful attitude for piano lessons, the skills of self-organization and self-control

Educational orientation of piano training is represented in numerous gaming tasks. So, at the beginning of training according to T.V. Yatsenko method (Yatsenko 2015) a child is proposed to draw up and clearly reflect the genealogical tree of a family, as well as to get acquainted with a piano family tree (piano mother - a piano, Dad - a harpsichord, grandfather - a clavichord, grandmother - cymbals, elder brother - a piano, younger brother - a synthesizer and a very distant and an oldest relative - an organ).

A piano is presented as a good friend. A child fills in the "Questionnaire", where he specifies his name, surname, the relatives of an instrument, the number of keys, the things an instrument likes and the things an instrument does not like.

A young musician acts in the manual in the form of the Piano President or the Synthesizer President. The rules important in learning are reflected in legislative documents (a right posture is approved in "Piano President Charter", hand position is presented in the "Charter for Piano President hands", the prohibitions are presented in "Bad advice for Piano President", etc.)

The information for parents is drawn up under the heading "P.S. Top secret (Adults Only!)" and provides interesting facts, proving the importance of music education in personality development and the abilities of a child.

CONCLUSIONS

After the performed research we came to the conclusion that a game has a great potential in the performing development of novice pianists, and the possibility of gaming technique use in music teaching seems to be very promising one.

A large number of Russian books for beginning pianists present educational material in a fun game way, using creative tasks and exercises, integrating music, art, literary creativity of children, activating the imagination of pupils, increasing the motivation and interest in piano lessons.

The inclusion of game tasks in piano manuals for beginners is conditioned by the need of age peculiarities consideration for general and musical development of preschool children, the implementation of the fundamental provisions concerning Russian pedagogical science, such as:

- The integrative nature of primary piano teaching for children, based on a combination of creative activity types - musical performance, listening to the music, dance and visual art, musical theatricality; the integration of performing skills, musical literacy basics, musical and historical knowledge mastering processes; the simultaneous solution of training, educational and developmental objectives;
- Meaningful access of piano lesson educational material by the incorporation of well-known artistic images for children (fairy, puppet, cartoon ones, etc.); the use of clear pedagogical guidance; gradual complication of teaching objectives; the support by life experiences and the strengthening of relationship between learning material and personal artistic outlook; the clarity of teaching material, which increases its attractiveness by illustrative nature, a non-standard creative form of game tasks;
- Tonal approach to piano teaching, aimed at the development of sound extraction culture, the knowledge of performing intonation and the performing embodiment of artistic and imaginative content of a work during the early stages of a pianist preparation.

The analysis of game tasks presented in Russian piano manuals for beginners showed that their inclusion is substantiated by didactic tasks, such as: the development of a performing unit (body, hands, fingers), psychomotor coordination, the development of musical abilities, the mastery of musical notes and basic executive terminology, the development of personal qualities, responsibility, a respectful attitude for piano lessons, self-organization and self-management skills.

However, it should be noted the importance of game task range expansion for novice performers aimed at ethnocultural and multicultural education (Valiahmetova, 2014; Karkina, 2014), the development of value orientations, the moral and aesthetic culture of pupils (Kamalova, 2014), the development of meaningful general musical and performing skills using traditional and modern information and communication tools.

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