

## METHODOLOGY FOR TEACHING THE PIANO

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**Annotation:** The study of The Piano instrument is a very complex and long-lasting process that requires skilled pedagogical influence and guidance. The instrument is one of the most basic and desirable instruments of music.

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Music is one of the types of elegant art that expresses a person's life, his spiritual world, his colorful emotions using the means of sound and methods. As soon as the listener begins to understand the language of music, his qualities and thinking become richer and, thanks to this, he begins to perceive the musical content of the work more and more deeply. This is a sign that a person is entering the spiritual world, the world of spirituality and art. Musical works can affect the audience in different ways. After all, everyone who listens to the music imagines what they see from the beginning. Therefore, the perception of a musical work depends primarily on the imagination, ability to reason, culture and spiritual world of the listener. The traditional and modern musical creativity of the Uzbek people has unique, unique and unique styles.

Instrumental Performance is one of the most popular types in the field of musical art. Each nation has its own National Instrument. At the same time there are also instruments popular among all peoples of the world. Violin, clarinet, piano, trumpet are included. Among them, the piano occupies a prestigious place, being one of the most common international instruments in the countries of the world. After all, its artistic and technical capabilities are very wide and colorful. This instrument has a special place in its comfort, compatibility and popularity. The piano can be used as a leader as well as an auxiliary instrument in any conditions of musical events. Therefore, there are many people who take lessons in the specialty of this instrument compared to other instruments.

Just as the solution to all problems, namely the key, is science, there is a teaching methodology of playing the piano associated with the mastering process of the piano specialty. This methodology is focused on a conscious attitude to his work, an interest in learning to play the piano, the development of thinking in the mind, the ability to generalize his performance experiences and the formation of skills. The process of learning to play the piano has a huge educational opportunity. In the process, it is desirable that educational and educational tasks are carried out together, complementing each other inextricably, of course.

The basis of the educational and educational process in teaching piano playing consists in working on various musical works, in this process they get acquainted with various genres and styles, master the musical language of works, literate work on the text, master their skills, learn ways to overcome technical difficulties. The process gradually provides theoretical information, along with the acquisition of general musical maturation, knowledge, skills and qualifications inherent in the pianist. An alternative is the analysis of musical works, their inner hearing, attention and control, develops and refines imagination and creative fantasies. The educator should use a huge number of methods and means of artistic-pedagogical influence when dealing with students of different ages and character traits, musical abilities, inclinations and levels of interest in the piano

class. At the same time, it is necessary for each student to find a specific method of work, a way of communication and treatment, and, naturally, a musical rehearsal, and the purpose of this repertoire should be to activate and improve the necessary qualities for the pianist. In order for the training to be quality and effective, it is necessary that they are carried out consistently according to the plan. Here is the main purpose of these tasks – understanding the artistic idea of the work, a deep understanding of its content and character, the awareness of the need to know its genre and methodological features. To solve this task, it is necessary to be able to sincerely and rightly instill in the feeling and mood, content and essence of the work. The truthful expression of an artistic image is always due to the ability of the performer, that is, to go deep into the image and become a participant in the events described by the author. These qualities should be brought up from the very beginning of teaching the piano. During this process, the first task is the student's it is a high level of development of a vibrant creative shell in it, "Busy" its good emotions.

It follows that the second task consists in the formation of the creative qualities of the personality of the reader, the activation of his independent taffakkur. In this, above all, everything that is done with an instrument is influenced by the independent and creative aspiration of the student. It is also necessary to pay attention to the fact that, by listening and controlling, it is carried out as consciously as possible.

The third main task in the process - it is the formation in the reader of a system of tools and methods that will help to realize a creative idea in its perfect way or master the technique of playing the piano. It is not the piano playing technique itself that is important that it helps the performer to realize an artistic goal, to deeper illuminate the ideological-emotional content of the work. Therefore, working on technical difficulties is a way to create an artistic image and master the skills of performance. In music pedagogy, the concept of "technique" has a broad meaning, that is, the ability to qualitatively sound sounds and means mastering different ways of playing the piano, mastering the principles of pedal use and applicator.

When working on musical works, it is necessary to use certain methods and tools to carry out the above basic tasks. One of these is that the works are conditional, and it goes differently in each performer. Step – by-step work allows readers to carefully and gradually learn the musical language of the work, diligently overcome difficulties at work and create an artistic interpretation.

The initial acquaintance with the text of the Note will consist in reading it, understanding it and the first analysis. This work is necessary for the reader to feel the character of the work, to realize its main content, to pay attention to the difficulties encountered in it, to the aspects of expression. All the famous exponents of the piano school believed that this stage should be carried out before the DiRECT study of a piece of music, and thinking in the initial work on the text of the note – those who felt the need for hearing work. The advantage of working without a instrument is that the reader's attention is not divided into technical difficulties, at the same time the musician's inner hearing allows you to perceive musical images, experience a certain emotional state, think over the richness of sounds in the work. But this kind of thinking, hearing, which is carried over the text, does not suit every reader. When dealing with students with insufficiently developed internal hearing, work on the work should be started with an instrument.

There are several types of musical – theoretical analysis that we use when working on a work. For example, there are types of analysis in terms of style, genre, harmony and tone of the work. Types of analysis are performed through several tasks. Working on parts does not completely deny playing the work as a whole. On the contrary, it is necessary to repeat the work more often from beginning to end,

so as not to forget the idea of the integrity of the work. But in the later stages of work, all the details are done.

Complex parts are played separately, and the desired Colorite of the sound is found. The stage of work by parts is primarily associated with dividing the work into pieces, episodes. The scale of the pieces can vary in any case, being longer for works written at a fast pace, and more square for works written at a heavy pace. When working on parts, various options for playing with corrections can be used. The error is corrected when performed ambiguously, and that part is studied repeatedly, and the slices are gradually, depending on the learning criterion – slowly enlarge. Thinking work is always carried out before direct execution, and this does not consist only of preliminary analysis, but it also includes methods of making sounds, keeping fingers, tone of sounds, it should also include thinking about the sentence and the rest of the details. Once the work is studied in pieces, the process of creating a holistic performance, bringing it to the final pace, begins. Due to the fact that music is an art performed at intervals, the reader's attention should be focused on the pace and dynamic consistency of the parts, the execution of the high points, deviations from the pace and returns to the previous pace, the precise execution of the pauses. The performer has a clear idea of the plan to perform the work, as well as, the tone points in the whole work should be able to feel their climax. Special attention should be paid to the last stage of work on the work. That is, after studying it, it is implied that it is perceived directly.

It is very important in students to educate the feeling of behavior on stage and create the need to play in front of many. The performer should understand that playing in front of a large number is a responsible work, while it is the end of all work in the house and in the classroom, and this should be considered a solemn and joyful event.

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