

## Elementary Piano Teaching Technologies in Music and Art Schools



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**ABSTRACT:** This article discusses elementary piano teaching technologies in music and art schools. The main form of piano lessons is individual lessons. They have a number of advantages: they allow for close communication with students, and the ability to constantly find, correct, and update the means and methods of influencing each student' creates a favorable environment for students to gain a deeper understanding of their identity, and so on. It is important to take into account the individual characteristics of young educators. However, the life of secondary special education and the practical process are different. There are situations that do not correspond to pedagogical theory.

**KEYWORDS:** piano lessons, teaching technologies, pedagogical theory, art schools, individual lessons, close communication, favorable environment, individual characteristics, young educators, special education, practical process.

### INTRODUCTION

Over the past twenty-five years, the education system of the country has undergone radical reforms to bring the young generation to mental, physical and spiritual maturity.

As the First President I.A. Karimov noted: "The world of spirituality will be enriched with new meanings only if the ancient and eternal problems of this complex world, as well as comprehensive scientific answers to the pressing issues of each epoch are found, in other words, every scientific discovery, every discovery is a stimulus to a new way of thinking and worldview, a unique influence on the formation of spirituality".

It is important to involve students in creative and independent activities in educational institutions, to increase their effectiveness, so that they take a serious approach to independent activity, finding their place and setting life goals according to their age.

### THE MAIN FINDINGS AND RESULTS

"The National Program of Personnel Training" aims to increase the legal and economic knowledge of students at all levels of continuing education, improve the education of students, educates cultured and faithful youth. The social activity of the members of the society is determined by their scientific potential and scientific outlook. The economic, political, social and cultural development of developed countries today is closely linked to the development of science. The national model of training identifies the development of fundamental and applied research in nature and society, the creation of infrastructure for scientific support of the training of highly qualified personnel, the organization of the integration of our country's science into world science. The fulfillment of the tasks set by the Government of the Republic in the field of higher and public education largely depends on the teacher. In the new economic environment, the teacher is responsible for achieving the goals of education, organizing various activities of students, raising them to be educated, polite, faithful, hardworking, well-rounded people. The future of our people, the independence of independent Uzbekistan largely depends on the teacher, his/her level, readiness, dedication, attitude to the education and upbringing of the younger generation. The system of continuing education is being implemented. In this regard, the organization and retraining of teachers is the focus of the state and society. Emphasis is placed on educators being philosophically broad-minded, highly skilled, and thoughtful. It should be noted that pedagogy is an honorable but very complex profession. It is not enough to have a pedagogical theory to be a good teacher. Because the pedagogical theory describes the general principles of teaching and educating students, generalized methodological ideas. It is important to take into account the individual characteristics of young educators. However, the life of secondary special

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education and the practical process are different. There are situations that do not correspond to pedagogical theory. This requires a wide range of knowledge, thorough practical training, high pedagogical skills and creativity of the teacher. Therefore, a teacher working in general education institutions of the Independent State of Uzbekistan, capable of pedagogical activity, creative, businesslike, perfectly possessing national culture and universal values, secular, religious knowledge, spiritually mature, for the development of Uzbekistan as an independent state It is important to have a faithful citizen, specialization, psychological, pedagogical knowledge and skills, who correctly understands the patriotic duty of the believer.

Looking at the process of teaching piano as a whole system, we define the content of teaching based on the goals of music and aesthetic education at the present stage and the specific educational tasks of the school in this historical period.

The goals and objectives of general music education for piano students are based on the principles of new personality development.

The full development of the individual is ensured by the unity of labor education, mental, aesthetic and physical education. Aesthetic education, including music education: the formation of creative abilities in the field of art, the development of a sense of beauty and sophistication in art and life, and the need to devote time to the chosen type of aesthetic activity.

From the point of view of the requirements of aesthetic education, the teaching of music in the general system of music education should be subordinated first of all to the musical-educational and music-educational tasks. These tasks are to increase students' general musical knowledge. Introducing children to the valuable works of musical art, including the best examples of classical music, as well as the promotion of musical and aesthetic knowledge of modern composers to active participants in the artistic hobby.

The role of the piano club is not limited to teaching the piano. The educator should strive to instill in students an interest in music, to help them develop their overall musical development, to develop their musical-creative and performance skills, to gain a deeper understanding of musical works, and to be able to evaluate them independently. In addition to performing, students should be able to practice music.

Practical educators, reflecting on the development of general music education, noted that children should be able to play musical instruments at the amateur level, to be able to independently study any work on the notes of music, to know the art of music and various events. These future amateurs must regularly listen to music and analyze it from the beginning, learn to read it from scratch, and play popular plays.

The current theoretical and practical state of teaching piano to students in the general system of music education, on the one hand, effective scientific research on some problems of musical aesthetic education of future music fans "M. Avazashvili, T. Berkman, G. Kimyoklis, V. Shulgina, O. Shelokova et al.", on the other hand, is characterized by the lack of an integrated system for students, the lack of categorical elements such as the content, form and methods of teaching students to play the piano.

In recent years, in the analysis of educational didactics, the principles of adherence to the principle of integrated reflection of science in the content of education as a system of knowledge, a system of cognitive methods and a system of relations of science with other forms of social consciousness are expanding.

A more effective approach to defining the content of piano classroom education in accordance with the goals and objectives of modern musical aesthetic education is to rely on a system developed by M.N. Skatkin, which can adapt to the conditions of students' musical activities.

M.N. Skatkin introduces relevant knowledge into the content of science teaching, the depth of their coverage should be determined for each class, taking into account the age and abilities of students. The next component consists of three types of skills and competencies: subject, general mental (mental work methods), academic and independent learning skills. Students gain creative experience in the form of cognitive research tasks that need to be learned to solve on the basis of science material. Research assignments are developed for each class. Educational tasks are reflected in the program content of science in the form of worldviews, ethical and aesthetic generalizations, and they are given to students on the basis of specific material on a scientific topic.

Thus, we rely on the following resources to develop the content of piano lessons:

1. The system of musicology and piano based on this science:
2. Musical activity on musical perception, performance and primary creation, therefore, in designing the content of the discipline of "music" the basics of the relevant discipline are not described, but the type and rules of activity are expressed;
3. Knowledge of the educational process, which helps to determine the structure of the subject, the size of its components and the order of their acquisition;
4. Psychological knowledge that represents the structure of the person, the field of justification, the psychological mechanism of musical activity and should be acquired as a result of the study.

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We have included the following components in the content of piano teaching in the general music education system: musical-aesthetic knowledge, performance skills, practical skills in music, systems of skills analysis and aesthetic evaluation of musical works, performance of musical works and Experience of creative activity on intellectual interpretation and creation of partial music, experience of aesthetic approach to music and musical activity.

The diversity of the components of the content of music teaching determines the types of musical activities, and in the process of mastering them, the goals of education and upbringing of the piano class are realized. From the point of view of V. Asafyev's musicology, which is a three-element art of composing, performing and comprehending melodies, the pianist serves to justify the need to educate students in music, which includes various activities and interdependence.

While teaching performance to children in a piano classroom is a major task, students' activities cannot be limited to performance. In contrast to the traditional system, where the narrow special tasks of piano education are solved in the current method, the main purpose is to engage children in music, to encourage them to play the piano, to connect them with music in the piano class.

The teacher does not separate the different types of activities in the field of piano, but gathers them around the main repertoire of the student and connects them with the studied works. There are a variety of ways in which a pianist can provide excellent musical education to students, which requires the teacher to be creative, imaginative, and methodologically prepared. By properly selecting and systematizing piano pieces, as well as assigning specific tasks to students, the main task is to coordinate interrelated activities aimed at giving children musical perfection and expressing them in a unity of different types of musical activities.

The main form of piano lessons is individual lessons. They have a number of advantages: they allow for close communication with students, and the ability to constantly find, correct, and update the means and methods of influencing each student' creates a favorable environment for students to gain a deeper understanding of their identity, and so on.

But in order to achieve all this, the teacher must provide purposeful pedagogical guidance through a system of lessons and classes.

Students should be given specific tasks in each lesson. For example, they should be given theoretical knowledge or work to consolidate their knowledge, cultivate musical literacy, work on achieving a certain quality of sound, work on the difficult element of rhythmic or pedalization.

Logical and emotional factors are combined in the teaching process. The logical factor is reflected in the provision of a system of knowledge, skills and competencies based on the explanation of the laws of the art of music and the use of tools developed by advanced methods of piano teaching. Emotional factors are, first of all, the expression of the essence of art, its impact by nature, as well as the creative conduct of the teacher's lesson, the creation of search situations, the formation of creative qualities in the personality of the student.

The quality of the lesson depends on the readiness of the teacher. A good analysis of each lesson is necessary, first of all, to evaluate what it has given to the student for the present, as well as for his/her perfection in the near and distant future. The teacher needs to know the repertoire that the students will perform, and in addition to playing these pieces, he or she must be able to edit and interpret them. The student's repertoire should be constantly enriched with new works, some of which should be read from the page, some superficial and some of which should be studied independently, and so on.

The piano plays a special role in the implementation of all the tasks of mass teaching, the material on which these tasks are solved, that is, the educational repertoire. Choosing and applying this repertoire correctly gives ample opportunity to cultivate a love for music, and the repertoire itself can and should serve as an endless source of music and live interest.

When it comes to imparting knowledge and skills to teachers in a comprehensive way, the piano classroom repertoire is very diverse and rich enough that it is not only educational but also artistic for the students. Fulfillment of these requirements will help to solve the problems of musical and aesthetic education, especially in expanding the range of artistic ideas of students, as well as to arouse their interest and love for music by introducing them to popular music, to develop aesthetic taste.

To cultivate a love for music, students also need to be given serious performance tasks based on appropriate material. In order to consolidate the results achieved in the classroom, daily assignments should be given to memorize as many of the previously learned plays as possible.

Music requires a certain set of general and specific skills. Ability is a set of qualities or attributes that determine a person's ability to successfully perform a socially useful activity.

The division of abilities into latent and actual abilities allows us to analyze their formation and growth. In this case, the dialectic of the formation of the individual finds its expression: it shapes the social personality and turns it into a real proof of the existence of one or another hidden mental feature of the person. The latent abilities of a person are considered to be the

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peculiarities of a person, and these qualities are the basis for his/her further development, in which he creates a unique character, each of which is most in line with his/her mental nature is evident in the choice of activity.

Therefore, we believe that every child should be involved in music, so musical information can be identified, formed and developed only through a purposeful and consistent system of music lessons.

It is difficult to form such an idea about children in order to develop their musical abilities. In such cases, how to determine their attitude to music? The first step is to test the child, but to give him/her some tasks, such as saying some abstract, incomprehensible sounds or clicking on rhythmic shapes. A good way to identify music reading is to tell your child about different content and characters. When a child sings such a song, his or her perception of music, musical memory, rhythm, and ability to hear are determined. Accurate and expressive performance of a song shows the attitude to the music being played, the correct touch of musical images.

One of the most important of musical skills is understanding music. In psychology, it is understood as perceiving music, feeling its beauty and expressiveness, imagining a specific artistic content, and connecting it to one's emotions and experiences.

Comprehension of music can be nurtured and its development depends on how music lessons are organized. Understanding music is nurtured on the basis of a vivid image and high artistic materials that children can understand. It is necessary to arouse in the child a passion for music lessons, to make him/her enjoy the colors of music, the imagery of musical works.

Along with listening, you need to develop rhythm, which is the most important element of musical speech. Rhythm work should not only consist of precise note-taking and mechanical calculation. True artistic rhythm always has an element of "more or less" relative freedom. However, rhythmic accuracy is determined by the content and style of the work: in some works the rhythm is stronger, in others it is free. From the very first lesson, students should understand what the laws of rhythmic purposefulness are, determine the size of the play, the importance of strong contributions in expression, the intonation of the phrase, and feel the climax of the work. Special performance skills are seen in the need to play for the masses, to be able to perform on stage, to play brightly, with inspiration, and to delight the audience.

## CONCLUSION

In conclusion, in order to teach a student to hear a sound, it is necessary to recommend plays that are bright, varied in character and mood, close to the reader and understandable. When working on them, it is necessary to achieve expressive performance and demonstration of playing movements that facilitate vocal tasks and help to express musical meaning. It should be noted that in the beginning, playing a song with a legato allows a child with underdeveloped fingers to use more sounds. Later, the ability to hear the sound in accordance with the movements of the music helps to acquire a pleasant legato, ensure the integrity of the musical phrase, and the live development of the musical texture.

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