

## “INNOVATIVE APPROACHES IN PIANO TEACHING IN MUSIC SCHOOLS”

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**Abstract:** This article is about latest innovative approaches in piano teaching,  
The role of teachers in an effective piano learning.

**Key words:** Innovation, task, approach, influence, learning, composition, improvements, interpretation, creativity, penetrate, pedaliation.

Innovation, translated from English, is innovation, a new approach to learning, professionalism. The changes that have taken place in our lives over the past decades under the influence of electronic media require the search for new approaches in piano teaching. The task of the teacher is to look with fresh eyes at the artistic musical composition studied with the student every time. Even in cases when it is difficult to find a new detail of interpretation, there is almost always an opportunity to make certain improvements in the process of mastering this work by the student, to accelerate the mastery of technical techniques, and to make the work interesting both for yourself and for the student. Information technologies penetrate into all spheres of human activity and allow us to reach another level of learning. It is impossible to imagine the work of a creatively working teacher without the use of a computer and the use of the Internet, which contribute to improving the effectiveness of teaching. The use of information technology is a powerful incentive for learning and opens up additional opportunities for acquiring new knowledge:– information about composers;  
- information about performers; - listening to videos on the Internet;

- search for new musical literature;
- participation in Internet contests and festivals, etc.

All this makes it possible to interest and enliven the complex, painstaking, sometimes exhausting and time-consuming work on a piece of music. Work on a piece of music begins with a preliminary listening, which facilitates the parsing of the text. There are two ways to get acquainted with a new composition:

- with the help of a teacher who introduces the student to the work by his performance, inspiring and stimulating him to the upcoming work;
- listening to the composition being studied in audio recordings, video recordings, using the Internet, performed by the best pianists. It is very important to listen to a piece with a musical text in front of your eyes. After preliminary acquaintance with the new work, it is necessary to make an analysis of it:

- cover the general structure and character;
- the nature of the parts and the relationship between them;
- the main points of interpretation;
- characteristic techniques;
- pay attention to the tempo, tonality (signs at the key), size.

Work on a piece of music should begin with careful learning of the musical text at a slow pace.

The crucial moment at the initial stage of the analysis of the work is the choice of fingering. Correct and convenient fingering contributes to the maximum technical and artistic embodiment of the content of the work. It is necessary to find the most rational way to solve this problem.

It is important to educate students in an aesthetic attitude to sound as a carrier of an artistic image. The performer must be able to express with the help of sound a variety of emotions, the most intimate movements of the soul. This should be taught from an early age. The student should understand the difference between the concepts: fun and joy, mild sadness and deep sorrow, anxiety and confusion, humility and submission.

You need to learn to express all these emotions and states of mind with the help of the nature of soul.

The student must build a dynamic plan in such a way that the intensity of local climaxes corresponds to their significance in the general emotional and semantic context. With their help, the student will achieve a smooth increase in emotional tension on the way to the central culmination point and will carry out a decline without abrupt transitions. As a result, the form of the work will be covered by a single emotional impulse, a continuous dynamic wave, which will lead to the integrity of the composition.

The teacher should constantly pay attention to the competent use of the pedal, recommend putting the pedal down on their own and then adjust and explain why one or another pedalization is preferable. The main thing is to be able to avoid extremes: too economical, dry and, conversely, too abundant pedalization. Tasks of the final stage:

- the ability to play the work confidently, convincingly;
- ability to play in any environment, on any instrument.

The teacher should be professionally demanding, persistent and friendly.

The role of the teacher in the process of learning a piece of music is huge. His participation should be active and creative from the very analysis of the text until the moment the student enters the stage. Work on a piece of music has no limit. It continues after the concert performance. Skills for public speaking are acquired both in the classroom and at home, and on the concert stage. The student should be constantly reminded that the concert environment requires full concentration. This is one of the most important conditions for overcoming excitement.

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