

A DIDACTIC MECHANISM FOR DEVELOPING THE CREATIVITY OF FUTURE MUSIC TEACHERS IN MUSICAL PERFORMANCE (AS AN EXAMPLE OF PIANO STUDIES AT UNIVERSITIES)

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Abstract: *The didactic mechanism of developing the creativity of future music teachers in musical performance is described. Didactic instruction on perfect mastery of piano performance and performance technology are covered.*

Key words: *interval, didactics, polyphony, etude, chord, harmony, timbre.*

The didactic mechanism of development of musical instrument creativity of future music teachers is important in today's demanding higher education system. The future music teacher's ability to play the piano at a perfect level in every way depends fundamentally on the teaching didactics of piano subjects in higher education.

Free, independent, fluent and comprehensively perfect performance of works (large form, polyphony, play, etude) on the piano, as well as the student's musical hearing ability, quality of musical intuition, performance speed (technique), duration, timbre coloration, the resounding power of dynamics, the stages of development of performance potential, such as the feeling of music, are achieved by the correct application of convenient application and precise and effective technical exercises, and this is the basis of performance technology.

The work of the performers on the piano is a mental process. Performance skills, technical capabilities - finger three-bone position, wrist and elbow supination, proposals are correct, clear and smooth, it is important to use the mechanism of advanced methods to form rhythm defects and a sequence of agogic nuances in performance. Realization of the correct folded position of the fingers in the first performance lessons is an important stage of the performance technology.

Fingers in the right position when playing the piano are directly based on free and soft wrists (not hardened, without pressure), flexible elbows, rotating fingers, free movement direction of various textures.

Accordingly, two types of wrist position of pianists are determined in piano performance technology: lower (the wrist is slightly below the keyboard) and upper (the wrist is slightly higher than the keyboard).

In the development and progress of the performance of the piano instrument, the role and importance of the works of European and Eastern composers with various technical complexities written for the piano at the professional level is extremely large, and the fundamental basis of these compositions is the artistic musical image and technical skill ratio. Aesthetic musical education in the performance of the piano instrument should be carried

out directly in the first stages of lessons, attention should be paid, and on the basis of this, a bright artistic impression will be combined with the performance process.

The formula "I see-hear-play" in piano performance is the basis for the formation of perfect performance quality. Proper and constant practice of playing the piano, constant practice of music and finger technique is the basis of professional performance skills.

It is extremely important to explain to students in the direction of performance that creative training requires a lot of work, continuous and continuous creative work, and teach them to long-term training. It is important to develop hearing skills in children of the younger grades.

The ability to listen to music, the quality of musical intuition, speed, duration, color of timbre, the resounding power of dynamics, and the perfection associated with the feeling of music in general, are connected with how precisely the nuances of the work are performed. Because these European and Eastern composers' methods of teaching works bring about the full expression of the theme of the work in the images of the musical artistic genres, the goals, emotions and temperament of the performance with its musical expressiveness. For this reason, the composer's piano works are literally one of the masterpieces of the world piano art, and it is important that they are also recognized by the representatives of the piano field who are working and creating in our country today.

Since the works written for the piano are large in terms of size and form, they show their own complexity, they require great skill, broad outlook, potential and deep musicality, internal and external musical hearing from the performer.

In order to achieve the fundamental harmonic basis of the work and harmony of sounds (intervals and chords), the performers must have developed skills related to the sense of harmony.

On the basis of harmonic and textural, all musical, that is, rich musical waves, the works that have been receiving world recognition as one of the beautiful examples of the romantic musical flow, not only of that time, but also today of the whole world and Uzbek piano players are turning to it with great interest, and in recent years serious attention has been paid to the issue of romantic performance interpretations, and the fact that great attention is being paid to the issues of their coverage, based on modern music, is not only typical of classical or impressionism, but also of romanticism itself. The existence of a special place indicates that it is finding its expression. Since the works written for the piano are large in terms of size and form, they show their own complexity, they require great skill, broad outlook, potential and deep musicality, internal and external musical hearing from the performer.

The training process of a piano player is carried out with the formation of skills such as fully understanding the artistic idea embodied by the composer, the meaningful lines of the character of the work, and delivering it to the listener within the framework of the performance interpretation of the works.

In piano performance, not only the works created by Uzbek composers, but also the interest and demand for world music masterpieces are extremely strong.

One of the difficulties in performing works written for the piano is the need to strengthen a specific individual musical image and emotional temperament in the performance situation through musical intuition.

In the piano art of Uzbekistan, there is a demand not only for Uzbek music or works created by Uzbek composers, but also for large-scale works of world-famous composers, distinguished by their unique harmony and unique musical language. observed in all educational systems in our country.

Therefore, the effective use of modern advanced pedagogical technologies increases the quality level of the process of working on large-scale works and creates a foundation for the development of young and promising pianists who are excellent in all respects and have high musical performance potential.

Concerts play an important role in the development of the piano. Mastering the concert from the point of view of art and skill helps to form such important performance qualities as bright emotionality, richness of lyrical feelings and experiences, variety of sound palette, pianistic breadth for performing pianists.

It is necessary to understand the real timbre of piano performance.

In this regard, it is necessary for the pianist to pay a lot of attention to the instrumentalization of the theme and accompaniment melodies in the characteristic sheet, which is of great importance in the orchestra.

The pianist should not forget that the concert is a piece of ensemble performance and that he only takes the position of leader in this performance. From this point of view, in which part of the concert should the piano play the lead role, and in which part should the function of accompaniment and accompaniment be passed, in which part should the pianist and the orchestra be at the same level and position, and should the duet, dialogues, imitation or it should be remembered that it is expressed in the form of voting for each other.

Boris Gienko undertook the important task of helping the younger generation of Uzbek composers to form and develop their own technique and originality of writing style.

The skill of performance in a symphonic concert is the basis for the dramatic development of the piece. Symphonization includes the cadence, which is a unique element of the genre. If in masterful concerts the cadence is mainly intended to show the existing technical capabilities of the performer, it goes in symphonic concerts.

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