



## Mechanisms For Improving Piano Performance In Training Activities Based On A Systematic Approach

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### Abstract

The activities of specialized schools of art and culture play an important role in ensuring the effectiveness of the system of continuous music education. In particular, classes organized on the basis of a systematic approach in the pedagogy of piano performance expand the opportunities for students to raise their performance, technical and artistic expressive skills and abilities to a new qualitative level. The article presents analytical considerations on the results of research conducted on this topic.

**Keywords:** systemic approach, psychophysiological process, artistic thinking, motor abilities, pedagogical systems, intonation analysis.

**Introduction.** Looking at the history of piano performance, one can observe that different approaches have been used in the application of teaching methodologies, and the methods are extremely diverse. In modern piano performance training, it is observed that teaching methods are selected based on the intellectual and emotional capabilities of young performers, as well as the norms of their existing attitudes towards modern music performance. This can also be accepted as a response to the demands of the time. However, it should be noted that when organizing work on the basis of a systematic approach in piano performance pedagogy, this issue can be covered holistically, that is, by taking into account social needs, listener demand, regional characteristics, social attitudes towards music performance, and ensuring continuity and coherence in music education, high pedagogical results can be achieved. In this case, it is advisable to select teaching methods based on the individuality of learners.

Piano performance, as a complex psychophysiological process, requires the performer to use both physical and psychological-intellectual activity in an integrative manner. In world piano pedagogy, there are many methods for teaching performance, which require individual selection for each performer and serve as a prerequisite for implementing this process within the framework of existing requirements. In a number of studies conducted in this regard, one can see their enormous abundance and diversity.

**Literature review.** A systematic approach to working on piano works has occupied an important place in Russian music pedagogy, this pedagogical experience was widely used in the works of S.I. Savshinsky, L.A. Barenboim, S.M. Maltsev, Ya.I. Milstein. The problems of musical form, musical language, and programmability of works are revealed in the works of L.A. Mazel,



Yu.N. Tyulin, V.A. Zukkerman. Intonation issues in musical performance are analyzed in the studies of B.V. Asafyev, V.V. Vanslov, N.G. Shakhnazarova, L.P. Kazantseva [1; p. 5].

The researcher A.V. Dolgov [2] studied and described the process of secondary specialized education from the point of view of the concept of a systematic understanding of education and upbringing. The researcher I.V. Karaseva studied the mechanisms of forming students' educational and research activities based on a systematic approach, and "the scientific basis for creating a system of didactic tools for implementing students' educational and research activities has been developed, which are aimed at organizing effective cooperation between educational subjects and helping them adapt to the learning process" [3; p. 6].

A.G. Kauzova and A.I. Nikolaeva wrote about the importance of "the manifestations of students' independence in piano lessons can be diverse and multifaceted. These are: the ability to master unfamiliar musical material without external assistance, to correctly understand the author's text and create a reliable "hypothesis"; the readiness to find effective methods of performance, the necessary techniques and means for implementing an artistic concept, the ability to critically evaluate the results of one's own activities, as well as the interpretations of others" [4; p. 18]. All this leads to an expansion of the possibilities of students to master the piano perfectly.

The health and physical fitness of a musician play an important role in his high-quality performance. According to Ye.V. Moloshik, "the results of research in the field of psychophysiology of the individual create scientific conditions for improving the traditional education system, changing the foundations of teaching technology using the natural capabilities of the individual, and allow the individual to be transferred to the standard of systematic education. Systematic education is a creative process based on the natural capabilities of the individual. The basis of the standard of systematic education is the independent intellectual work of the student and the practice of collective modeling [5].

The well-known piano teacher V.Mazel expressed his opinion about the hands of a pianist: "The hand of a musician (pianist) is an integral part of his soul, and its creative possibilities are limitless. At the same time, the hand, as a part of the human body, is completely subordinated to the physiological laws of the organism in its actions. Playing music is the only psychophysiological process in which the psychic factor is the basis of artistic thinking. This is the highest ideal of performing skills," he says [6; pp. 7-8]. These thoughts once again emphasize the importance of the performer's hands being able to demonstrate active motor-motor capabilities at a high sensory level in order to perform a high-quality piano performance.

In the studies of our country's pedagogical scientists M.Ochilov, N.A.Muslimov, J.A.Khamidov, S.T.Turgunov, K.Z.Zaripov, one can see the application of the experience of a systematic approach in the pedagogical process [7; p. 2]. It is worth noting that these scientists have determined the prospects for achieving educational effectiveness in their studies to a certain extent based on a systematic approach.

Researcher F.F.Sharipov developed the theoretical foundations for creating a didactic model of a holistic information and educational environment through information and communication technologies on the basis of a systematic approach [8; p. 13]. G.A.Mardonova described the types of educational activities aimed at spiritual and moral education in accordance with the age, psychological and spiritual development of children according to their didactic content [9; p. 7].



Although the above-mentioned studies have addressed issues of improving the quality of teaching based on a systematic approach within the framework of various stages of continuing education, it can be seen that existing studies have almost completely ignored the issues of organizing the process of teaching music pedagogy, music performance, and in particular, piano, based on a systematic approach.

**Research methodology.** In our research work, we relied on Yu.P. Sokolnikov's concept of understanding education as a system and the principle in it that "education is a process and exists as a system that creates it" [10; p. 13].

According to Yu.P. Sokolnikov, 1) macrostructure - an educational system operating in a particular society; 2) territorial educational systems - they operate at the scale of regions, territories, cities, districts; 3) in pedagogical systems, a holistic personality with a creative orientation is formed, and with them a holistic process of education is directly created and implemented. Educational systems are pedagogical systems in groups of primary, general educational institutions; 4) separately taken systems ensure the formation of individual aspects of a holistic personality and therefore are called so, not as independent, separate systems, but as "moments" of the activity of holistic pedagogical systems [11; p. 14]. Therefore, we organized our research based on the 4th direction of this classification - separate educational systems.

Students and applicants are considered to be adolescents who have graduated from children's music and art schools. From conversations, seminars, and discussions with teachers of these specialized music education institutions, it became clear that not all students admitted to these educational institutions can be considered to have excellent musical abilities, and the number of students who graduated from these institutions with "excellence" is not very high.

From the point of view of a systematic approach, it is possible to design a pedagogical process. If a certain element of the system does not work, then the system as a whole will not work. In this case, when implementing educational activities, opportunities are first studied, a goal is set, resources are selected, and only then ways to achieve this goal are sought and appropriate technologies are selected.

The ratio of the goal to the final result is important, that is, there is a requirement to achieve the result that was set. If the goal is not set correctly, if the teacher assigns the performance of a relatively complex work as an assignment, the goal may not be achieved. Secondly, if the individual psychological capabilities, uniqueness, musical abilities, interests and orientation of the students are not taken into account, there is a high probability that they will not fully fulfill the repertoire plan. Thirdly, the level of training of the teaching staff corresponds to the required level. The fourth issue covers financial issues. The fifth is insufficient material support. The sixth is the fact that the other way around is taken, that is, errors in the choice of technologies in organizing education. All of this is a system, and the above are considered to be the elements that make up them.

**Discussion and results.** It is a necessary requirement that the musical works that students master on the piano must be performed at a high artistic level, and these requirements are reminded in each lesson, at each stage of the lesson. In the process of piano performance, initially, individual components of the musical material, such as pitch, meter-rhythm, key characteristics, harmony, texture, polyphony, form structure, etc. are listened to differentially, mastered and performed based



on musical auditory imagination, and then the skills of the intonational development process are formed by determining the level of similarities and differences in the musical material.

The use of intonation analysis of musical works, games, dramatization, theater, creative tasks, visual-auditory, practical, heuristic, problem-based learning, research, visual-illustrative, research, word-logical, reproductive and design methods in piano performance training sessions, selected according to the essence and content of the lesson, serves to further increase the effectiveness of training sessions.

Methodological approaches are of great importance in choosing teaching methods. In this process, such indicators as the motives-intentions of performing a musical work (the direction of mental activity), motives-goals, a deep understanding of the importance of musical art as a spiritual value, the emotional aspect of musical activity, and the manifestation of responsibility for adequately assessing the results of musical performance activities based on reflection are important.

The idea of our research is to develop musical performance skills as one of the indicators of the spiritual maturity of the individual, to further enhance their sense of patriotism, love for the homeland and people, to form professional skills, and to expand their opportunities for personal improvement, with a deep understanding of the artistic content of musical works. The stages of development of musical performance skills are manifested through motivation, emotionality, and reflection.

When choosing any teaching method, it is important for the teacher to first of all take into account the level of its elements that serve to reveal the cognitive potential of the student and activate performance motives. For example, when organizing the educational process based on the perspective and retrospective method, the repetition of the studied work, that is, the performance of previously studied parts is reflected in the retrospective, and the improvement of the quality of the performance of new parts is reflected in the perspective. This method develops the ability of students to perceive the passed musical material at a new level, combining it with artistic and life experience.

The organization of pedagogical activity based on the method of thinking about music is aimed at developing the skills of fully understanding the artistic content expressed in music. As an example, listening to L. Beethoven's 1st sonata and analyzing its artistic content can be recommended [12].

In the method of comparing musical works, two works contrasting in terms of artistic content are listened to and asked to describe their specific aspects. For this purpose, one can compare P.I. Tchaikovsky's "Dance of the Little Swans" [13] and S.S. Prokofiev's "Dance of the Knights" from the ballet "Romeo and Juliet" [14] by listening to them.

When using the method of plastic intonation in the lesson, it is possible to further expand the possibilities of students to understand the technical aspects of performance through the proportionality of small and large motor movements and apply them in their practical performance activities.

The method of auditory development allows students to perform solfeggio of a piano piece, to demonstrate its unique melodic elements in a bright vocal performance, this method expands the opportunities for students to further develop their practical piano playing skills.

When using the method of modeling the musical-creative process, students are given the task of creating a musical piece, writing a poem, or a story. In this process, conditions are created for the

students' creative inspiration and imagination to be widely manifested, and they achieve a clear understanding of the musical content and subtleties of musical performance based on the "creation" of a new piece.

Apperception processes play an important role in the perception of musical works from the point of view of content, which is the basis of musical performance, and have a positive effect on increasing motivation for performance activities. This is, of course, observed in relation to works that have been thoroughly mastered and have left certain impressions in the person, and are in memory. As a result of the creation of favorable, optimal conditions for improving performance skills and qualifications in experimental training sessions on piano performance, the students' opportunities to understand the artistic content of the performed works expanded.

In this, it was achieved to develop the skills of selective listening to melodies, performing movements, and musical performance in an ensemble; students have acquired a valuable attitude towards music, the foundations of a creative approach to musical performance, a culture of analytical listening to musical works, and appropriate ideas, knowledge and understanding of the unique role of musical art in society as a whole and in the life of each individual (see Table 1).

Table 1

### Dynamics of the manifestation of students' musical performance skills at the end of experimental work.

Experiment group n – 72							
Degrees	Criteria						Total
	Motivation		Cognitive		Evaluative attitude		
	n-	%	n-	%	n-	%	
High	27	37,5	26	36,1	28	38,9	37,5
Medium	26	36,1	26	36,1	26	36,1	36,1
Low	19	26,4	20	27,8	18	25,0	26,4
Total	72	100	72	100	72	100	100
Control group – 70							
High	20	28,6	18	25,7	20	28,6	27,6
Medium	25	35,7	25	35,7	29	41,4	37,6
Low	25	35,7	27	38,6	21	30,0	34,8
Total	70	100	70	100	70	100	100

**Note:** n is the number of respondents.

As for the results of the "high" level, it can be seen that they have increased in all three criteria. In particular, it should be noted that the results for the "Motivation" criterion were 37.5% (23.6% in the exploratory experiment), 36.1% (25.6% in the exploratory experiment) and 38.9% (23.6% in the exploratory experiment) for the "Cognitive" criterion.

The overall average percentage of the results of the "high" level was 37.5%, and the differences compared to the indicators of the exploratory experiments were expressed at the level of 13.2%. The results of the study proved that the students' knowledge and skills in musical performance increased as a result of the experimental training organized on the basis of the improved methodology.



Conclusions and suggestions. Special classes organized on the basis of a systematic approach were based on the principles of integrity, communication, structure, manageability and purposefulness. Also, through harmony with nature, cultural harmony, and educational education, a comfortable, positive emotional-psychological environment, a situation of developing communication and success were created in the classes, on this basis, an individual development route for each student was determined and the above results were achieved.

It should be noted that the following principles, which are important to apply in music pedagogy based on a systematic approach, were programmatic in the classes: artistic-figurative imagination and listening, unity of emotionality and intellectuality, unity of artistry and motor-motor activity, performance and musical-theoretical knowledge, that is, the unity of theory and practice.

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