On the Early Period of Teaching Students to Play on the Piano Instrument

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ABSTRACT
At the level of state policy, the Republic of Uzbekistan pays special attention to the development of the individual on the basis of the system of continuing education. Undoubtedly, the focus on music education is being radically improved, and special attention is being paid to its further development. In this regard, it is very important and gratifying to emphasize the important role of music in educating the next generation as harmoniously developed people.

Keywords: Early period, teaching, students, play, piano, instrument

Introduction
At a meeting with Uzbek intellectuals on "Development of literature and art, culture - a solid foundation for raising the spiritual world of our people," President Mirziyoyev said: , talked about the current problems that need to be addressed and how to solve them[1].

There will be a responsible period of learning each instrument in teaching musical instruments to young people. In pedagogy of piano teaching, the initial period of learning the instrument is rightly a very responsible and difficult period. Of course, at the same time, the student develops a love for music and its activities, musical abilities are formed and developed. The difficulty of this period is also explained by the fact that playing the piano requires attention to many things (use of hands, notes, counting, fingers, strokes, sound quality, dynamics, etc.).

Piano pedagogy considers the music-listening method as the basis of education, and one of the tasks of this method is to implement the musical upbringing of the child. This training begins before the instrument is played[2].

If we look at the history, it can be said that piano performance has long been based on two different playing styles. One is by pressing the key using force to tighten the arm veins, and the other is by pressing the key without tightening the arm veins using body weight. It should be noted that the second style of performance in this process was observed in the works of great pianists Ferenc Liszt, Friedrich Chopin, Sergei Rachmaninoff and others. [1. 7]

The teacher of instrumental performance should pay special attention not only to the development of the student's performance skills, but also to the expansion of his spiritual maturity. The teacher should gradually teach the student to listen to music actively, attentively. From the first lesson onwards, you should try to teach him all the lessons in an understandable and interesting way[3].

Of course, the reader must understand the nature of the music, listen to the changes in rhythm, understand the expressiveness of the musical phrases. Initially, as the child learns to listen and analyze music, he or she will pay attention to the teacher’s performance and become more sensitive to his or her own performance.

From the earliest hours of learning in a student, listening and performance should be interrelated. In fact, this is the activity and creativity of education in the pedagogical situation. It is well known that one of the important features of musical-auditory imaginations is their freedom. This feature allows you to work with these sections. Of course, such free work with musical-auditory imagination also forms the basis of musical hearing[4].

The most important aspect of piano pedagogy is freedom of movement. In it, it is important to anticipate the task, the goal and achieve it, a process characterized by anticipation of the action itself, feeling the desired sound. Free movement is always purposeful, because first there is an image, then an idea, then there is an action that leads to the goal[5].
Freedom of performance itself requires the teacher to completely abandon the rule of "putting" the same hands for everyone from the moment he begins to teach the piano. It is not a matter of how the hands are placed, but of the correct attitude of the reader towards the keyboard as a mechanism that makes a sound on the instrument[6].

This does not mean that the training of executive skills should be left to chance. Instead, general rules should be used. Because the first attempt to produce a single sound or a combination of musical meanings is considered important. Therefore, the educator not only develops the student's musical thinking, but also prepares him to master the initial movements in the performance. In doing so, the teacher will explain to the student the most important rules: how to sit next to the instrument, how to raise and lower the arms, how to stand the elbows, and so on.

It is important for the reader to know that the sound line is a great source of sound when playing simple melodies. Accordingly, the requirements for the organization of playing movements should define the full range of the possibilities of the piano and the tasks of artistic lighting[7].

At this point, it is important for the teacher to help the student understand the nature of the music by conducting, conducting, and singing in the classroom to enhance the student’s musicality.

The faster a student can identify melodic, melancholy, delicate, playful, humorous melodies in a voice, the easier it will be for him to find such sounds on the instrument keyboard.

Sensing and hearing sound intervals is important for a student to become a skilled performer. This is because as the experience of sensing and hearing sound intervals increases, the student’s performance skills increase.

In the process of studying the work, teachers emphasize the expediency of working on each sound individually. Attitudes to sounds are nurtured in terms of content in the formation of an idea of the nature of sound. Accordingly, it is necessary to cultivate simple, flexible, economical, expressive performance based on the idea of listening to music in the organization of playing movements. In this way the unity of the auditory and motor components is also nurtured.

It is important to find the natural position of the fingers before you start playing the piano. If the fingers are in a crooked or crooked position, it indicates that the veins of the hand are tense.

Like the semicircular shape of the fingers, the most straightforward way is for the fingers to be in a moving position, leaning against each other, and for only the root of the finger to press the key to come into working position.

The nature, variety, subtlety of sounds, serves as a true basis for hearing and movement connections. In particular, the character of sound images helps to apply some of the skills that are constantly emerging.

It should be noted that it is very important to give the student an understanding of the importance of dynamic characters from the earliest stages of learning to play a piano instrument. This is because such instruments are important in the expressive performance of melodies and songs, that is, musical works.

The following are important in teaching a piano:
- Acquaintance with the student and self-introduction;
- A short conversation with the student about the work being studied;
- The teacher asks the student to perform one or two of his favorite works and briefly analyzes them;
- Give a brief history of the piano, its structure and components.
- Practice throwing each hand separately before you start playing the piano for the first time, and then throwing both hands together on the table or on your knees. In this exercise, the fingers should be naturally free and the weight of the hand should fall on the palm;
- Repetition of homework.
Conclusion
Working on the above tips and exercises will help students master the rhythmic complexities of music. Of course, in the early stages of playing the piano, it is important for the piano teacher to properly organize the initial lessons in working with the student and use them in the recommendations outlined above.

References: