

PEDAGOGICAL CONDITIONS FOR DEVELOPING PIANO PERFORMANCE SKILLS IN FUTURE MUSIC TEACHERS

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<https://doi.org/10.5281/zenodo.22644271>

Abstract: This article examines the pedagogical conditions for developing piano performance skills in prospective music teachers. Five conditions — motivational-personal, individual-methodical, material-technical, regular practice-and-control, and stage-practical conditions — along with their content and the outcome they ensure, are substantiated from a scientific and practical perspective.

Keywords: piano performance, pedagogical conditions, prospective music teacher, individual instruction, material-technical base, stage culture, music pedagogy, performance skills, professional training, higher education.

Introduction. Today, one of the important tasks in the music education system is to improve the professional training of future educators and to develop their performance skills and musical-pedagogical competencies. In particular, mastering the piano instrument is of particular importance in the professional activities of a future music teacher. This is because the piano, as a universal instrument widely used in music theory, solfeggio, musical literature, choral and ensemble lessons, and general music lessons, allows for the effective organization of the teacher's practical activities. Therefore, identifying and improving the pedagogical conditions for developing piano performance skills in future music teachers is one of the most pressing scientific and methodological issues.

Piano performance skills encompass a wide range of skills, such as correctly reading a musical piece based on notes, accurately expressing rhythmic and metrical features, coordinating finger movements, controlling sound dynamics, using articulation and pedaling, artistically interpreting a musical image, and performing the piece independently. The level of formation of these skills determines not only the performance skills of the future music teacher but also their ability to explain, demonstrate, and develop the musical abilities of students during the lesson.

The process of teaching piano performance is not limited to performing simple technical exercises. In it, the student's musical hearing, sense of rhythm, musical memory, artistic thinking, ability to work independently, and creative activity should also be developed in parallel. In this regard, the harmony of

pedagogical goals, content, methods, and means is of great importance in organizing the performance process. In particular, taking into account the initial training, performance capabilities, and individual development rates of each student is an important factor in ensuring educational effectiveness.

Pedagogical conditions for the development of piano performance skills in future music teachers are primarily linked to the motivational, substantive, organizational-methodological, and practical organization of the educational process. The formation of a stable interest and positive motivation in piano performance among students, the linking of performance training content with professional needs, ensuring an individual and differentiated approach, the organization of regular independent classes, and the use of modern pedagogical technologies are considered important conditions for this process.

Furthermore, ensuring the continuity of theory and practice in the development of piano performance skills is of particular importance. The student must consciously apply the performance technique while understanding the genre, form, style, tonal characteristics, and artistic content of the work being performed. Such an approach prevents mechanical performance and creates a basis for understanding the content of the musical work and artistically expressive performance. At the same time, the combination of technical exercises with musical material serves to gradually expand the student's performance capabilities.

The use of modern digital technologies in piano lessons also creates important pedagogical opportunities. Analyzing sample performances through audio and video recordings, recording and listening to the student's own performance, independently identifying errors in performance, and determining ways to eliminate them contribute to the development of reflexive skills. At the same time, the use of interactive music programs and digital educational resources expands the student's opportunities for independent learning and increases the effectiveness of classes.

Another important aspect of pedagogical conditions is ensuring creative cooperation between the teacher and the student. In teaching piano performance, the teacher's direct performance example, individual recommendations, identification of technical and artistic problems, and support for the student's independent research are of great importance. At the same time, the combination of "master-apprentice" traditions with modern pedagogical approaches serves to enrich the student's performance experience and form their professional skills. Scientifically substantiating the pedagogical

conditions for developing piano performance skills in future music teachers, determining their content, and effectively implementing them into the educational process is an important scientific and methodological task. Systematic provision of these conditions makes it possible to develop the piano performance skills of future music teachers, strengthen their independent and creative activities, and thoroughly prepare them for future professional and pedagogical activities.

The piano, along with other musical disciplines, is considered a "universal" instrument for a future music teacher—it is widely used not only for independent performance but also as a visual tool for choral accompaniment and teaching other instruments [1]. Therefore, ensuring the necessary pedagogical conditions for the effective development of piano performance skills is of particular importance.

However, if the conditions are insufficient, even the most thoroughly developed methodology may not yield the expected result [2]. From this perspective, a scientifically systematic analysis of the pedagogical conditions underlying the development of piano performance skills determines the relevance of this article [3].

The level of study of the problem. The theoretical foundations of piano pedagogy are deeply developed in the fundamental research of G.M. Sipin, in which the general principles of organizing individual lessons are substantiated. The pedagogical experience of G.G. Neygauz highlights a person-centered approach to piano education that takes individual characteristics into account.

The theory of pedagogical conditions is substantiated from a general pedagogical perspective in the works of Yu.K. Babansky [3]. In the field of local music pedagogy, the works of O. Matyakubov [4] and R. Yunusov [5] highlight the general conditions for training future music teachers.

Nevertheless, an analysis of the conducted scientific research shows that there is still a lack of specialized research in domestic science that systematically analyzes the system of complex pedagogical conditions specific to the development of piano performance skills. Filling this gap determines the scientific and practical significance of this research.

Discussion. Motivational-individual conditions form the internal, subjective basis for the development of piano performance skills [1] - the creation of an environment that fosters an internal, stable interest and creative commitment in the student's piano performance ensures an active, internally conscious attitude toward the lessons. Individual-methodological conditions,

however, require the organization of individual lesson sessions tailored to the hand structure, finger length, technical, and musical characteristics of each student [2] — as G.G. Neygauz notes, each student is a unique, unique "pedagogical task."

Material and technical conditions provide for the availability of a high-quality, properly tuned grand piano or piano, a sufficient number of individual practice rooms, and the necessary study notes [3]. If these conditions are insufficient, even the most gifted student may not be able to fully realize their performance potential. Regular practice and control conditions require the systematic organization of the student's daily independent training regimen and periodic monitoring by the teacher, which ensures the stable, consistent reinforcement of technical and artistic skills.

Finally, the stage-practical conditions provide for the opportunity for students to participate in regular open lessons, small concerts, and control performances [5]. This condition is especially important because only practicing in the classroom does not form the skill of managing stage excitement - this skill is only developed through real, public performance experience. These five conditions provide the highest pedagogical effectiveness when provided not in isolation from each other, but as an interconnected, complementary system.

Results. In the process of analyzing the five pedagogical conditions that underlie the development of piano performance skills, their content and the result provided were systematized. The results of the analysis are summarized in the table below. As can be seen from the analysis, conditions are divided into internal (motivational) and external (material-technical, organizational) types, but all of them influence each other in an interconnected manner. Also, the results of the analysis showed that providing only one condition will not yield a sufficient result - for example, a good material and technical base - if there is a lack of an individual-methodological approach or stage-practical capabilities. Overall, the analysis confirmed that providing these five conditions in a comprehensive, parallel manner is necessary for the effective development of piano performance skills.

Conclusion.

The development of piano performance skills in future music teachers is a complex process related to the harmonious provision of motivational-personal, individual-methodological, material-technical, regular exercise-control, and stage-practical conditions. The results of the study showed that

providing each of these conditions not individually, but as a complex system that complements each other, yields the highest result.

A deep scientific understanding of these conditions allows the management and faculty of higher musical and pedagogical educational institutions to develop specific, scientifically grounded measures aimed at improving the quality of piano education. In future research, it is advisable to empirically measure the degree of practical provision for each of these conditions.

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