



EXERCISE TECHNIQUES FOR THE PIANO

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Received:	October 24 th 2021	In this article, the technique of performing exercises on the piano and the principle of taking into account specific students are closely related to the method of developmental learning. The success of education depends on the comprehensibility of the material, the ability to set tasks and use similar methods to solve them, as well as the teacher takes into account not only the existing, the opportunity, but also the "scope of future development" of the student Thoughts on the relationship are obtained.
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There is no doubt that special work is needed to master the technical formulas. Various exercises in piano school are calculated with such formulas. The importance of the exercises is that they allow the musician to master the "core" of all the difficulties in piano. But in piano pedagogy, the approach to the exercises itself changes, especially in the analysis of the early stages of learning. Dry and aimless "playing" is replaced by melodic, expressive exercises, in each of which, in addition to purely technical tasks, students are given a specific artistic goal. At the center of learning exercises is the development of musical-auditory perception, the interrelation of these perceptions with the perception of movement, through which the gradual improvement of piano techniques and skills. Learning exercises at the beginning of education is not the only goal, but an additional activity to work on artistic material. These include the challenges students face in plays. Exercises allow students to shift their focus from the text of the note to the quality of the free-sounding movements[4].

The choice of specific instructional material depends on the tasks that the student will have to solve during this period. The youngest students learn a lot of exercises. This exercise involves first "steps" on the keyboard, moving the hand to the intervals, chords, and helps to coordinate the movements of the fingers and hands. At this stage, it is very important to put the first finger, silently switching fingers on one key. Legato exercises should also be used at the arm position and melisma. The main tasks of science in the performance of piano instruments.

The science of education is about consistency and consistency. In education, it is very important that one part of the learning material is inherited, consistent with other sections, the rules studied are gradually becoming more complex, the use of

previously learned rules in the new stage of education. In the current situation, the principle of consciousness and activity has a leading direction, because this principle is associated with the formation of students' independent cognitive activity[13].

In recent years, problem-based and programmed teaching methods have become so prevalent in school education that they do not create a conducive environment for both activating teaching and promoting a class-based approach to each student. The use of cognitive problem-solving in education provides students with a conscious approach to understanding and mastering them.

It is important to cultivate awareness and activity in the process of music. Because only in the conscious stage of education in the early stages of education to study the elements of musical literacy, ways of sound production, in the later stages of education to understand the logic of the development of a musical work, its style and genre features, methods and ways of work 'can be adjusted.

The principle of demonstration is the ability of the teacher to express his / her ideas through specific examples and demonstrated in the proof-of-service service, which helps to better master the work material and better remember the clear and easy material. The teacher makes extensive use of musical performances (in whole or in part), as well as verbal explanations (figurative expression, comparison, color, connection with literary works).

Artistic performance provides an opportunity for students to develop aesthetically and intellectually. Artistic perception and performance are structurally linked to the operations of thinking, from comparing and contrasting the simplest forms to in-depth analysis and generalization. Among the musical instruments, the most convenient, most universal and affordable



musical instrument is the piano. "It must be well understood," wrote GG Neuhaus, "that the study of music and musical literacy is a universal task, in which the piano is the best, unparalleled instrument. Language, social sciences, mathematics, history, natural sciences, and etc. The study of music is as compulsory for a cultured person as it is for me. If it were up to me, I would introduce compulsory music education through piano in high school. "[1]

Playing a musical instrument is a creative activity that even children can do. It requires not only certain skills and abilities from the performer, but also activism, purposefulness, attention and creative initiative. Musical performance in children creates a sense of perfection, a sense of beauty. The artistic images in the works of music form an aesthetic feeling in them, helping them to better understand all human experiences.

As students work on a variety of musical works, they will have the opportunity to live a life that reflects a particular worldview, and along with these experiences, certain aesthetic ideas will emerge. B.M. According to Teplov, it is also important in art education that "works" in one art can greatly contribute to the formation of artistic abilities in other types of art. The more artistic knowledge students have, the more fully and deeply they can still comprehend and comprehend the images in works of art[12]. Direct practical involvement in art is of great educational importance. Aesthetic attitude to the performed images and through them to real events, feelings and experiences is the most direct and active way of aesthetic education of students.

The principle of organizing and conducting one-on-one piano lessons should take into account the requirements of the music program for the general education school[14]. The program, developed by the staff of the Laboratory of Music Education of the School Research Institute under the leadership of Academician D. Kabalevsky, is now a music program for the primary grades of secondary schools in Russia. The main tasks of the program are to develop an interest in music lessons. At the same time, from the very first lessons, students learn not only to understand music, but also to think about music. The principle of thematicity and integrity of the lesson is of paramount importance, and the narration and recollection of theoretical information is based on an emotional understanding of the music.

In addition, it is noted that all forms of music lessons in several places in the program need to develop students' creative development, that is, to develop in them the desire to think independently, to

show their initiative [5]. The development of these qualities should be the focus of the individual teacher.

Education and upbringing in a higher education institution should train specialists who meet the modern requirements and have the qualities that ensure its success from the very beginning of practical activity. Today, the educational process in higher education is much more complex in terms of its function and intensity[16]. Therefore, it is impossible to ensure the effectiveness of training specialists in accordance with the ever-increasing demands of society without addressing the issues of its direction, content and methodology in science.

Learning the goals, objectives and characteristics of professional training is the most important condition for teaching and educating students. One of the current forms of this work is the embodiment of the personality of a young graduate. In the perfect image of the future specialist, the society's need for such specialists is obvious, so this image itself should be a program for the organization and development of the educational process in the university, the system of vocational training of students. Each profession requires important qualities. Defining these qualities means defining specific goals for shaping students' personalities. The complex profession of a music teacher involves several music majors, but not just a combination of them[10]. Therefore, it is not enough to include these specialties in the curriculum and practice of teacher training at the Faculty of Music and Pedagogy.

At the same time, it is necessary to study the laws of scientific organization of the process of professional training of students of music and pedagogical faculties, to develop science-based factors in the system of training specialists.

It is impossible to create the image of a teacher without understanding the pedagogical theories and experiences, without analyzing and summarizing the existing practice of modern teacher training. This image is manifested as a specific system of requirements for the specialist, which allows to improve the program and ways of forming the personality of the future music teacher[8].

In this work, we rely on the best practices of teachers of music and pedagogical faculties of leading pedagogical universities. The main purpose of teaching music in general education school is to educate students ideologically, emotionally and morally, to influence the development of general culture and the formation of personality through the formation of musical culture in them. That is why the education system includes music education as an important



factor in the harmonious development of the younger generation[18].

Formation of ideological beliefs, moral education, determines the psychological purpose and direction of personal interests, creates, organizes and unites social mood, cultivates social activity, develops the ability to perceive, feel and understand art, aesthetics and develops musical taste, develops mental maturity, creative activity, thinking, students' originality, expands the range of ideas, develops the necessary musical knowledge, skills and abilities, helps to solve the problem of leisure will give. Therefore, the subject of "Music" in the school can be considered as a way to educate and develop students in all respects, not only from an ethical and aesthetic point of view. In order for children to understand music, they need to know the spiritual and formative features of the language of music, have a certain level of musical development (listening to loud, timbre, harmonic, dynamic music, feeling the rhythm and rhythm, remembering music), perception and performance of music. They need to know[6].

The activity of a music teacher is not limited to music lessons, his duties include the organization of music clubs, music lectures and clubs, the preparation and holding of music evenings and competitions, supervision of school amateurs, cultural marches to the Philharmonic, music activities such as putting the theater into operation. This includes imparting music knowledge to adults: parents, teachers and leaders[17].

A music teacher also needs pedagogical, artistic, and musical skills to successfully master the necessary skills.

A music teacher should love his / her subject (music), approach it with passion, love people, and be interested in teaching and educating by means of the art of music.

Accordingly, LN Tolstoy taught that only a teacher who loves his work should be a good teacher, a teacher who loves both his work and the students. Thus, the structure of a music teacher's knowledge consists of socio-political psychological-pedagogical and special knowledge[19].

Socio-political knowledge is the basis of the teacher's worldview, the methodological basis of professionalism and special knowledge. Psychological and pedagogical knowledge serves as a basis for the professional training of teachers. Special knowledge includes both the history and theory of general music pedagogy, as well as methods of teaching piano performance. A special class teacher must first understand the tasks of general aesthetic education of

his students. These tasks should not be limited to teaching how to play musical instruments. The most important thing is to teach the child to love and arouse interest in music lessons, to create the need for musical activities with the help of musical instruments, as well as the knowledge that will allow me to play music for pleasure, even after graduation. is to build skills and competencies[9].

Piano lessons have a great educational potential. Therefore, they need to understand their pedagogical and educational responsibilities in an integrated, complementary way. Bunda V.A. It is worth recalling Sukhomlinsky's statement that "popular music education is first of all educating a person, not a professional musician" [2].

In accordance with the existing didactic principles, each lesson should be considered as one of the links in the system of education and upbringing. In this case, educational work should not be considered as a secondary factor that complements the educational process. Consequently, this work forms a dialectical union with education. G '. Describing the role of the musician in educating the student, Neughaus wrote: it is a function of art itself, always dialectically justified [3] ".

Educational work with students should not be done on the stomach, but should be done on a regular basis in a way that the student does not notice. The educator needs to know what the student is interested in, what he or she is reading and liking, his or her home environment, family relationships, and so on[11]. In order to learn this, the conversations should start involuntarily and be interesting and convincing, as a result of which the student should understand that the teacher is really interested in what is being said, not just as an obligation. During question-and-answer and short conversations with students (individually or in groups), a variety of topics are covered, such as: worldview and ethical-aesthetic qualities, aesthetic taste, observation and evaluation, love of music and interest in music lessons, it is possible to exchange views on cultivating work skills and certain traits of character[15].

A number of scholars emphasize the importance of organization, humanism, pedagogical imagination, observation, assertiveness, pedagogical ingenuity, attention span, etc. among the general pedagogical abilities. However, love for children, interest in their profession and a tendency to pursue this profession play a special role in this. Special skills are also required for a teacher of any specialty, without which it is impossible to carry out relevant pedagogical activities.



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