



METHODOLOGY OF TEACHING PIANO IN FOREIGN EXPERIENCE

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Abstract: the purpose of the article is to review the main methodological approaches and methods in modern music pedagogy (on the example of some foreign countries). The tasks of the article are appropriate and consist of the analysis of scientific literature on the research topic, as well as summarizing the approaches and practices of piano teaching in foreign countries in the conditions of departure from the traditional education system. The methodology of the article is based on a systematic approach and includes a group of general scientific methods (analysis, synthesis, deduction, induction), as well as a group of special methods: structural analysis of scientific literature on the research topic; elements of comparative analysis as well as descriptive analysis. It also concludes that the dominant methods of teaching piano in modern foreign countries (apart from the traditional method) are the integrated interdisciplinary approach and the cultural analysis of music.

Key words: traditional method, piano, musical education, teaching experience abroad, musical pedagogy.

Introduction:

The relevance of the research topic is the difference between modern and traditional music education, the educational goal, student-oriented concept, the teacher's attitude to the student, content, teaching methodology and the educational process. due to the existence of differences. In general, the theory of modern music education in developed countries is accepted as a new system of methods of learning to play musical instruments, focusing on the problem of motivation and personal growth of future performers¹. Nevertheless, there are many problems in teaching modern piano at present, which are manifested as follows: the teaching staff is relatively weak, the main differences are large, and the generally accepted teaching method is relatively conservative. In order to improve the practice of piano teaching, it is necessary to consider the methods used in developed countries².

An analysis of the scientific literature on the research topic shows that the strict tradition of piano teaching has been strong for generations. The dominant influence of Muzio Clementi (1752-1832), the first composer-teacher of the piano, led to the emergence of classical educational principles and rigorous teaching systems, including Hanon's highly sophisticated "pianist- virtuoso" exercises can be an example. Such practices, which many modern researchers consider absurd and even offensive for modern students [3, V. 850], exist today at all levels of music education in higher education institutions for the piano, and are a

¹ Карчина А.Ф. Методы обучения игре на фортепиано // Царскосельские чтения. 2016. № 3. – С. 172-175.

² Куровская И.Р., Макарова Е.В. Формирование технических навыков игры на фортепиано: традиции школы г. Нейгауза в ялтинских образовательных учреждениях // Таврический научный обозреватель. 2017. № 4. – С.58-62.

modern death. constantly criticized by teachers. In particular, W. P. McFarland in his book critically examines two centuries of teaching methods and urges teachers to end the tradition that separates intellectual and creative skills.

Music pedagogy in the field of piano teaching should not remain in the same position as it was centuries ago in the conditions of radically new consciousness of students and new technologies. This opinion is supported by many modern teachers of developed countries. For example, A. Firenzelli proves in his article that in many cases the learning process is limited to just reading the notes, in practice the most important aspect - the music itself - is reduced, because the training involves only complex techniques. focused on mechanical repetition. In his work, A. Firenzelli also presents a variety of solutions and opportunities, illustrated with concrete examples of teaching based on his pedagogical experience. In general, modern foreign music pedagogy offers many ways of teaching piano (except for the classical approach). Compared to the traditional method, which includes solfeggio training, rhythm training and playing music with notes and exercises, a simplified technique is used in many European countries (online courses and instructional videos)³.

In most of these exercises, the music consists of chords and chord sequences: they follow each other according to a certain logic that most people can learn, which also applies to improvisation. In a given piano range, each note and each chord built on that note has a specific function. For example, in C major, the C chord has a tonic function (the first degree of the diatonic scale). The note G is the dominant degree of C major (dominant seventh chord). Then there is the subdominant chord, the fourth tonal level of the diatonic scale: C major chord F. The three given chords: tonic, dominant and subdominant allow you to quickly learn how to improvise. The simplified teaching method is used, in particular, for categories of students who do not belong to professional musicians, and is also successfully used as physiotherapy.

This simplified approach to piano teaching is used in different formats: teaching in small groups (group method); online piano courses; interactive piano teaching guides and more. Some researchers also offer unique options for moving away from the tradition of individual lessons in the piano learning process. So, the American researcher B in his work. Tesimer examines the history of the development of group piano teaching methodology and its use in US music education institutions. The author also believes that group piano lessons generally focus on building a foundation for functional skills on the instrument in addition to artistic skills.

Functional skills include aspects such as sheet music reading, transposition, chording, harmony, improvisation, ensemble accompaniment, accompaniment, analysis, and score reading. Interestingly, the group teaching method is widely used in the USA not only to train future professional musicians, but also as physiotherapy for the elderly, which significantly expands the research area of piano teaching methodology. These theses are confirmed in the works of other authors. For example, J. Bugos evaluated the effect of group piano playing on executive functions and psychosocial outcomes in healthy elderly (age group 60-80)⁴.

³ Карчина А.Ф. Методы обучения игре на фортепиано // Царскосельские чтения. 2016. № 3. – С. 172-175.

⁴ Bugos J. Piano Training on Executive Functions and Psychosocial Outcomes In Older Adults. Innovation in Aging. 2018. Volume 2. – P. 849 – 856. DOI: 10.1093/geroni/igy023.3166



This cluster-controlled study conducted an initial three-hour assessment of the standardized cognitive and psychosocial effects of group piano instruction. Participants were stratified by age, education level, and intelligence assessment, then randomly assigned to one of three groups: group piano lessons, computer technology training, and a no-therapy control group. Results of repeated measures showed a significant improvement in thinking and speaking in the piano learning group compared to the control group.

The group methodology of piano teaching is also used for the category of people with special educational needs. Thus, the interactive component of the method is considered in the work of E. Tagareva. According to the author, piano education from the point of view of music pedagogy is aimed at achieving artistic and aesthetic results. From the point of view of modern music pedagogy, piano teaching should be considered as a complex interactive process that supports the development of the personality of people with special educational needs and allows solving many problems related to pedagogy and therapy. Through the universal language of art (in this case, music), there is a non-verbal creative interaction between the teacher and the student, and this method is complex to overcome mental, emotional, communicative and physical difficulties. leads to the development of methods.

Group piano lessons for people with special educational needs is an active cognitive, creative, emotional and motor activity, in which compensatory mechanisms are established to correct and balance disabilities, disorders, lack of attention, etc. - one of the main goals of art pedagogy. At the same time, the main purpose of the teacher's external support to the student during group study is to mobilize the student's inner mental, emotional, intellectual abilities and physical strength, to learn to solve the difficulties that arise independently and creatively. -co-developed based on the intact feelings and methods provided by the teacher and self-use beneficially.

The development of compensatory mechanisms is not spontaneous, but a completely systematic process, in which the teacher plays the main role, the teacher acquires certain qualities - professional knowledge and skills, an innovative spirit and a deep understanding of the characteristics and challenges of their students with special educational needs. The results of such training, which have several aspects, are complex: improvement of the student's psycho-emotional state, enjoyment of achievements, readiness to actively participate in creative activities, self-esteem and self-esteem. increasing self-esteem, coping with uncertainty and social adjustment. The experience of foreign music institutions has shown that learning to play the piano has been useful for many students who are blind and visually impaired, hard of hearing, mentally, speech and motor impaired. Creating and improving methodologies for students with special educational needs is a contribution to the science of pedagogy and a practical application of humanistic ideals. From the perspective of forming an aesthetic view of the world and humanizing music education, the approach to piano teaching in Chinese music institutions at various levels is very important and valuable. In particular, in 2000, a "symposium on the reform of piano teaching in universities" was held in Beijing, and in 2004, an academic piano committee was established, with the help of which the Ki Piano Teaching Academy of the Thai Music Association was established. is actively developing many areas of academic activity.

In Chinese music education institutions, the comprehensive system of piano playing includes musical accompaniment, and the piano history class is a theoretical guide. At the same time, piano teaching should focus on learning the musical culture of forte piano. It

should be noted that in China's experience, a departure from the traditional education system can be felt in accordance with the requirements and needs of the 21st century education. Thus, in accordance with Gardner's multi-intelligence theory, Wang Yihong, a teacher at the Beijing Academy of Music, created a new team piano course by applying multi-intelligence theory to the team piano course in ordinary colleges, which brought new research views and discoveries.

Currently, the digital piano teaching system is the product of the synthesis of the classical teaching system with modern science and technology. Such a new concept of piano teaching and learning in local music institutions integrates seamlessly with the knowledge of other disciplines and has a cumulative effect within the framework of interdisciplinary integration. integration between different subjects.

The modern local pedagogical doctrine of piano teaching is based on the fact that teachers should be aware of cultural differences in teaching, especially in relation to Western classical music: language, emotional reactions, etc. Thus, we can conclude that the modern foreign experience is the widespread use of a targeted methodological approach in piano teaching. According to many foreign researchers, in modern music pedagogy "there are no right or wrong methods, it all depends on the final goal." This approach covers a variety of methods from the classic hybrid. In particular, special methods are widely used for different musical genres: from classical music to jazz, blues, pop, etc.

Conclusion:

Due to all of the above, the comparative analysis of Western and Eastern music pedagogy seems to be a promising direction of further research in terms of departure from the traditional model of teaching.

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