



## DEVELOPMENT OF SHEET MUSIC READING SKILLS IN THE TEACHING OF GENERAL PIANO SCIENCE

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### Annotation

This article discusses the development of note reading skills in the teaching of "general piano" in higher education institutions. In addition, issues related to the development of note reading skills, foiling from various methodological techniques in the course processes are covered.

### Annotatsiya

Ushbu maqolada oliy ta'lim muassasalarida "umumiy fortepiano" fani o'qitilishida nota o'qish malakalarini rivojlantirish haqida so'z olib borilgan. Bundan tashqari nota o'qish malakalarini rivojlantirish, dars jarayonlarida turli metodik uslublardan foylanish borasidagi masalalar yoritilgan.

**Kalit so'zlar:** Musiqa, fortepiano ijrochiligi, umumiy fortepiano sinfi, notani varoqdan o'qish malakalari, musiqiy qobiliyat, ijrochilik mahoratini shakllantirish.

### Аннотация

В данной статье речь идет о развитии навыков чтения нот при преподавании предмета "общее фортепиано" в высших учебных заведениях. Кроме того, освещаются вопросы развития навыков чтения заметок, использования различных методических приемов в процессах урока.

**Keywords:** Formation of music, piano performance, general piano class, qualifications for reading a note from a sheet, musical ability, performing skills.

**Ключевые слова:** Музыкальное образование, фортепианное исполнение, общий фортепианный класс, умение читать ноту с листа, музыкальные способности, исполнительское мастерство.

### Introduction.

Reading music is one of the types of learning activities, which includes the processes of gaining knowledge in the art of music, such as attention, intuition, mutual movement of senses, listening intuition, reception, thinking, imagining.

When learning the skill of reading a sheet of music, it is especially important to attract attention, which is the most effective form of mental activity. As stated by R. Kadirov: - "Attracting attention in musical art is a necessary and important condition that increases human activity, such as sonority (intuition), intellectuality (mental) and motor (movement), which occur in other types of human activity and leave a strong impression"<sup>1</sup>.

The methodology of teaching music reading should include the main psychological (spiritual) factors that ensure a high level of mastery of the musical text and its musical performance.

<sup>1</sup> Кадиров Р. Муסיкий психология. –Т., 2005. 14-б.

One of the main challenges in teaching musicians today is the ability to read musical notation quickly. Some students majoring in singing and folk instruments do not know the bass clef, notes in additional lines, modern notation graphics, as well as the dictionary meanings of the tempos in the work and the performance terms in Italian, French and other languages found in the sheet music texts. In the process of studying a musical text, when reading it from the sheet music, it is possible to see along the way some problems related to the general musical qualities of the types that are more common in the sheet music.

If the teacher regularly works on a work with the student for a certain period of time, the works on reading from the sheet music should be constantly updated and become more complicated depending on the student's ability.

The technique of reading notes from a sheet is based on such types as gammas, arpeggios, chords, chord sequences, rhythmic formula-methods, melismatics, which are quickly accepted with intervals of note symbols that create a clear image.

Correct review of the musical text, understanding of ladotinality, metrorhythm, knowing the scale of the melodic sentence, correct interpretation of various signs and instructions indicated by the author in the sheet music, paying attention to the application, its essence consists not only of the ease of performance, but also of phrasing, correct resolution of voices. The teacher teaches all this in the process of reviewing the texts, which are first simple, and then become more complex. The work carried out in this direction allows the student to be required to think independently and consider carefully.

Knowing how to quickly analyze and combine a musical text, determine the logic in its structure, and read a sheet of music are among the main tasks. The structure of text reading presents more complex tasks to a pianist than to a cellist, dulcimer, violinist or singer.

The main reason for this is the large, multi-layered nature of the piano fabric and the fact that several of its lines need to be understood both lengthwise and widthwise at the same time. Reading sheet music develops polyphonic listening - the perception of two or more movements at the same time. The development of polyphonic listening helps to listen to other parties when performing as a team, which, in turn, is of great importance in the practical work of a future performer. Along with the ability to listen to polyphony when reading from sheet music, harmonic and timbral skills are also very important for the development of the student's musical listening skills.

The main methodological problem in the formation of the skill of reading sheet music is the gradual expansion of the acceptance of the text of the sheet music, the perfection of the musician's thinking circle, the development of complex analytical-synthetic activity, such as the rapid acceptance of a large-scale text.

The task of the teacher is to quickly accept the text in the student, to play without stopping from the note, to carry the musical line in one direction, to develop the most important elements of the work without stopping and making corrections. Correct and quick acceptance of notation symbols, covering large-scale musical sentences, feeling free on the keyboard, and good understanding of applications are the main factors in successfully learning to read music from a sheet of music.

The problem of immediate learning of the sheet music can be divided into two types: mastering the music in the horizontal direction and in the vertical direction. This is especially necessary for the performance of the works of Uzbek composers, because monodic disposition is strongly expressed in their musical thinking. When mastering the vertical

direction, it requires the student to know the boundaries of the sections of the notation text clearly and to know the changed repetitions, to pay attention to the interrelationship of questions and answers in sentences, rhythmic stops, contrasts. .

In the proposed method, in the specially selected material presented in this guide, the theoretical understanding and practical coverage of musical speech is of particular importance.

In the process of reading a sheet of music, the development of students' skills in reading music is observed. It refers to the development of form and perception in their musical work. In his treatises, I. Goffman also says about the feeling of foreknowledge in the process of reading from music: - "Reading from music is almost equivalent to premonition. It is worth noting that it is similar to the analysis of the read book. Just as one acquires literary imagination by reading a book, a musician forms his principles and develops creative imagination in his performance.

In order to develop this ability of the students, it is necessary to help him to read the sequence of rules of piano music, covering different directions, in order to be able to visualize the changes in the work in advance. It is appropriate to use rich and colorful examples of Uzbek music. When analyzing the work being read from the score, the teacher focuses on specific and individual features of the direction of the work. This includes specific melody, pitch, method, harmony, structure, and form directions. Special importance is attached to the texture, and the unique type of the musical work is expressed. The texture of the piano appears in the works of Uzbek composers in various forms of nationalism.

In the last decade of the 20th century and the beginning of the 21st century, Uzbek composers found a good development of sound in piano writing. D. Hoshimova, a researcher of Uzbek piano music, truthfully writes about this feature of modern music: "Timbre-painting is a unique independent characteristic of the image being created. Modern themes and musical language are skillfully interpreted in the work of Uzbek composers and are in harmony with folk music<sup>2</sup>. Several techniques in modern writing, notably clusters, semitones, polyads, and polyharmonic harmonies, and various mixed timbres, have a genetic connection to indirect folk archetypes.

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<sup>2</sup> Д.Хашимова. Основные тенденции развития узбекской фортепианной музыки 90-годов XX века // Вопросы музыкального исполнительства и педагогики. Выпуск II. –Т., 2002. С. 14.

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