

PIANO PERFORMANCE AS A FACTOR THAT ACTIVATES STUDENTS' MUSICAL AND AESTHETIC WORLD VIEWS AND DEVELOPS MUSICAL CULTURE

N. Kh. Djalalova

Teacher of Fergana state university

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Abstract. *This article discusses the acquisition of piano playing skills by children studying in music and art schools and the activation of their musical-aesthetic worldviews and development of their musical culture, problems in acquiring these skills and suggestions for their solutions.*

Keywords: *general piano, sheet music, accompaniment, ensemble performance, performance practice, musical aesthetics, musical culture.*

Introduction

The main task of general piano science, which is taught in children's music and art schools is to form and develop students' skills in playing the piano, as well as to create a generation who is mature in all respects, has a broad worldview, is highly cultured, has a deep aesthetic taste and knowledge.

Discussion and results

The piano is an instrument with a wide range and powerful sound, and no other musical instrument has such bright possibilities. Other musical instruments are mainly played with piano accompaniment. One of the great qualities of the piano is that you can play any kind of music on it. No matter what genre of music is written, there is sure to be an adapted version for the piano. Piano literature is also very numerous and extensive.

In the words of A. N. Serov, a great composer, music is "the direct language of the heart." It illuminates all the richness of the reality around us. Sometimes it fills the heart of a person with a feeling of sadness and anxiety, sometimes with a feeling of great joy and happiness." Piano works can show the same emotions and activate the musical-aesthetic outlook. In particular, multi-voice textures of piano works help the performer to develop harmonic and polyphonic hearing. Composer N.A. Rimsky-Korsakov also put forward this idea in his article about the role of piano learning in the development of harmonic hearing skills.

We mentioned above the importance of learning to play the piano. But despite this, the current problem is that music school students pay more attention to their major. However, in order to have a broad musical and aesthetic worldview, it is necessary to master the general piano science as deeply as possible, in addition to specialized subjects. It should be well understood that learning music and musical literacy is a universal task in expanding the musical-aesthetic worldview, and the piano is the best, unparalleled tool for this. Learning music, like learning language, social science, mathematics, history, natural science, etc., should be mandatory for a cultured person.

N. G. Rubinstein said: "Each student can devote himself to mastering a certain musical instrument or subject, but he must learn choral performance, piano skills, music history and aesthetics." (From the Charter of the Moscow Conservatory).

General piano has always been of special importance in teaching students with different specialties. The main problem in this front is the content of general piano teaching. (Repertoire).

This content is much simpler than that of the special piano. It is necessary to fill in this content. It is necessary to enrich the teaching material of the general piano with works of a wide variety of styles and genres. A student who has not practiced piano enough will have less and less chance to play this instrument., the ability of playing piano will decrease.

We think that the following factors can be a solution for students of different specializations to acquire sufficient skills of playing the piano and expand their musical and aesthetic outlook:

1. Each student must be given a general piano lesson individually.

The most important goal of individual education is to develop creativity.

"In order to learn to play musical instruments, it is necessary to have a certain set of musical abilities: to listen to music and be affected by it, to understand the main things in its content, to live with emotions expressed in music, to understand and understand the importance of means of expression in music. But musical ability is not innate. It can be cultivated and improved by appropriate activities. D. Rajabova. said that "Playing a musical instrument is such an activity, in which the ability is not only manifested, but also formed and developed".

Children studying in music and art schools should try to develop their piano playing skills and achieve high levels in the performance process. It is true that the requirements of the general piano course are much simpler than those of the special piano, but the works which leading to tests, exams, concerts must be performed in high level: sound, technical, artistic-aesthetic image.

2. In order to achieve such results, it is necessary that the teacher who teaches general piano lessons is very knowledgeable, competent, creative, intellectually capable, in tune with the times, and has musical and aesthetic taste. It is important for the teacher to be able to interest and involve the student in his subject. For this, he needs to approach each student according to his psychology, ability, and potential. A teacher should be such that students and parents respect him and be proud of him.

President Sh. Mirziyoyev also paid respect to the teachers and said: "Dear teachers, passionate school principals, industry honorees, we consider you to be the support and supporter of the country, we are always proud of you." (From Sh. Mirziyoyev's speech dedicated to "Teachers and Trainers' Day").

Therefore, the teacher should always work on himself, teach using new pedagogical and innovative technologies.

3. The general piano repertoire mainly includes polyphonic, technical, and large-scale works and pieces. This is very true. But it would be an excellent light upon light if (even if it were simpler) lessons of sheet reading, ensemble, and accompaniment were added, just like special piano lessons. In this, the student's piano playing skills and musical outlook would expand. For example,

-Through the skill of reading from a sheet, the child develops attention, thinking, hearing ability, will, and reading music.

-By playing in an ensemble, the child's auditory attention develops even more. Because now he has to play not only himself, but also his partner. Through this, the child learns to control the music being played together. When the student plays in an ensemble listens more to his personal flaws (for example, rhythm), this helps to correct certain defects of the child.

- We believe that the accompaniment lesson is also necessary for the student. Because through this lesson, the child's hearing ability and piano playing skills will improve. In the accompaniment lesson, the student learns in depth in order to play his part easily and without

difficulty. Through this, hearing and thinking will develop. Also, now he controls the part of the soloist and begins to study in mind. Through this, both parties are connected to each other and form a whole, an ensemble.

4. Another issue that needs to be implemented is the issue of spiritual, aesthetic development, broadening the outlook. Students will be introduced to piano works created in different periods. The music literature textbook introduces composers who wrote piano works. Theory should always be connected with practice. Students who read textbooks about composers and specific works will increase their musical knowledge, improve their musical thinking, and artistic tastes.

Also, general piano science helps students to study the material from music literature in depth. In this, they strengthen their knowledge with practice.

If you follow the solutions mentioned above the student will start playing the piano skillfully. As B.V. Asaf'yev noted: "Practice is feeling from the inside and activates musical-aesthetic thinking" (p. 6, 23).

G. G. Neygauz stated his opinion in this regard. He said: "Emotional-imagery imaginations are awakened when a person performs himself" (7, p. 229).

We definitely agree with these thoughts. Because the student's impressions from his performance, his performance skills, practice, movement develop his musical-artistic, musical-aesthetic thinking.

Conclusion

Acquiring the skills of playing the piano is one of the important factors of musical education and children's musical culture. This scientific article is devoted to the problem of learning to play the piano perfectly for students, regardless of their major. Learning to play the piano is especially useful for students in solfeggio and choir. Playing the piano activates students' musical-aesthetic thinking and develops their musical culture.

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