



TO SHAPE FUTURE MUSIC TEACHERS' PERFORMANCE SKILLS THROUGH THE MEDIUM OF PIANO PIECES

Usmonova Zilola Abdumurod qizi

Tashkent State Pedagogical University named after Nizami
Master of the 1st Year of the specialty "Music education and art"
<https://doi.org/10.5281/zenodo.7961653>

Annotation: In this article discusses the theoretical and practical features of the use of the piano instrument in shaping the musical knowledge and skills of teachers of the future musical culture.

Keywords: music culture, educational system, methodology, piano, musical instrument, hearing.

Depending on the process of teaching the instrument as a separate activity, it can be said from certain educational and educational tasks that the main emphasis in this place is on teaching students to form their creative abilities, understand and feel the beauty in art, culture of Uzbek and fraternal peoples and it is necessary to focus on introducing the works of the peoples and composers of the world, leaving a special name in his art. With educators working in this direction in our conversations, we were convinced that it is necessary to teach students to play the instrument at the amateur level, to have enough music literacy, to analyze and read from the sheet so that they can independently learn any work on their notes. Future teachers are obliged to regularly listen carefully to music, analyze it theoretically, have the skills to learn by reading it from a sheet.

We studied the work of many musicians educators and scientists who studied the content of Instrumental Performance activities in the specialty "musical education" of the higher pedagogical education system. The formation of a worldview, moral, spiritual mental, cocktail, physical education through music has its own characteristics.¹ Summarizing all their leading psychological-pedagogical and musicological concepts, based on their analysis, we selected the following components to determine the content of musical performance:

- *musical aesthetic knowledge,*
- *performance skills*
- *practical engagement with music,*
- *analysis and aesthetic assessment of musical works,*
- *performance and oral interpretation of musical works and juzi music;*

It would be reasonable to say that we got the experience of creativity in creating, the experience of aesthetic attitude to music and musical activities. While the main task of the musical instrument class is to teach students how to play an instrument, the activities of students cannot be limited to performance. In our opinion, in this regard, the goal of encouraging students to learn musical instruments, to play tunes of various genres, forms and styles, to read from a sheet, to play in an ensemble, to acquire technical skills based on study of exercises and etudes puts.²

¹ Kadirov R "Music pedagogy" 31 p.

² Roytershtein I.M. "The Book of Music".

Musical performance in the process of learning a musical instrument gathers various types of activities around the main repertoire of the student and connects them with the studied works. For reading music from a sheet and listening (performed by a teacher and by listening with the help of technical means), works with the main performance repertoire of the student are selected according to the signs of genre and style. Tasks related to the analysis of the figurative content, compositional structure and musical expressiveness of the works are focused on the search for the artistic quality of the performance (dynamics, articulation, nuances, performance techniques) and performance styles.

Elements of creative music training (playing what you hear, sounds transfer, arrangement, accompaniment, etc.) depending on the performance repertoire of the student and the extent of musical theoretical knowledge, it is appropriate. The consistency of educational tasks and tasks, which are increasingly simple to complex, in terms of reading music from a sheet, creating pieces, hearing and aesthetic evaluation, constitute a system of various musical activities that consolidate the knowledge, skills and abilities students have acquired in the process of learning music.

According to teachers with many years of experience, it is not enough for future music teachers to learn the sound of an instrument perfectly. For this reason, it is useful to inform students about the sound of each instrument, their characteristics, and the methods and ways of making the melodies performed with them. For example, a creative approach to the education of musical performance skills of students learning to play the piano ensures the connection of music education and training with musical practice, and clarifies the aesthetic and ideological and moral tasks of musical education.

Individually, according to the pedagogical classification of piano lessons, the skills of playing in an ensemble and being an accompanist are included in educational activities, the skills of practical engagement with music (listening, copying sounds, reading from a sheet) are included in independent educational activities, the analysis and aesthetic evaluation of musical works skills can be divided into skills of mental activity. It is pedagogically correct to define the requirements for mastering these parts of piano training by students in each course section. The most convenient and effective form of piano training is individual form. It has a number of advantages:

- ❖ *enables close contact and relationship with students;*
- ❖ *getting to know students' personal potential, individual characteristics closely, assigning assignments accordingly, correcting shortcomings, creating a favorable environment for development,*
- ❖ *provides a deep understanding of the student's personality. There are two teachers it is necessary to pay special attention to this aspect.*
- ❖ *implementation of specific knowledge, skills and qualifications at a certain stage;*
- ❖ *to consider it as an important part of the implementation of long-term tasks.*

Students should be given specific tasks in each lesson. For example, theoretical concepts, strengthening the work, working on performance techniques, elements of metrorhythm or technical performance, etc. Achieving the consistency of training, in which the knowledge obtained in one lesson it is necessary to strengthen skills and competencies in the next training. Learn the material gradually, step by step, simply it is necessary to develop according to the norm of new knowledge based on the principle of complexity.

Tasks are completed with the help of the teacher-leader, under his control, and later on his own. By doing it, the student can develop the ability to work independently. Independent study of easy, simple works, performing them at various events or during the test has an effective effect on the development of the student's independent work skills. Conducting most of the lessons in an integrated form, i.e. checking homework, giving an understanding of a new piece, showing it in practice, giving theoretical concepts, reading from a sheet, copying sounds, playing in an ensemble, etc. leads to increase. The future music teacher should not forget that the quality and content of the lessons largely depends on the teacher's preparation. The teacher should prepare separately for each lesson, plan the project of the lesson with the student in advance, take into account the necessary components for his creative development, and the most important thing is to systematically train the children, taking into account their musical abilities. Without developing musical abilities, especially musical perception it should be in his constant attention that no success can be achieved.

Various forms of training can be used appropriately. This instead, the mixed type of the lesson includes reading the performed repertoire from a sheet, playing in an ensemble, independent self-work, etc. Group-individual lessons group leader, listening to music will make the ensemble more active. Conducting such lessons before certain events (*concert, audition, test*) has a positive effect on increasing students' sense of responsibility.

Independent work in the lesson is a unique form of training students work on the development of a piece of music, a part of it, or specific goal-oriented features with the participation of a teacher-leader. What mistakes did the student make in this, the tasks of solving difficulties, the issues of what needs to be paid more attention to are solved.

Knowledge, abilities, skills of students in some one or complete circle and speaking about the formation and development of skills, it should not be forgotten that lessons in the piano class are interesting, free, and depend on the diversity of the repertoire. Here are the practical ways to successfully solve these tasks:

1. When working with students of different interest and abilities taking into account their individual characteristics, assigning specific tasks to each of them.

2. To work on various performance tasks, to increase the number of works to be studied, to include examples of various complexity in the repertoire of each student.

3. From the pieces specially written for the piano during the educational process, selected exercises, reworked folk songs in addition to etudes, reworked and simplified music written in the academic style and genre, later (at the later stages of education) pieces of opera, ballet, reworked works for 4, 6, 8 hands piano ensemble, samples written specifically for piano ensemble can be included.

Cultivation of musical interest and abilities is a comprehensive pedagogy it is necessary to solve the tasks correctly from the point of view of education and upbringing, to set serious performance tasks based on the materials suitable for the students' capabilities. In order to strengthen the achieved results, it is possible to remember as many previously studied works as possible, which ensures the effective course of pedagogical activity.

References:

1. Asafiev B.V. Musical form as a process. Book. 1 and 2. - 2nd ed. - L.: Music, Leningrad. department, 1971. - 376 p.

2. Borisov Yu.O. Towards Richter. – M.: Rutena, 2000. – 256 p.
3. Dubal D. Evenings with Horowitz / per. from English. S.V. Grokhotov. - M.: Classics - XXI, 2001. - 371 p.
4. Kagan M.S. Artistic activity as an information system // Cinema Art. - 1975. - No. 12. - P. 99–121.
5. Karpychev M.G. Theoretical problems of the content of music. – Novosibirsk: Novosib. state conservatory. M.I. Glinka, 1997. - 62 p.
6. Shakhlo Kharratova "USE OF INNOVATIVE TECHNOLOGIES IN THE EDUCATIONAL PROCESS" Science and Education ISSUE 3, March 2022;
7. Levin I.A. Basic principles of playing the piano. - M.: Music, 1978. - 75 p.