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## EXCLUSIVE FEATURES OF PROFESSIONAL PERFORMANCE OF PIANO IN MUSIC EDUCATION

**Submission Date:** February 18, 2023, **Accepted Date:** February 23, 2023,

**Published Date:** February 28, 2023

**Crossref doi:** <https://doi.org/10.37547/ajsshr/Volume03Issue02-18>

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### ABSTRACT

In this article, the role and importance of the professional performance of the piano instrument in the art of music, as well as the pedagogical features of teaching this music to students and students, are discussed in detail. The theoretical and practical aspects of learning in the early stages are highlighted.

### KEYWORDS

Music, pedagogy, methodology, performance, educational system, modern educational technologies.

### INTRODUCTION

Children who want to learn a musical instrument and come to an educational institution or to clubs show their interest and passion, learning to play a musical instrument is not as easy as they think, participate in training with real desire, will, patience, It is very important to work with them in the early period of education so that they don't get away from educational tasks, tasks, and demands, and don't go

away from their "passions". In all types and directions of musical art, this period is rightfully considered a very responsible and complex stage. During this period, the most important pedagogical task is to carefully treat the love and interest in music in enthusiastic children, to support their interests and aspirations. [1. p. 55]

### THE MAIN RESULTS AND FINDINGS

Classes organized by a music pedagogue, the teacher's communication with the student, his attitude, learning the individual characteristics of the student, acting without haste, stimulating the child's interests and aspirations, selecting the tasks according to the child's capabilities, and conducting the classes It serves as the main ground for the development of interesting organization, musical interest, ability formation, musical perception and performance skills in students. All the subsequent attitude of the child to music will depend on how the initial period of education is organized, whether he will fall in love with music as a form of art or, on the contrary, quickly cool down. The piano is a more complicated instrument to learn compared to other instruments. -requires division into counting, fingers, bars, sound quality, dynamics, etc. At the initial stage of education, it is necessary to take into account the level of musical hearing and consider its formation as the main content of education. Before teaching to play musical works, the need to teach the student to listen to music carefully and actively is emphasized in the art of piano teaching. [4. p. 23]

The student first listens to the musical pieces he is learning, performed by the teacher. It is very important for him to understand the nature of music, to listen to rhythm changes, to understand the expressiveness of musical phrases. Then their attention to what the teacher shows and their sensitivity to their own

performance will increase. Listening and analyzing music leads to the development of inner hearing. In this process, work with students is carried out in the following directions: correct hand movements, marking (postonovka), training, changes in sounds, teaching to feel the sound, listening to and playing tunes, You can move on to learning to play the piano only after you have developed the skills of perceiving and memorizing music. Work after a certain stage of education, namely, work on studying and performing musical works, should be carried out in connection with the tasks of developing its active perception. It is described by the pedagogue-psychologist, musicologist G. Neygauz as follows: "Before starting to learn to play a musical instrument, the learner, regardless of whether he is a young child or an adult, learns a piece of music in an artistic and spiritual way. he should learn it, that is, keep it in his mind and be able to hear it with his own ears. The whole secret of the manifestation of musical talent is that the music sounds in the brain (imagination) before touching the keyboard or the strings of the instrument for the first time".

For the same reason, the student should not rush to play based on the notes. After the student has developed a sufficient level of sound perception and he/she can read the notes using the product of visual perception-sound perception-movement impulses, it is possible to read the musical notation and start playing.

In practice, it is common to learn how to play a musical instrument by listening, which negatively affects the quality of education. [6. p. 42]

It is correct to teach students to play with notes through the teacher's verbal explanation and practical demonstration. At the beginning, students simply perceive the appearance of note symbols - involuntarily and transfer them to such involuntary actions on the keyboard. In this way, first of all, sight-movement connections are formed and they are filled with sound impressions during music playing. In this case, the execution is performed without complete understanding and perception. For this, it is necessary to form a conscious attitude to the performed melody in the student, to develop skills and methods of movement. A student who starts learning the piano instrument should first be educated to feel the sound, image, and content of the piece. This need is formed through the activation of musical auditory imagination. According to experienced pedagogues, musical-auditory imagination is not pure auditory imagination. The connection between movement imagination and musical-hearing imagination is the main aspect, and the development of musical ability and perception should start from this. The ability to imagine hearing music is one of the main components of musical hearing. [5. p. 123]

Children can engage in creative activities after the level of working with musical aesthetic auditory imagination

is somewhat developed. The pedagogue offers children to repeat the melody by voice, to consciously imagine it, and then to play on the piano, to perform according to the note, and involves them in active engagement and creative research activities. In this place too, the imagination of musical hearing has a special place. In order to perform the task of playing a heard melody from memory, it is necessary to have a vivid and clear imagination that relies on the perception of a musical image.

In general, the formation of musical and creative abilities is very important in playing a musical instrument. Such activities of those who are learning to play the piano should first of all be focused on the formation of skills and methods of playing by listening, copying sounds, and playing music correctly and artistically. As we have already said, from the first days of education, listening skills and movement components should be interconnected, and the activity and creativity of education is the same. The most important aspect of playing the piano is the freedom of movement, which is characterized by precognition of the task and goal and striving to achieve it, as well as pre-imagining the movement itself while feeling the desired sound. A free action always leads to a goal, because first some image, an idea, and then a purposeful action is created. The freedom of playing movements requires the pedagogue to abandon the rule of "putting" (postanovka) the same

hands for everyone from the very beginning of teaching the piano, and first of all direct the student to the instrument, to the keyboard as a sound-producing mechanism. attention should be paid to nurturing attitudes. Therefore, the pedagogue should simultaneously develop the student's musical imagination and explain to the student the most general rules: how to sit next to the instrument, how to raise and lower the hands, how the elbow should be and the movements. [7. p. 97]

Different movements should be used when playing and copying simple tunes with the student. Accordingly, two components should be combined in the organization of playing movements: Based on the student's musical thinking and musical auditory imagination, simple, expressive, flexible movements should be trained. The character of sound images relies on constantly emerging skills. So, how are the skills themselves formed in this place? The most important factor in this place depends on musical hearing and self-control. It should not be forgotten that the connection of musical auditory imaginations to movement imaginations manifests itself in different ways in each student. The student's natural talent, general maturity, and pre-educational preparation play an important role in this.

Music can develop auditory imagination and skills can be developed through the act of playing. It is closer to the truth that this development will be as follows:

1. Hearing and imagining musical sounds and their timbre characteristics.
2. Forming the ability to play different sounds.
3. The ability to play a few basic notes (sounds) of a simple musical tone, a small melody.
4. Perception of the text of the musical score and organization of the content of the chitka activity.

## CONCLUSION

It is known that the goal of any musical performance, the main task of educating pupils and students in an educational institution is to study and work on various musical works. In this process, the students communicate closely with music, they feel it, they are able to enter into it by imagining musical images, they acquire the skills and competences of conscious and literate work on the text (musical text), work on the difficulties of technical performance and they learn their easy ways, and gradually they develop the knowledge, skills and abilities of a musical instrument. In this process, along with the students' theoretical literacy, musical thinking, imagination, perception of music, creation of new interpretations, independent work, attention, memory, and hearing control are formed. It is known from the theory and practice of art that in any type of education, if the student (student, amateur) does not awaken the desire to work independently and creatively, if he does not work independently and creatively on himself, if he does not seek it, then education is only lessons. As long as it is

limited to training, there will be no development and growth for any talented person.

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