



DIDACTIC MECHANISM FOR DEVELOPING PIANO TEACHING IN HIGHER EDUCATION INSTITUTIONS

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Abstract

In higher education institutions, piano subjects are especially widely manifested in the mastering of the didactic mechanism of performing and teaching works on the instrument by future music teachers, the expansion of the instrumental creativity of future music teachers, the free interpretation of form features, the diversity of the style of expression on solo instruments, the subtle use of the proportion of timbres, and the careful use of harmonic and technical capabilities. The works studied in piano subjects in higher education acquire the color of beautiful sounds and the rich harmonic harmony that has developed in historical stages.

Keywords: Timbre color, dynamic resonance, didactics, etude, technique, polyphony, instrument, tempo, color, stroke.

Introduction

Advanced methods for studying the complex aspects of works written for the piano, which are large in size and form, are significant in that they encompass goals and tasks based on an integral relationship. Based on the correct formation of the skill of working on works of varying technical complexity in piano performance, the initial lessons related to musical hearing, the quality of musical perception, the speed of performance, duration, timbre coloring, the resonating power of dynamics and the general perception of music begin to manifest themselves in the student's performance. Works with a complex formality in terms



of texture, structure, harmony, works of various genres (large form, polyphony, play, etude, concert) with a unique form and color are of great importance because they require a musical artistic approach.

In developing the creativity of future music teachers in instrumental performance, it is important to substantiate the didactic mechanism through advanced pedagogical methods of working on works performed in piano subjects of higher educational institutions, as well as practical and theoretical descriptions of new creative technical exercises (supination, propination, vertical, horizontal) that serve to form high performance quality.

The didactic mechanism for teaching piano to future music teachers should be demonstrated at the following stages:

- Study and justification of the didactic mechanism for developing the creativity of future music teachers in higher educational institutions to correctly apply convenient application and precise and effective technical exercises in free, independent, fluent and comprehensively perfect performance of works (polyphony, large form, play, etude) on the piano instrument;
- Analysis and generalization of scientific research, advanced pedagogical experiences on the formation of piano playing skills through the development of creativity in instrumental performance in future music teachers and the study of typological factors and stages of the didactic mechanism of professional performance characteristics;
- To classify the stages of creative development of future music teachers in terms of their performance potential, such as musical hearing, musical perception, performance speed (technique), duration, timbre color, dynamic resonance, and musical feeling, through a didactic mechanism aimed at enriching the elements of musical expressiveness and melodic harmony of sounds in the performance of works;
- To develop and test a didactic mechanism on the theory of dividing complex textures of works into parts and forming a sequence of correct, clear and smooth rhythm defects and agogic nuances in performance within the framework of the performance skills and technical capabilities of future music teachers on the piano instrument (three-finger position, wrist and elbow supination, propositions);



- To create and implement a didactic mechanism through performance theory and advanced pedagogical methods that develop the creativity of future music teachers in piano performance, strengthening their unique individual image and emotional temperament in the performance situation through musical intuition.

The didactic mechanism for developing the creativity of instrumental performance of future music teachers, the elements of musical expressiveness characteristic of Baroque, classicism, romanticism, impressionism, and the perfect degree of proportionality of the melodic harmony of sounds and piano works - such as performance speed (technique), duration, timbre color, dynamic resonance, musical feeling - are expressed, and the literature on the development of musical pedagogical theory, advanced pedagogical methods, and the classification of modern pedagogical and professional performance stages in the history of the professional skills of Goldenweiser, Saidiy, Kogan, Lieberman, Golubovskaya, Alekseyev Lebedeva, and the didactic mechanism.

In piano subjects of higher educational institutions, the harmonization of musical and performance means through melody, key, rhythm, texture, genre, and form of works of varying technical complexity, the harmonization of musical signs of the didactic mechanism, which expresses a specific direction in music pedagogy by illuminating the color of sounds with new harmonic diversity, and the formation of technical performance, are balanced by developing a theory of step-by-step teaching for future music teachers, applying it in the experimental process, substantiating its practical and theoretical aspects with a scientific approach, and improving and developing the didactic mechanism.

Scientific research on the formation of piano playing skills of future music teachers, the development of performance creativity, the study of typological factors and stages of professional performance characteristics, analysis and generalization of advanced pedagogical experiences found expression in research methods, and a number of large-scale, polyphonic, technical etudes, musical arrangements, compositions of plays by the world piano performers L. V. Beethoven, F. Liszt, S. Frank, I. S. Bach, F. Chopin were analyzed, literature was used to substantiate the tasks and rules of musical artistic performance specific to piano performance, scientific articles and manuals by Gumarov, Lebedeva, Alimbayeva, Kogan, Neuhaus, their scientific and practical research was studied.



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The creation and study of a didactic mechanism for piano performance in higher educational institutions served as an important methodological basis.

The book "On the Art of Piano Playing" by Neuhaus G.G. presents information on the development of the creativity of future music teachers in the performance of the instrument, piano works of world composers with various technical complexities that require high-level professional performance, their structure, ergonomics and typological factors. Information about the composer's life and work is presented on the basis of specific dates and events, and full monographic facts are cited. Konen V. "History of Foreign Music", Alekseev. A. "History of Piano Art" treatises, known as the technique of performing piano works, didactic mechanisms, reading notes from a sheet, articulation, dynamics, nuances, strokes, a single tempo, polyrhythmic performance interpretation are covered, a number of practical and theoretical recommendations are given for solving problems.

Kogan G.'s book "The Work of a Pianist", a number of scientific articles, a scientific approach to pedagogical theoretical stages, including: the stages of formation of the major and minor technical performance qualities, supination and proprioceptive vertical-horizontal three-bone positions, which are important in piano performance, is presented.

Lebedeva N.'s scientific article "Methodological aspects of work on a large single-part form in a special piano class (on the example of Ballads by Edvard Grieg, op. 24)" describes the system for developing creativity in performing works of Uzbek and world composers of various technical complexity in piano subjects in higher educational institutions, a pedagogical approach, a practical and theoretical description of working on finger technique and a didactic mechanism.

The scientific article by M. Alimbaeva, entitled "The Issue of the Specificity of Modern Romantic Interpretations", the formation of pedalization skills related to the quality of professional performance of piano art and the types of pedals, information on the musical language and style of composers of each musical trend, methodological recommendations, and the book "The Art of Pedalization" by N. Golubovskaya, which was presented through the analysis of musical examples, were used as the main source. Also, in the digital system of the time,



scientific research and didactic mechanisms of world and Uzbek composers and music educators were studied as a basis.

My ongoing scientific research introduces the following as innovations:

- The didactic mechanism for developing the creativity of future music teachers in higher educational institutions in the correct application of convenient application and precise and effective technical exercises in the free, independent, fluent and comprehensive performance of works (polyphony, large form, play, etude) on the piano instrument is studied and substantiated;
 - Scientific research and advanced pedagogical experiences on the formation of piano playing skills through the development of creativity in instrumental performance in future music teachers and the study of typological factors and stages in the didactic mechanism of professional performance characteristics are analyzed and summarized;
 - Through the didactic mechanism for the study of advanced pedagogical methods in piano subjects by future music teachers and the enrichment of musical expressiveness and melodic harmony of sounds in the performance of works, the stages of creative development of the student's musical hearing, musical perception quality, performance speed (technique), duration, timbre color, dynamic resonance power, and musical feeling are classified;
 - Within the framework of the performance skills and technical capabilities of future music teachers on the piano instrument (position of the three-bone finger, supination of the wrist and elbow, propositions), a didactic mechanism is developed and experimentally tested on the theory of dividing complex textures of works into parts and forming a sequence of correct, clear and smooth rhythm defects and agogic nuances in performance;
 - A didactic mechanism is created and implemented through performance theory and advanced pedagogical methods that develop the creativity of future music teachers in piano performance, strengthening their unique individual image and emotional temperament in the performance situation through musical intuition.
- The scientific novelty is announced and is implemented by:
1. Collecting and studying information on advanced pedagogical methods based on enriching the musical expressiveness of works of varying technical complexity and the melodic harmony of sounds in piano performance;



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2. Determining the role and significance of advanced methodological methods in the art of piano performance;
 3. Forming the skill of playing the piano, classifying the typological factors and stages of professional performance characteristics;
 4. Forming the skills of performing sonatas, concerts, symphonic poems, etudes, plays, polyphonies through the analysis of the harmony, structure, texture, and specific features of musical performance tools (on the example of advanced technical performance methods);
 5. Practical and theoretical development of important performance skills in professional piano art, such as speed (technique), duration, timbre color, dynamic resonance, and musical feeling, through advanced methods.

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