



INDIVIDUAL APPROACH IN PIANO TEACHING: PERSONAL TYPOLOGIES AND TEACHING STYLES

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Annotation: This article analyzes the importance of an individual approach in the process of piano teaching and the importance of choosing effective teaching styles by taking into account the personal typologies of students. The theoretical and practical aspects of adapting the pedagogical approach based on the student's psychological characteristics, temperament type, attitude to learning, and level of musical ability are considered. The article also provides recommendations on the teacher's flexible methodology, increasing motivation, encouraging a creative approach, and developing performance skills. The results of scientific research confirm the relevance of the concept of person-oriented teaching in piano education.

Keywords: piano education, individual approach, personal typologies, learning styles, musical ability, pedagogical methodology, psychological characteristics, performance, musical education

Introduction.

Musical education is not only the art of teaching technical skills, but also the art of discovering the soul, the inner world of a person. This fact is especially clearly manifested in piano teaching. Each student is a unique person with his own worldview, feelings, psychological state and unique intellectual potential. Therefore, approaching each of them in the same way, trying to fit them into one mold, contradicts the true essence of musical creativity. It is at this point that the relevance of the individual approach is manifested.

Modern piano education requires the use of not only classical methods, but also pedagogical technologies that correspond to the personal characteristics of the student. Today, through the integration of psychology, pedagogy and musicology, the possibilities for more effective organization of the teaching process are expanding. Determining the personal typology of each student and choosing a suitable teaching method for him opens up a wide path to revealing his talents, forming independent thinking and creative development. Therefore, this article deeply analyzes the role of an individual approach in the process of piano teaching, the theoretical and practical aspects of organizing the teaching process based on personal typologies. After all, each student is a separate world, each musical work is a bridge that leads to the soul. The most important tool on this path is the teacher's approach and pedagogical skills. In order to implement an individual approach in piano education, it is important to first determine the personal typology of each student. According to psychological theories, people differ in temperament, learning style, and emotional reaction speed. Therefore, the teacher should study the personal aspects of each student through in-depth observation and develop a suitable educational and methodological approach for them.

1. Personal typologies: In piano education, students can be divided into the following typological groups:

Analytical students - prone to analytical thinking, give priority to theoretical knowledge. In classes with them, it is effective to analyze musical forms and study the composer's style.

Intuitive students - pay great attention to musical expression, perform based on inner intuition. With them, the emphasis is on creating an emotional image, improvisation and creativity exercises.

Practical students - learn quickly, but they are slow to delve deeply into creative interpretation. For such students, more time is allocated for rehearsals and technical exercises.

Universal students - can quickly adapt to different approaches. It is recommended to analyze complex works with them and work in different musical genres.

2. Teaching methods and methodological approaches: The following pedagogical approaches are selected according to the student's typology:

Visual (through sight) teaching - explaining notes through color images, video tutorials, musical graphics.

Auditory (through hearing) teaching - listening to professional performances, classes aimed at developing the student's hearing ability.

Kinesthetic (through movement) teaching - technique exercises based on motor movements of the hand muscles, learning works by connecting them with physical movement.

Interactive approach - conducting lessons in an active manner through questions and answers, musical games, discussions.

3. Forming motivation and creating a creative environment: In piano teaching, the main task of the teacher is to maintain the student's interest in the lesson and provide him with creative encouragement. The following are important in this regard:

Recognizing personal achievements, appreciating small successes.

Pay special attention to the student's favorite genre or work.

Increase the student's stage experience by preparing him to participate in competitions, concerts, and creative meetings.

4. Individual lesson planning: The content of the lesson is compiled depending on the student's current level and interests. Each lesson should combine aspects such as technical development, musical expression, auditory culture, theoretical knowledge, and stage culture.

Literature analysis:

The theoretical foundations of an individual approach to piano teaching have been thoroughly studied by leading scientists in the fields of music pedagogy, psychology, and methodology. In particular, this issue has been reflected in many fundamental studies in Russian and European music pedagogy.

For example, scientists such as B. L. Yavorsky, D. B. Kabalevsky, and N. K. Medner paid attention to the combination of piano education with aesthetic and emotional education. They emphasize the need for individual work on the formation of the student's musical taste, an approach to understanding the content of the work. In particular, D. B. Kabalevsky was a supporter of the use of an emotional approach and a methodology based on personal interests in the lesson process to arouse interest in music in children.

In the field of psychology, the theory of personal typologies put forward by K. G. Jung and H. Eysenck serves as an important methodological basis for application in the process of

musical education. Approaches based on Jung's theory of extraversion and introversion allow organizing a lesson based on the psychotypes of students.

The works of Uzbek scientists A. Jo'rayev, S. Jo'rayev and D. Islamov highlight the features of piano teaching methodology in local conditions. In their research, they proposed a person-centered educational approach, taking into account the socio-cultural environment, national mentality and musical values of the student.

Also, in modern literature, the issues of developing individual learning paths through digital technologies, gamification and multimodal approaches in piano education are widely studied (for example, S. Hallam, L. Bresler, J. Davidson).

In general, the analyzed literature shows that an individual approach in piano education plays an important role not only as a didactic tool, but also as a criterion for demonstrating the pedagogical skills of the teacher. This is one of the main factors in improving the quality of musical education.

Discussion:

The use of an individual approach in the process of piano teaching is one of the main principles of modern education, which includes respect for the student's personality, the emergence of his natural potential, and the formation of independent musical thinking. The study revealed that the teacher's choice of a pedagogical strategy appropriate to the student's typology plays an important role in the development of performance skills, the formation of emotional expression and creative identity.

One of the main aspects that gives rise to the discussion is that in some cases a single, traditional approach is still preserved in the current educational process. This creates the risk of not fully revealing the musical abilities of some students by applying the same methods to all students. Especially students who are slower or intuitive in their temperament require more individual attention. Therefore, the flexibility, observation and psychological literacy of the teacher directly determine the effectiveness of the lesson.

Also, emotional communication, creating a positive atmosphere, and recognizing small achievements when working with students increase their self-confidence. In turn, this also affects the quality of their performance. An analysis of foreign experience also shows that an individual approach to music education should be used not only in the lesson process, but also in developing curricula, setting assessment criteria and planning creative projects. This makes piano education a student-centered education that meets the requirements of the time.

Conclusion.

Based on the above analysis, it can be concluded that the use of an individual approach in the process of piano teaching is an important factor in increasing the effectiveness of musical education, fully realizing the student's creative potential and approaching it as an individual. Since each student has a different personal typology, psychological characteristics, musical abilities and motivation to learn, the teacher must study these factors in depth and select the appropriate lesson content and style.

Lessons conducted on the basis of an individual approach:
form musical thinking and creative approach in students;
develop independent work skills;
provide unique expression and emotional richness in piano performance;
increase interest and enthusiasm for lessons.



Also, through an individual approach, the student's self-confidence is strengthened, the opportunity for free self-expression expands, and the ground for creative thinking is created. This, in turn, serves to fully achieve the main goals of modern music education.

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