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## METHODS OF DEVELOPING ARTISTIC AND CREATIVE TECHNIQUES IN JUNIOR GROUPS OF THE ACADEMIC PIANO CLASS

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### Abstract

The process of teaching piano in junior groups of the academic class requires not only the development of technical skills but also the cultivation of artistic and creative abilities. This article examines the main pedagogical methods that contribute to the formation of expressive and imaginative performance in young pianists, integrating technical mastery with artistic interpretation.

**Keywords:** Piano pedagogy, artistic expression, creative methods, junior groups, musical interpretation, piano teaching.

### Introduction

Music lessons, especially piano, drawing, modeling, applique, and construction help develop a child's hand, especially the muscles of the hand and fingers, which is so important for further learning to write at school. Thus, fine art lessons are an important means of comprehensive development of children. By doing creative work, children learn to find effective solutions to complex problems, revealing their creative potential, switching over and unloading the brain, and also developing empathy. All these skills will be useful at school. Through creativity, children express themselves. In dance, painting, or music, a child tells the world his or her story. To develop creative abilities, it is important to use the following forms of developing children's creative activity:

- Music and singing lessons;
- A nature excursion followed by a story about their impressions;
- Working with fairy tale texts: reading, retelling, creatively reworking the plot;
- Theatrical games and children's performances;



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- Literary games.

Creative abilities are the result of a person's mastery of knowledge, skills and abilities necessary for a particular type of creativity. Piano lessons develop memory, a sense of rhythm, rhythm coordination, study musical styles, select by ear, improvise from the first lesson, go to concerts together and even dance. The piano can be classified as a string instrument, based on the fact that the sound appears due to the vibration of the strings. But it can also be classified as a percussion instrument, because the sound appears due to the hammers hitting the strings. This makes the piano similar to the dulcimer. Pianos are often confused with pianos. The main technical difference is the arrangement or, as they say, the construction of the strings. In a piano, the frame (deck) with the strings is attached vertically (perpendicular to the plane of the keys), in a piano it is attached horizontally. The arched shape and larger dimensions of the latter instrument determine its louder sound.

In modern music education, the training of young pianists is not limited to acquiring mechanical skills. Artistic and creative development plays a decisive role in shaping a performer's individuality. In junior groups, where children are only beginning their musical journey, the teacher's task is to lay the foundation for expressive performance, developing imagination, emotional responsiveness, and a sense of style alongside basic technical competence.

The formation of artistic and creative skills in young pianists is based on several key principles:

- Integration of technique and expression: Technical exercises are connected to musical images and artistic goals.
- Imaginative interpretation: Encouraging students to perceive music as a story, picture, or emotional state.
- Gradual complexity: Moving from simple, short phrases to more complex expressive passages.
- Active involvement: Fostering curiosity and creative initiative during the learning process.

Teaching performing arts is aimed at identifying creative inclinations, developing artistic individuality in students, introducing them to musical culture, broadening



their general horizons, and helping them achieve a level of education that allows them to navigate the values of the world cultural space. In its most general form, learning is defined as the process of accepting, meaningfully processing, storing the acquired knowledge and applying it in new situations of solving practical and theoretical problems, i.e. using this knowledge in the form of the ability to solve new problems based on this knowledge. During the lesson, the following methods are used: verbal methods (lectures, books, conversations, discussions); visual methods (video materials, phenomena, visual aids); practical methods (practical classes, creative works, term papers and theses); learning through creating problem situations.

Methods of Developing Artistic and Creative Techniques:

- **Storytelling and Imagery.** Assigning a visual or narrative image to a musical piece helps young students connect emotionally to the music. For example, a simple melody may be associated with a walk in the forest or the flight of a bird. This approach stimulates imagination and naturally leads to expressive phrasing.
- **Singing and Vocalization.** Singing the melody before playing allows students to internalize its expressive contour. It helps to convey legato, dynamic contrast, and phrasing more naturally on the piano.
- **Use of Movement and Gestures.** Simple physical gestures—such as mimicking the rise and fall of the melody with hand movements—assist in developing a sense of musical shape and rhythm.
- **Comparative Listening.** Listening to different interpretations of the same piece develops a critical ear. Discussing differences in tempo, dynamics, and articulation helps students understand the range of artistic choices.
- **Creative Improvisation.** Short improvisation sessions—using simple scales or motifs—enhance creativity, encourage experimentation with sound, and reduce performance anxiety.



**Table 1. Methods of Developing Artistic and Creative Techniques in Junior Piano Groups**

Method	Description	Expected Result
Storytelling & Imagery	Assigning a narrative or visual image to the music	Enhanced emotional connection and vivid phrasing
Singing & Vocalization	Singing the melody before playing	Better phrasing, legato control, and dynamic expression
Movement & Gestures	Using body movement to follow the contour of the melody	Improved sense of rhythm and musical shape
Comparative Listening	Listening to different interpretations and discussing differences	Development of critical listening and stylistic awareness
Creative Improvisation	Short improvisations using simple motifs	Stimulation of creativity and confidence in performance
Expressive Technical Work	Adding musical dynamics and phrasing to scales and technical exercises	Integration of technical mastery with artistic performance

In the system of modern additional education, a large selection of classes, clubs and sections of different directions is presented. The child is interested in the process of learning to play the piano. Classes and playing the instrument cause positive emotions in him! After all, this is a necessary learning process. From the first lesson, it becomes clear whether the child himself wants to learn to play the piano or the parents want this. Sometimes it happens like this: the child did not want to study, and then immersed himself in the learning process, got carried away and made a choice in favor of professional training. There is another option. A small child fulfills the desire of his parents, but does not want to study this subject himself. Difficulties in perceiving information immediately arise and the child loses interest in classes, begins to be capricious and quickly gets tired. In this situation, we need to look for other forms and methods of teaching. We need to help the child, get him interested in the learning process, try to simplify the tasks and involve the teacher's imagination in a joint creative search. So, the time has come for new forms of teaching.



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Creative pedagogy is the science and art of creative teaching, or, in other words, the knowledge and study of how to form (develop) creativity and a creative personality, as well as the ability and art of applying this knowledge, that is, doing it creatively in any subject of study.

The form of training in the system of additional education is individual. A teacher who uses different forms of teaching piano playing in classes must have a certain set of qualities:

1. Be a creative person, be in constant creative search. Have a great desire to teach a child, even if he does not want it!
2. Be calm and patient
3. Be kind, persistent and demanding
4. Be mobile and emotionally flexible
5. Love and believe in the student and in the success of the lessons

The classical system of teaching piano is:

- Monotonous playing of preparatory exercises
- Mastering sound production techniques
- Studying musical notation

4. Studying works of different eras and styles.

How to diversify this learning process? Approach each task and exercise creatively and with imagination.

Today's experience accumulated by music pedagogy allows us to assert that full-fledged piano technique can be acquired by various methods with the prevalence of certain ways of working on it. One of the ideas in working on piano technique is the rejection of social forms of developing piano technique (scales, exercises) at the initial stage of training. Experience shows that the creative costs associated with dry technical work at the initial stage cannot be justified by any concern for the development of the piano apparatus. The picture when a child, happily awaiting the start of music lessons, already a year later does not want to study, is, unfortunately, very typical for music schools.

One of the principles of conducting music classes with children is their interest, which is based on the connection between music and life. It is precisely this principle that turns out to be a kind of antipode to the formalistic presentation of program material. Technique lessons with beginning students should begin



exclusively in the game form of ensemble music-making: the teacher performs various fragments of children's melodies songs, music from cartoons, popular works of classical and pop music, to which are "attached" the accompanying figures of the student part, built on the same scales, arpeggio and chords. In the process of working, the teacher, of course, not only plays in an ensemble with a student, but also teaches his "part" with him, i.e. these are the most unloved scales by children, arpeggios, etc. The specified work is extremely useful, since in addition to a clearly expressed creative focus, it contributes to the development of ensemble play skills (a sense of partnership, development of auditory control, etc.), (collection by Yu. Vesnyak "Cheerful Bunny").

Thus, such training creates conditions for the maximum development of children with different levels of abilities: for the rehabilitation of those lagging behind and for advanced training of those who are able to learn ahead. The program of differentiated approach to development of each child takes into account individual, psychological characteristics, artistic and creative abilities, health status and family situation. The teacher acts as both a mentor and a creative partner. It is essential to demonstrate expressiveness through personal performance, guide students toward discovering their own interpretations, and adapt methods to the individual personality and emotional state of each child.

Today's experience accumulated by music pedagogy allows us to assert that a full-fledged piano technique can be acquired by various methods with the prevalence of certain ways of working on it. One of the ideas in working on piano technique is the rejection of special forms of developing piano technique (scales, exercises) at the initial stage of training. Experience shows that the creative costs associated with dry technical work at the initial stage cannot be justified by any concern for the development of the piano apparatus. The picture when a child, happily awaiting the beginning of music lessons, does not want to study after a year, is unfortunately quite typical for specialized art schools. One of the main challenges in junior groups is balancing technical discipline with creative freedom. Overemphasis on technical drills can stifle creativity, while excessive freedom without control may hinder technical growth. The solution lies in integrating artistry into technical practice, ensuring that even scales and arpeggios are played with a sense of musicality.



The development of artistic and creative techniques in young pianists is a complex and gradual process. By combining imaginative methods, emotional engagement, and careful technical instruction, teachers can foster expressive performers from the earliest stages of musical education. These skills not only enhance performance quality but also nurture a lifelong love for music.

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