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METHODS OF ACTIVATION THE MUSICAL THINKING IN LEARNING TO PLAY THE PIANO

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ABSTRACT: The article describes the means of developing musical thinking in the process of learning to play the piano. When learning to play the piano, the student is shown techniques for activating musical thinking.

Keywords: thinking, musical education, musical thinking, comparison method, leading questions method, choice justification method, methods of awareness of changes in music.

INTRODUCTION

Today, in the modern practice of teaching to play the piano, there is a negative trend of insufficient attention to the development of independence and initiative in the musical thinking of each student, regardless of the level of basic musical knowledge.

Not enough attention is always paid to the development of skills in working with musical works, such as viewing, playing in an ensemble, listening by choice, transposition. As a result, the student is not ready for any form of active musical activity. Musical training should be part of the overall process of thinking development.

An essential aspect of musical education is the development of a child's emotional responsiveness. L. Barenboim in the book "The Way to Making Music" believes that one of the main tasks of the initial stage of musical education is "to introduce the child into the world of the art of sounds, instill in him a love

for musical speech, teach him to experience the expressiveness of the musical language."

In music education, cognitive processes and emotional response are closely linked. The unity of emotion and logic in thinking makes it possible to move from the accumulation of knowledge in the educational process to the development of one's own positions and beliefs, developing in the student such qualities as intellectual activity and initiative. The decisive moment in the organization of teaching music is the content, forms and methods of teaching the organization of the educational process. Based on the position of the psychologist P. Blonsky "Thinking - knowledge in action", the teacher can use developmental teaching methods in working with each student. As a result, thinking as a whole rises to a higher level.

At the initial stages of education (as a rule, these are children of 5-6 years old), the lesson should be built in a playful way, based on the psychological characteristics of children. The game helps to make the learning process exciting and impressive, and only in the game

can a child fully reveal his creative inclinations. The game should be “built” in such a way that the child can set tasks and, if possible, solve them independently. That is, leading questions should lead the child to understand what he wants to do and how to achieve it. It is important to understand and feel.

In recent decades, piano pedagogy has used various methods of teaching children that educate the thinking and independence of the child. These easy, fun and at the same time educational tasks and exercises ensure the cognitive activity of students, allow you to check the quality of assimilation of educational material, create an atmosphere of creative upsurge in the classroom.

Comparison method. The simplest methods for developing thinking include comparison techniques, that is, observing the material being studied by comparing it with another, for example, comparing a low sound with a high one, a long one with a short one, a loud one with a quiet one, a fast movement with a slow one, a cheerful character with a sad one. Comparing different compositions, you can develop the auditory and emotional sensitivity of students. After listening to the work, the student answers the teacher's questions about the nature of the music, changes in character within the work.

Contrasting comparisons are closely related to the features of music by establishing associative links with the world of images, familiar and close to the child.

Leading questions method. The method of questions is aimed at understanding one's own actions. The purpose of the question is to prompt the student to think about the answer. Questions can be very different depending on the task. This method is widely used in many modern textbooks. So, for example, L.

Barenboim in his manual "The Way to Music" refers specifically to the student, inviting him to a joint discussion of all emerging issues. They can focus on the theoretical and practical side of education.

That is, leading questions should lead the child to understand what he wants to do and how to achieve it. It is best to ask questions in the form of "advice": "Don't you think that this melody is better played with a soft sound?", "Don't you think that ...?" etc.

The method of leading questions activates the student's auditory perception well. It can be difficult for a child to immediately hear all the necessary details of the sound. Therefore, it is better to divide the task into separate small tasks, to gradually study the elements of the whole.

Choice justification method . “Choose, and then explain why you made that choice and not the other?” The child is asked to complete the task on their own. For example, given a melody and three accompaniment options for it. The task is to choose and play the most liked accompaniment, explain why this particular one was chosen. Or, for example, choose from the 2 presented fingerings the one that is more convenient for the child, and then analyze why this particular fingering was chosen. When choosing a program, it is most advisable to give the student the opportunity to choose the pieces he likes the most.

Methods of awareness of changes in music. The task of this method is not only for the child to notice, hear and realize the innovation, but also for him to emotionally experience this new nuance. For example, a theme and several modified versions of it are proposed. The child, after listening to the music, should say what has changed (for example, decorations, echoes, a change in

register, direction of movement, strokes, character, etc., have appeared). Discussion of the received impressions should fix new knowledge in memory.

All the methods described in this article are aimed at activating both mental and actual musical abilities, such as ear for music, memory, and a sense of metro rhythm .

The musical development of a student cannot proceed without playing practice, because. it is playing the piano that conveys in sounding images what, under other circumstances, could settle in the mind of the student as a dead weight of knowledge. After all, the performer's task is to recreate a sound image on the instrument, and for this, an independent creative rethinking of it is needed. Many exercises help to form such piano playing skills that help you read musical notation faster and navigate the keyboard, consciously observe the flow of music .

The volume of exercises is not limited to those proposed above: it can be expanded and varied depending on the personality of the student and the goals of the educational process.

In the process of learning to play the piano, it is necessary to develop the creative abilities of students. The creative process is essentially a process of discovery and understanding. Creativity needs to be instilled by the age of 7-8. If this is not done in a timely manner, the entire creative potential of the child's intellect will be turned off.

In childhood, not only the foundations of knowledge are laid, but also musical thinking and the ability to work are formed. Only by managing to achieve interest at the first meetings with music, you can gradually introduce the child into a narrower circle of professional interests.

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