



## PRINCIPLES OF DEVELOPMENT OF INSTRUMENT PERFORMANCE ABILITIES OF MIDDLE CLASS STUDENTS BASED ON THE ANALYSIS OF FOREIGN EXPERIENCES

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**Abstract:** The problem of formation of musical instrument performance skills is one of the important tasks of musical education of students learning to play a musical instrument. In this thesis, based on the analysis of foreign experiences, the theoretical and practical foundations of the development of students' musical performance skills are described. Also, the process of formation of executive ability is based on the student's individual capabilities.

**Key words:** performance ability, musical creativity, secondary school students, skill, performance, educational system, scientific analysis.

### **Introduction:**

Playing a musical instrument includes not only the general musical education of students, but also the basics of aesthetic education. Education of a person when learning to play a musical instrument can be called multi-level, as it is aimed at the formation of intellectual outlook and aesthetic qualities. The skill of performing an instrument is an automated component of performance, and by automating it, a lot of effort and energy is saved to achieve certain goals. In the process of acquiring skills, automated actions become a whole action called a skill. The concept of "skill" is multifaceted, but the most common can be interpreted as S. L. Rubinstein's "automatic component of human conscious activity" formed by repeated repetition [1].

Regular, conscious, high-quality work and improvement of each student's individual abilities determined by nature is required for the formation of skills. Skills are formed by working on exercises, that is, by regular, conscious repetition of actions. In order to maintain the skill, it must be used constantly, otherwise the speed, ease of the performed actions and other qualities characteristic of automated actions will be lost. In order to successfully develop the skills of playing a musical instrument, it is necessary to develop all aspects of the student's individual abilities. The system of forming the personality of a musician who can perform musical works correctly is the creation of stable knowledge and skills in the field of musical art, as well as the foundation of self-knowledge and self-awareness. It should be noted that each student has personal psychological characteristics that ensure success in his work. In this regard, it is necessary to apply an individual approach to the process of formation of instrumental performance skills based on the psychological characteristics of students in pedagogical activity. The works of R. S. Nemov, S. L. Rubinstein talk about the development of skills. They fully reveal the methods of development of certain skills as a result of human creative activity [2].

Instrumental performance skills imply the totality of all mental and intellectual processes of a person, therefore it is very important to pay attention to these components of

the development of performance skills. It is also necessary to understand how deeply and consciously the student learns information, how quickly and accurately he processes it, as well as constantly work on the formation of a system of motor and technical skills. The following stages can be distinguished in the process of formation of musical instrument performance skills:

- *getting to know the musical work;*
- *study of musical material;*
- *improving game skills;*
- *self-management and self-assessment.*

Each stage corresponds to specific tasks, as well as specific methods and forms of teaching. When it comes to the development of motor skills in the teaching of musical performance, all Methodists share the opinion that the greatest benefit comes from playing at a slow pace with a sense of complete freedom of the muscles. The methodological foundations of the development of this skill are reflected in the works of G. Neigauz[4], V. Horowitz[5], E. Gilels, L. Oborin[6].

S. L. Rubinstein believed that the mechanisms of any mental activity (*including intellectual*) develop not before the activity begins, but during the activity itself. Despite individual mental and intellectual processes, the student must use both instrumental and mental processes when working on the quality of his performance. This can be assessed if we turn to the pedagogical practice of T. Leshetitsky. The student should not be allowed to study the work without carefully and intellectually studying the notes and musical decoration. The ability to apply previously acquired knowledge means that the student has a certain level of mental ability.

The essence of the intellectual education of a person is the formation of a culture of internal processes that form the basis of the ability to constantly generate new ideas in a person, which actually serves as the most accurate criterion of the level of intellectual development. Thus, in order to form intellectual skills in musical performance classes, the student is encouraged to search for solutions to problems by himself, to seek information from outside knowledge, to activate his knowledge while working on a piece, to develop his internal culture and aesthetic education must be forced. The formation and development of musical perception (*perception*) is one of the methods of studying musical performance. How a person perceives the world depends not only on the characteristics of the observed object, but also on the unique psychological characteristics of the observer, his life experience, temperament, and life values. In order for the student to correctly interpret the idea and character of the work, the teacher should take into account his character, age and individual mental processes.

In order to develop understanding in the process of working on the piece, the teacher should find answers to the questions asked during the analysis of the musical text together with the student. The development of musical perception can be found in the work of V. I. Petrushin. The development of musical perception is related to the enrichment of the performer's artistic and life experience, as well as the formation of problematic tasks and questions that activate mental and emotional processes in front of him in the process of purposeful education. To teach the student to listen to music, to include it in the active creative process, to teach him to experience emotions and moods, to develop a love for music

by listening to music of various types in music culture classes, and also to encourage the student to a creative life must be attracted.

### ***Conclusion.***

In order to successfully develop the individuality of students, it is necessary to form musical performance skills. It is a complex and long-lasting process that affects all aspects of a person, his individual mental processes and intellectual processes of a person. Thus, the skill of instrumental performance is not only self-repetition of a piece of music, but also the ability to express it with a minimum of physical and emotional effort, without complete internal control over one's actions and thoughts. . The developed performance skill allows the teacher to convey the intention of the composer, make changes in the interpretation of the work, and improve his educational performance solo activity.

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