



# PEDAGOGICAL PRINCIPLES OF WORKS WRITTEN FOR PIANO IN THE WORK OF YOUNG COMPOSERS OF THE XXI CENTURY

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## ANNOTATION

*This article is an analytical review of the pedagogical principles of works written for piano in the work of young composers of the XXI century. Music performance creates a passion for achieving perfection in students, understanding of beauty. And the artistic images in his musical work are written about the formation of aesthetic sensuality in them, helping them to better understand all human experiences.*

**KEYWORDS:** *instrumental, analysis approaches, aesthetics, creativity, image, art, creative, instrumental definition.*

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## DISCUSSION

Mankind is witnessing a sharp increase in the number of large cities and urban population by the 21st century. The number of large cities, the population of which increased by one million in the land sphere, exceeded three hundred. And 80 percent of the ground population lives in cities. Behind these figures lies a complex progressive process – the question of the restructuring of aesthetic relations of people.

Playing a musical instrument, this work, even children's performance, is a creative activity. It requires from the performer not only certain skills, but also activity, aspiration to the goal, attentiveness and creative initiative. Musical performance creates a passion for achieving perfection in children, understanding of beauty. And artistic images in a musical work form an aesthetic feeling in them, helping them to better understand all human experiences.

Students will be able to live a life that reflects on a certain worldview when working on various musical works. Along with these senses, certain spiritual and aesthetic concepts also come into being. In B.M.Teplov's opinion in artistic training, that is, it is important that "works" in one art can greatly contribute to the formation of artistic abilities in other types of art.

The more artistic knowledge the reader and the student have, the more they can fully and deeply understand the images in different works of art. The very essence of direct practical work with art is of

great educational importance. Aesthetic attitude to the performed images and events in reality through them, feelings and experiences is the most direct and active way of aesthetic education of students.

If the teacher approaches all of them in the same way, not knowing exactly the capabilities of the students, the students with a high level of intellectual capacity will also become sluggish, indifferent pupils.

Currently, the process of education in higher educational institutions has become much more complicated due to its function and intensity. Therefore, without solving the issues of its direction, content and methodologies on a scientific basis, it is impossible to ensure the effectiveness of training specialists in accordance with the constantly increasing demands of society.

The study of the purpose, functions and characteristics of specialist training is the most important condition for the correct determination of the content, principles and methods of training and training of students. In order to further develop the types of performance of the art of piano to the heights at the level of time and requirements, and to serve it with dedication, it is necessary, first of all, to know its history, to pay attention to classical performers and composers, to follow the rules of law.

The articles, books, monographs and manuals of practitioners and theorists who conducted research in these areas were studied in order to create textbooks and textbooks dedicated to the



study of the extensive coverage of the piano instrument and its history. From Uzbek authors: academician M.Rahmonov; art critics: L.Avdeeva, T.Obidov, L.Troiskaya; professors: A.Fitrat, T.Tursunav, M.Kadirov, U.Qoraboev, C.Tursunboev, B.Abdurakhmonov, E.Umarov, T.Makhmudov, J.Jabbarov, T.Gafurbekov, S. Saidi, M.Khamidova, B.Shodie, J.Rasultayev, researchers: Y.Norbutayev, R.Jumaniyozov, D.Mullajonov, N.Bekmirzaev, G.Shodimetova works of shodimetovs are of great importance.

One of the main goals is to scientifically summarize the problems of entering the genres of piano history, world-famous composers in the process of high schools, secondary special and school. To achieve this goal, the following tasks were set:

- some comments on the pedagogical and psychological skills of playing the piano;
  - "Monochord" and "clavicord" – the history of the appearance of musical instruments.
  - "Clavezin" - the history of the appearance of the chologogue.
  - "Piano" - the history of the appearance of the musical instrument.
  - "Piano" - ergology and reforms of the old man;
  - "Rayal" - the history of the appearance of the player (hornbeam).
  - the application of the genres of piano and variety in the school process of the period of independence.
  - History of bayan player;
  - The history of the accordion player;
- formation of modernity of the use of the genres of piano in the school process in Uzbekistan, in this:
- The art of spiritual development and piano.
  - Modernity and nationality in fortepiano.
  - Classical performing traditions and stars of fortepiano.

The emergence, evolution, variety, legalization technology and specific global executive processes of the piano player have been identified as the object of the teaching methodological guide.

The method and scientific method of application of modern genres of piano in the educational process of universities, secondary special and art schools: Uzbekistan musicology, piano musicology, history and theory of music, methodological conclusions and guidelines adopted in the art of performing piano.

One of the holistic scientific-universal and practical rules on the issue is the study of the possibilities of identifying common features by studying the properties of certain methodological issues, describing some practical methods in the analysis, that is, the means of induction and generalization.

In Europe, there is an improvement in the history of the appearance of "piano", its prevalence and the role and importance of its recognition, the sources used, its types, classification and variety of musical instruments, the spread of styles, its implementation in the educational system of Uzbekistan. The problems that this work needs to be solved and the relevance of the topic occupy an important place in the science of the specialty of keyboard and musical instruments. At the same time, this innovation plays a special scientific and theoretical role in the ideology of independence and the idea of national independence. The differentiation, popularization, role and significance of classical and modern styles in musical practice were studied on a scientific and systematic basis.

Piano lessons have great educational opportunities. Therefore it is necessary to understand that their upbringing and education complement each other in an inalienable unity. Music education is the training of not a specialist musician, but first of all an educated person.

Educational work carried out with students should be carried out on a permanent basis, whether the reader does not notice or not. The educator should know what the student is interested in, what he can read and love, the conditions in his house and his relationship in his family, etc.

It is necessary to understand that the conversations that are held with the aim of getting to know these things begin to be impulsive and go in an interesting way, as a result of these conversations, the reader is really interested in what he is saying, does not conduct conversations only as his own obligation.

Special abilities for any educator are also necessary, without them it is impossible to carry out the corresponding pedagogical and psychological activities. As for the music teacher, musical abilities are very important. A set of such abilities are much wider and more complex. The peculiarity of musical-pedagogical activity is the presence of an artistic-figurative component among its constituent parts, this component is an independent category in the general structure of the activity of a music teacher. For a music teacher, it is important to explain two types of creativity-verbal and play a musical work on a musical instrument.

In conclusion, we can say that the scientific-theoretical and practical significance, the results and conclusions reached primarily serve as a source for the realization of the purpose of spiritual and educational education, theoretical and practical enrichment, as well as for the study of the historical and theoretical problems of modern music Western science, in particular, musicology.



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