



MODERN METHOD OF TEACHING PIANO (ON THE EXAMPLE OF THE METHOD OF "BIRTH OF TALENT" S. SUZUKI)

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Abstract.

This article discusses the modern method of teaching piano playing by the method of "the birth of talent" by Sh. Suzuki. The principles and main provisions of this method are analyzed.

Keywords: Traditional methodology, listening, motivation, repetition, step-by-step approach, memory.

INTRODUCTION

Today in the music world there are a huge number of both traditional and modern methods of learning to play the piano. However, traditional piano teaching methods only show results when teaching gifted children. But, since the percentage of musically gifted students is small, teachers often have to work with less gifted children. And this already requires special techniques aimed at developing such properties and qualities of the student, such as intelligence, emotional responsiveness to music, auditory-motor coordination, musical ear and musical expression.

The teacher "should understand the essence and social significance of the profession of a teacher of musical culture, use the knowledge gained in various types of professional activities, have a culture of thinking, be aware of new trends in the art of music and pedagogy, navigate in areas related to the art of music»

The traditional teaching methodology is becoming insufficient in the modern world, since it is far from always being able to give comprehensive answers to the questions posed. Answers to them must be sought in the pedagogical and psychological literature, for which it is necessary to get acquainted with various systems of training and education in music educational institutions, including innovative ones based on the latest achievements of pedagogical science. One of the modern and effective methods of teaching music is the method of Shinichi Suzuki, who is an outstanding teacher and humanist of the twentieth century, the author of a unique

technique that has spread throughout the world today and has found tens of thousands of followers and students.

This school occupies a special place among the many piano teaching methods. The main principle is the attitude to musical education as the development of human speech. Principles such as active listening, motivation, repetition, step-by-step approach, memory and love are the main elements of the Suzuki method. According to the Japanese teacher, these principles are universal and can be used when teaching on any musical instrument. It can be considered a big "plus" that this method does not contradict other methods of teaching music and can be used as an addition to them.

Shinichi Suzuki firmly believed that musicality was not a natural talent, but an ability that, like any other ability, could be developed, and he believed in the "healing" and "harmonizing" effects of music. Suzuki believed that any child can become musical - it's no more difficult than learning to speak their native language. Suzuki attributed the origin of his unique method to the moment when he discovered the fact that children with incredible ease master both foreign and native languages. This idea prompted the musician to think: to try to teach children music from an early age, including playing the piano, violin, and other musical instruments, not individually, but in groups. At the same time, Dr. Suzuki proceeded from the belief that kids love to imitate and, having seen how professional violinists play, pianists will certainly want to copy their movements. The future teacher called his method quite figuratively "The Birth of Talent".

The idea of Shinichi Suzuki was soon successfully implemented. After a few years of classes, an ensemble of little violinists was created, first from ten, and later from twenty or more kids. Four- and five-year-old musicians on tiny violins played Vivaldi concertos cleanly and in sync, as well as music specially written for them by their teacher.

The essence of the Suzuki method includes three main provisions:

- 1) he believed in the musical abilities of any person, believing that people are divided not into musical and non-musical, but into those to whom parents and teachers were able to instill a love for the instrument, and those in whom they did not discern musical abilities;
- 2) due to a sincere desire to help kids, love for children has become the most important component of the method;
- 3) involvement of parents in the work. Without the participation of parents and close people who know and understand their child more than others, the method does not work.

Music education for children in Suzuki schools usually goes like this: during the first year, children attend a general music training group. There they learn to sing the melodies of musical works, which will be learned later, at the lessons in their specialty, master the traditional "children's" instruments (tambourine, drum, xylophone). Further, children get acquainted with various musical instruments in order to make a conscious choice of a future specialty at the end of the year. All these lessons are conducted with the active participation of parents. A lesson in a specialty, especially at the initial stages, is collective. This is due to the fact that it is difficult for young children (2-4 years old) to endure an "adult" lesson, the duration of which is at least

40 minutes. Children learn to observe the game of others, to extract useful information from the teacher's comments. They take turns playing their passages. The older the children, the more time is devoted to individual lessons, in parallel with the work in the orchestra.

On average, the Suzuki school consists of 7-8 grades and education ends by 12-14 years. Children take an exam before an international commission, after which they are awarded a Suzuki diploma.

So, the main goal of the Suzuki methodology can be considered the development of musicality, which was originally laid down by nature in every child, and an approach to musical education as to the development of human speech. Thus, this method can be called more philosophical and developing, rather than a school for the professional training of musicians-performers.

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