

## METHODS OF TEACHING STUDENTS TO PLAY MUSICAL INSTRUMENTS IN MUSIC CLUBS

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**Abstract:** This article analyzes modern methods of teaching students to play musical instruments in music clubs. The results of the study show that a multi-stage approach, scientific justification of repertoire selection, and taking into account the age characteristics of students are of great importance in teaching musical instruments.

**Keywords:** music club, musical instruments, performance skills, teaching methods, music pedagogy, individual approach, repertoire, technical skills.

**Annotatsiya.** Ushbu maqolada musiqa to'garaklarida o'quvchilarga cholg'u asboblari ijro etishni o'rgatishning zamonaviy uslublari tahlil qilingan. Tadqiqot natijalari shuni ko'rsatadiki, cholg'u asboblari ijro etishni o'rgatishda ko'p bosqichli yondashuv, repertuar tanlashning ilmiy asoslanishi hamda o'quvchilarning yosh xususiyatlarini hisobga olish muhim ahamiyat kasb etadi.

**Kalit so'zlar:** musiqa to'garagi, cholg'u asboblari, ijro mahorati, o'qitish uslublari, musiqa pedagogikasi, individual yondashuv, repertuar, texnik ko'nikmalar.

**Аннотация.** В данной статье анализируются современные методы обучения игре на музыкальных инструментах в музыкальных кружках. Результаты исследования показывают, что многоэтапный подход, научное обоснование выбора репертуара и учет возрастных особенностей учащихся имеют большое значение в обучении игре на музыкальных инструментах.

**Ключевые слова:** музыкальный кружок, музыкальные инструменты, исполнительские навыки, методы обучения, музыкальная педагогика, индивидуальный подход, репертуар, технические навыки.

### INTRODUCTION

Music education, as an integral part of the modern pedagogical system, plays a crucial role in the aesthetic upbringing of individuals, developing creative abilities, and raising cultural standards. Music clubs operating in extracurricular educational institutions create broad opportunities for students to master the art of playing musical instruments. Today, under the influence of globalization processes, new challenges emerge in music education, among which the assimilation of national and world musical heritage, the use of modern technologies, and the development of students' individual abilities are of particular importance [1]. Teaching musical instrument performance is a complex pedagogical process that encompasses not only the formation of technical skills but also the development of musical hearing abilities, cultivation of rhythmic sense, and formation of artistic taste. As noted by Abdullayev R.N., teaching musical

instruments in music clubs fundamentally differs from general music education, because here the student becomes an active participant in the performance process itself [2].

### **METHODOLOGY AND LITERATURE REVIEW**

Analytical, comparative, and systematic approaches were applied during the research. The issue of teaching musical instrument performance methodology has been studied by numerous scholars. Neuhaus G.G. developed the theoretical foundations of teaching the art of piano performance in his fundamental work. According to his view, it is necessary to adhere to three basic principles in teaching musical instrument performance: first, awakening love for music in the student; second, organically connecting technical skills with musical expression; third, encouraging the student's independent creative activity [3]. These principles can be applied not only to piano but also to teaching other musical instruments.

Barenboym L.A. deeply analyzed the psychological aspects of teaching music to children. His research emphasizes that taking into account the psychophysiological developmental characteristics of students is of great importance in teaching musical instrument performance. Particularly at the initial stage, the formation of motor skills and the development of musical hearing should be carried out in parallel [4]. This approach serves as a theoretical basis for developing primary education methodology in music clubs.

Significant scholarly research has also been conducted on musical instrument teaching methodology in Uzbek musicology. Matyoqubov O.R. analyzed traditional methods of teaching national musical instruments and demonstrated ways to adapt them to modern pedagogical requirements. According to him, methods transmitted through oral tradition from master to apprentice in teaching performance on national musical instruments such as dutor, rubab, and tanbur have not lost their relevance, but they need to be enriched with modern notation and theoretical knowledge [5].

Among foreign researchers, Hallam S. deeply studied the issue of motivation in music education. Her research shows that forming intrinsic motivation in teaching musical instrument performance produces more effective results than external encouragement. Intrinsic motivation is formed through the student's satisfaction from engaging with music, having the opportunity for self-expression, and feeling freedom in the creative process [6]. This theoretical approach is of great importance in matters of repertoire selection and individual approach in music club practice.

Sloboda J.A. analyzed the processes of musical ability development and mastering performance skills on musical instruments from a psychological perspective. His research has proven that achieving high proficiency on a musical instrument requires not only regular practice but also the development of the student's cognitive development, musical memory, and creative thinking [7]. This approach is an important factor that should be considered in planning and conducting classes in music clubs.

### **RESULTS AND DISCUSSION**

Based on the literature analysis, the methods used in teaching musical instrument performance in music clubs can be divided into several main groups. The first group consists of individual teaching methods. These methods are based on direct communication between teacher and student and allow for consideration of each student's individual characteristics. In individual lessons, the teacher has the opportunity to quickly identify and correct the student's technical deficiencies, select repertoire appropriate to their musical abilities, and flexibly manage the learning process. As Kirnarskaya D.K. notes, individual teaching is the most effective method of mastering the art of musical instrument performance, because it allows for consideration of all the student's psychophysiological characteristics [8].

The second group consists of group teaching methods. In music clubs, there is often a need to work with several students simultaneously. Group lessons form a healthy competitive environment among students, they have the opportunity to learn from each other, and acquire ensemble performance skills. Petrushin V.I., analyzing the socio-psychological aspects of group music lessons, concluded that students spend more time on independent practice in group settings and their motivation is higher [9]. However, correcting individual deficiencies in group teaching is more difficult.

The third group consists of mixed or combined methods. This approach, more commonly used in modern music pedagogy, purposefully alternates individual and group lessons. For example, at the stage of forming technical skills, more attention is given to individual lessons, while at the stage of preparing concert programs, group rehearsals predominate. Such an approach is most optimal in music club conditions because it allows for efficient use of available resources.

The issue of repertoire selection is of particular importance in teaching musical instrument performance. According to the analysis results, it is necessary to adhere to the following principles in repertoire selection: correspondence to the student's technical capabilities, orientation toward developing their musical taste, balanced reflection of national and world musical heritage, and preparation for concert activities. Hasanov A.M., studying the issue of compiling repertoire for Uzbek national musical instruments, emphasized the necessity of including contemporary works alongside traditional maqom and instrumental pieces [10]. This approach serves to help students assimilate and continue the national musical heritage.

Forming technical skills is one of the most important aspects of teaching musical instrument performance. According to the analysis results, a step-by-step approach is the most effective method in teaching technical skills. Initially, simple movements are taught, then complex technical elements, and subsequently they are integrated in the performance of complete musical works. At each stage, it is necessary to consolidate the student's achieved results and assess readiness to move to the next stage.

## CONCLUSION

Teaching musical instrument performance in music clubs is a complex and multifaceted pedagogical process that requires high professional competence, pedagogical skill, and a creative approach from the teacher. According to the results of the literature analysis, effective teaching requires purposeful application of individual, group, and mixed methods. In repertoire selection, consideration must be given to the student's technical capabilities, musical interests, and balanced reflection of national and world musical heritage. The formation of technical skills should be carried out step-by-step and organically connected with musical expression. The use of modern technologies in music club activities enriches traditional teaching methods and increases the effectiveness of the learning process. In the future, further improvement of the methodology for teaching performance on national musical instruments, studying foreign experience, and developing national pedagogical traditions remain urgent tasks.

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