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## DEVELOPMENT OF SHEET READING SKILLS IN A POP-JAZZ PIANO ENSEMBLE

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### Abstract

This scientific article examines practical methods for developing sheet music reading skills. Methodological recommendations are given to young teachers and their students in the forte-piano ensemble class. Study of a single holistic learning process. Mastering a pop and jazz piece for performers.

**Keywords:** *music development, reading, work musician, performer, ensemblists, pop-jazz, methodical, ensemble.*

Performing activities of musicians are not limited only to the study of pop and jazz ensemble works. One of the important parameters of methodological systems for teaching ensemble skills is sight reading. In particular, this is a continuous, interesting, fruitful work of musicians. It should represent a single holistic learning process.

Reading from a sheet of paper in a piano ensemble class helps performers develop the following abilities: special, musical, as well as quick reaction, ensemble sense, hearing and listening to a piece of music. Performing and reading from a sheet of paper in an ensemble is more difficult than in solo performance (Zakhidova E., 1994).

Reading from a sheet of paper can be developed to rapid, fluent execution. To do this, musicians should spend at least one hour reading notes every day. In collective performance, this problem is being improved. The

ensemble member immediately sees both the horizontal and vertical parts of the unfamiliar musical material.

Reading from a sheet of paper means always looking ahead, seeing horizontally and vertically, reacting quickly, and feeling the keyboard. This performing culture increases the level of intellectual abilities of students. In particular, in the classroom, you can use the method of “brainstorming”, “share in pairs, think”, “automation”.

Automation in sheet music is an interactive method of teaching rapid reading of musical material. See notes-hear the game – feel the keyboard – perform. Here is this chain of interactive learning method automation. It is acquired with experience and years. Feeling the keyboard is a special kind of skill. A more mature, venerable musician brings his playing of notes to a fluent vision and hearing of musical material. In the automated method of per-

forming rapid reading from a sheet, musicians should strengthen their mental abilities. Because performing involves all the physiological parts of the body. This is called a musician's slot machine. It is important not to pinch the performing musculoskeletal system for musicians.

What should a musician first pay attention during sight reading? *Ata newstudy material*. Learn more about the algorithm:

- tempo;
- rhythm and meter;
- the key of the piece of music;
- the first eight bars (musical text);

- rhythm and meter;
- fingerings;
- the invoice of the essay;
- musical phrases.

These are the primary methods of playing notes. Let's take a closer look at them. Before performing, the ensemble member looks at the key, rhythm, and positional fingering. Before starting to perform, pay attention to the tempo and character, the content of the musical composition, as well as the first 6–8 bars. Below is a table of the worksheet reading process and its evaluation.

**Table 1.**

#	The process of sight reading	Score
1	Transmission of text sheet	
2	Expressive means: musicality, dynamics, strokes, articulation	
3	Form of a piece of music	
4	Transmission of the drama of a work of art	
5	Hearing and listening from the whole ensemble	
6	Technique of performers in the ensemble	
7	Pedalization in the performance process	
8	Ensemble reaction: ability to feel	

The main mistakes of students during sheet reading are:

- speed up the pace.
- do not see the musical text in a perspective format, but look exactly at the bar that is being performed.
- don't hear your partner or feel the piano keys.
- do not look at the musical text in advance before performing.

It is advisable to start sheet reading with works in four hands. Step-by-step study from simple to complex leads to the results of correctly feeling the form of the work, the ability to distinguish a jazz musical style from another. It is recommended to study more complex jazz compositions more consistently. Step-by-step study of jazz miniatures broadens your horizons and instills skills of a sense of musicality and creative freedom.

Mastering the genre of ensemble pop and jazz plays should begin with a step-by-step study of their harmonic, rhythmic language. In particular, with the works of V. Saparov, K. Rakhimov. The author in this topic suggests applying the practical musical material "Playing jazz" by Kakhramon Rakhimov.

The piece is a theme with improvisations. It is written in a variation form, in the key of G major. The play has three variations. Each of them consists of sixteen choruses. The main theme is a simple, pop song, singing the main tone of tonic. It resembles a simple Uzbek folk children's song. Accents on the tonic. Syncopation adds rhythmic complexity to the musicians' performance. The first variation is written in a complicated rhythmic pattern. The main theme in the first piano part. Variation of the theme due to the jazz rhythm. Musicians should pay attention to the rhythm and match together.

The second variation is replete with accents, which again presents a rhythmic complexity for performers. The main theme is played in the first piano part. Musicians should be technically adept. The theme in the third variation is played in the first piano part. Here the chord structure expands.

Over the last decade, composers of Uzbekistan have turned to different types of pop-jazz ensemble: piano duets, six- and eight-handed hands, a piece for three pianos. The piano duets by E. Salikhov, bright arrangements by V. Saparov, piano duets for three pianos,

and piano duets for three pianos are quite revealing. Saparov, S. Saparova's piano duets and M. Atadjanov's piano ensembles, which we have considered in other works and textbooks, are very indicative. These pieces reveal modern methods of writing that require the application of new methods of performance. Thus, the method of historicism allows us to trace the evolution of the genre and determine the stages of origin, formation and development of the ensemble art of Uzbekistan.

Such pieces as "Kaidasan", "Oyajon" by V. Saparov, "Oriental Sketch" by S. Saparova, "We Play Jazz" by K. Rakhimov undoubtedly have a certain value and one of their main merits is a deep penetration into the nature of Uzbek melos, the search for original means of musical expression, interesting forms of ensemble writing characterized by refinement of texture and independence of parts. The coverage of registers, various polyphonic techniques, active textural and rhythmic development – these are the main features of Saparov's style of piano ensemble pieces, which are also found in his "Five Pieces in Jazz Style" for two pianos.

Saparov's "Oyajon" and "Five Pieces in Jazz Style" are remarkable for their complicated piano texture, polyrhythm, collage technique and sensitive attitude to Uzbek folk melos. By means of variation development the composer managed to achieve international growth of the theme, preserving the national flavor. Saparov's pieces reveal the image of a soft, delicate artist who embodied sound images in watercolor rather than oil and created miniatures of extreme precision, thus opening new paths in ensemble art.

Very interesting are V. Saparov's attempts to arrange for piano duet fragments from the music of stage pieces. They are conditioned by the composer's desire to democratize musical art, to develop ensemble music making, and the creative abilities of music lovers.

Given the specifics of jazz piano, students should pay attention to the percussion of the instrument. Specific accents on weak bars. The swing style of playing the piano

requires a revision of the classical setting. Reading from a sheet of music, you should understand the performers that the hand is his voice. On the piano, it is almost always necessary to overcome the percussion of the piano. Performers should understand: the piano sings, the fingers sink, gently fall, dip, but never hit the keys. Jazz music cannot be analyzed and studied by notes. For a long time, they performed without notes at all, and most musicians are not skilled at reading them (Panasye Y., 1965. 29).

Creating an imitation of jazz instruments of the saxophone, drums and guitar on a pop piano, musicians should correctly place their hands on the instrument and read correctly from the sheet. Pianists should strain their ears and create a hand gesture based on a specific jazz repertoire. It is more correct to talk about the expediency, organization of the action of the hands and their parts. The concept of an organized hand eliminates excessive muscle tension, as well as lethargy, passivity.

Developing aesthetic abilities, students should feel the style, this or that era of the composition. Cultivate a fine musical taste. Read more new pop and jazz material from sheet music. It is the works of modern composers that develop the imaginative sphere of flair, artistic ideal, and a good manner of playing the piano.

When reading from a sheet, take into account the specific performing means of ensemble performance; (strokes, fingerings). They should correspond to the disclosure of the artistic content of ensemble works. One of the functioning elements that cause difficulty for performers is rhythm. Rhythm is the main expressive element of expressive sound in the interpretation of pop and jazz works. Jazz music is characterized by a syncopated rhythm (shifting the emphasis from a strong beat to a weak one). The shift of accents from the first and third parts of the bar to the second and fourth is called off-beat (off-beat) – not in a fraction. The off-beat technique has its origins in African music.

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