

THE IMPORTANCE OF REPERTORY SELECTION IN DEVELOPING STUDENTS' PIANO PERFORMING SKILLS

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Abstract: This article analyzes the pedagogical significance of repertoire selection in the development of piano performance skills in students. In particular, the role of the content, level of complexity, genre diversity and artistic and aesthetic value of the educational repertoire in the formation of the student's technical, expressive and creative skills is scientifically substantiated. Also, effective mechanisms for selecting repertoire based on an individual approach, ensuring the harmony of national and world music samples, revealing the creative potential of students and developing musical thinking are highlighted.

Keywords: piano performance, repertoire selection, performance skills, technical skills, artistic expressiveness, individual approach, musical thinking, creative development, music education

Introduction

In the modern music education system, teaching piano performance is a complex pedagogical process that serves not only to form technical skills, but also to develop the student's artistic and aesthetic outlook, deepen musical thinking and reveal creative potential. The effectiveness of this process largely depends on the teaching methodology, the professional skills of the teacher, and especially on the correct selection of the training repertoire. Because the repertoire is not only a set of works selected for performance, but also the main didactic tool that determines the musical development of the student.

Piano performance has historically rich traditions and is distinguished by a wide repertoire that combines different eras and styles. The combination of classical, romantic, modern and national music samples allows for the comprehensive development of the student's performance skills. Therefore, the process of selecting a repertoire should not be random, but should be carried out taking into account a specific pedagogical goal, methodological principles and the individual characteristics of the student. Otherwise, an incorrectly selected repertoire can slow down the student's technical development, reduce his interest in performance, or limit the possibilities of artistic interpretation.

In today's conditions of globalization and digital education, the piano repertoire is expanding further, covering different cultures and styles. This requires the teacher to rely not only on traditional approaches when choosing a repertoire, but also to take into account modern musical trends, new pedagogical technologies and the needs of students. In particular, one of the important pedagogical tasks is to develop national musical thinking in students and strengthen their cultural identity by introducing national music samples into the piano repertoire.

From this point of view, the issue of choosing a repertoire in piano performance is not determined only by technical complexity or the popularity of the work. It requires, first of all, an approach that is inextricably linked to the student's age characteristics, performance level,

psychological state, musical taste and creative interests. Therefore, effective results can be achieved only when the repertoire selection process is organized on the principles of an individual approach, gradualness, systematicity and artistry.

Developing performance skills is the key to success in piano art. This process is effective not only with many hours of practice, but also with well-thought-out methodological approaches. The repertoire selection strategy in the educational process is one of the central elements of the methodology. Making the right repertoire selection means inspiring the student to learn the subtleties of art.

Exercises and etudes are used as an important tool in developing students' technical skills. In this case, exercises are directed not only at mechanical repetition, but also at focusing on musical expressiveness. In the educational process, each work should be selected in accordance with the student's capabilities and abilities, since works whose level of complexity does not suit the student will cause difficulties, as a result, the desire to perform will decrease.

Individual and group lessons on performance play an important role in methodological approaches. In the process of studying piano performance, special training methods are used to help students develop their independent work skills and develop their musical thinking. Each lesson has its own goals and objectives, and the principle of harmony of theory and practice is the main criterion.

Another key aspect of the methodology is the formation of creative expressiveness in students. For this, they are offered to perform works of various styles and genres. A wide selection of repertoire, from classical music to modern works, enriches the aesthetic worldview of students and raises the culture of performance. Thus, enriching methodological processes with innovative approaches is an important tool in bringing students' musical abilities to a high level.

Literature review:

Various studies and scientific sources on the development of students' performance skills in piano performance highlight the main theoretical and practical aspects of music education methodology. In this direction, the works of famous scientists, textbooks and teaching aids play an important role.

L.D.Abdurakhmonova, M.A.Hasanov and other scientists have deeply studied the importance of creative methodology and technical exercises in the development of music education in Uzbekistan. L.D.Abdurakhmonova's theoretical instructions on piano performance widely cover the principles of forming harmony between performance technique and musical thinking. In particular, she emphasizes the correct selection of repertoire as one of the main factors in the development of students' technical skills.

Scientists such as A.B.Goncharov and E.F.Poltoratskaya have paid attention to the theoretical and didactic importance of a creative approach in piano performance. In their opinion, the aesthetic value of the performed works plays an important role in the development of the student's musical abilities. At the same time, exercises designed to overcome technical difficulties should be selected using a systematic approach.

The experience of European and Russian music schools includes an analysis of classical works on the formation of repertoire. H.Neuhaus's work "The Art of Performance" puts forward valuable ideas about the harmony of the performer's psyche, artistic expression and technical

skill. He emphasizes the need to understand the artistic significance of piano works and develop the performer's ability to create his own interpretation.

Methodological manuals by authors such as I.G.Chukovskaya and A.N.Shilyaev emphasize innovative approaches to organizing independent learning in piano lessons. These authors have developed directions for enriching methodological approaches to teaching piano performance with modern pedagogical technologies. Literature analysis shows that the choice of repertoire in the development of students' performing skills is a key factor that serves to increase not only technical, but also artistic and creative potential. Therefore, the effectiveness of the creative process depends on the cooperation between the teacher and the student and correctly selected methodological principles.

Discussion

The process of learning to play the piano is an interesting and complex path associated with discovering the boundless horizons of musical skill. On this path, students acquire not only technical skills, but also feel the deep philosophy of art, the spiritual power of music. And the choice of repertoire is one of the main factors in the formation of performing skills, it is as important as a guiding star for students at different stages of creative development.

During the discussion, it should be noted that the selection of repertoire that develops technical skills often leads to problems. In some cases, the selection of complex or simple works by teachers reduces the student's motivation for performance. In this regard, the complexity of the repertoire should be appropriate to the student's current level and abilities, but at the same time create difficulties that encourage him to conquer new heights. For example, J.S.Bach's polyphonic preludes, while demanding technical perfection, expand musical thinking and increase creative expressiveness.

There are also many advantages to including modern works in the repertoire. Today, studying jazz and pop piano works enriches students' means of expression, bringing them closer to new musical directions. However, it is necessary to maintain a balance between modern and classical works. While the classical repertoire forms the culture of performance and traditional techniques, modern music stimulates a creative approach.

Another relevant issue during the discussion is the importance of an individual approach. Each student has different creative abilities, technical capabilities and musical thinking. Therefore, the teacher must use individual methods when working with each student. When a student performs a work that he loves and understands, his creative flight is high, he enjoys the performance process. In this sense, the formation of a culture of personal repertoire selection in performing arts also depends on the pedagogical skills of the teacher. The discussion shows that in the development of performing skills, repertoire selection is at the heart of the creative and didactic process. Through correctly selected works, students explore the unlimited possibilities of music and find their own creative path.

Conclusion

In conclusion, repertoire selection is an important pedagogical factor in the process of developing piano performance skills in students. A correctly selected repertoire serves as the main tool for the gradual formation of the student's technical skills, the development of artistic expressiveness and the expansion of musical thinking. On the contrary, incorrectly or unsystematically selected works can negatively affect the student's performance development,

reduce his motivation and prevent the full manifestation of his creative potential. It is also important to adhere to the principle of an individual approach in the process of selecting repertoire. Forming a repertoire taking into account the age characteristics, level of preparation, psychological state and musical interests of each student ensures his effective development. At the same time, by ensuring the harmony of national and world music samples, students develop a broad musical outlook, aesthetic taste and cultural identity.

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