

## AN EDUCATIONAL MODEL AIMING AT FORMING STUDENTS' MUSICAL AND ARTISTIC TASTE IN PIANO LESSONS BASED ON AN INTEGRATIVE APPROACH.

<https://doi.org/10.5281/zenodo.15377662>

**Dilfuza Khodjiyeva**

*PhD Student, Department of Pedagogy and Art, Bukhara State University, Bukhara, 200100, Uzbekistan*

*E-mail: d.r.xodjiyeva@buxdu.uz, ORCID ID: 0009-0009-9009-7419*

### Abstract

This article discusses the theoretical and practical foundations of developing educational models based on an integrative approach in piano lessons. Opportunities for ensuring the comprehensive musical development of students are considered by combining various learning activities: technical, theoretical, aesthetic, and creative approaches. Through an integrative model, methods are proposed to increase the effectiveness of music education and harmoniously form musical and artistic taste, musical thinking, auditory culture, and performance skills in students.

### Key words

piano, integrative approach, music education, lesson model, methodology, composition, improvisation, performance technique, music history, music theory.

**INTRODUCTION:** Nowadays, the education system is changing, and great attention is being paid to developing students' creative and independent thinking skills. One of the important tasks in music education, particularly in piano lessons, is to develop students' musical taste based on an integrative approach. This article highlights the role and importance of an integrative education model for developing students' musical aesthetic taste through piano lessons.

In the current era of globalization, the main task of every music teacher is to conduct lessons based on the goals of the curriculum for each subject, the uniqueness of the professional model of music education in which they are embedded, and an integrative approach to student development.

There is a common view among the academic community about music: "Education involves students learning music theory and music history. Art, as a form of artistic language, has an important educational value, and the development of approaches to mastering the content of education in new strategies that emphasize the value of personal development and the formation of the personality

of students, the process of forming knowledge and skills, as well as the active role of the student.

Music teachers offer a variety of strategies and teaching models to engage students. The goal is the same: to further improve the quality of education!

Some scholars argue that proper management and thoughtful systematization of teaching methods are, in the first place, very intensive. The initial stage of the piano lessons teaching process, which involves students in learning, is carried out in the disciplines of music theory, music history, solfeggio (demonstration of models, initial and additional information, partial instructions on the implementation of the proposed strategies, overcoming difficulties and emotional support).

In the process of teaching musical instruments, a student's understanding and appreciation of the complex structure of musical performance in various genres depends on the teaching method used by the teacher. Scientist Rodriguez says the most important reason for the research is to improve music teaching and learning. [1;193]. Musical instrument instruction is typically based on intuition, common sense, and tradition, with the traditional teacher-student concept being applied in practice, and students are intensively guided.

In recent years, learning styles have been gaining attention as an important area of research. They highlight the shortcomings of musical instrument teachers in the teaching process, teaching methods, and the differences in individual learning styles that exist, and they are trying to investigate how each person can learn the piano more easily and effectively.

Currently, in the theoretical and methodological training conducted by teachers, the systematic unity of special disciplines implemented in an interdisciplinary manner is important. We can see from a number of studies that the need for an integrated approach to the educational process is being noted. It helps piano students effectively master musical knowledge, develop musical abilities and performance skills, and also helps them learn the connections between individual disciplines during the learning process. This integration between individual sections of the disciplines taught in the process of pedagogical education reflects holistic understandings of theory and practice and an interdisciplinary nature.

**LITERATURE REVIEW AND METHODOLOGY:** The problem of developing artistic taste in music pedagogy is quite advanced. We identified studies aimed at specific age groups: primary school students (O.A. Burakova, A.V. Sarje, N.M. Chernovnenko, O.N. Lazarevskaya), adolescents (E.N. Tallin, L.M. Kuznetsova, O.A. Vasilchenko, V.G. Mozgot), students - future music teachers

(E.N. Kor. Nko.). The research is based mainly on materials from vocal, choral, and wind instrument music. However, in modern pedagogical literature, there are not enough special works dedicated to the formation of artistic taste in the piano performance classroom, and this article aims to fill this gap.

Many scientific studies have been conducted on the formation of artistic taste based on an integrative approach in music education, most of which focus on the integration of music and art disciplines, the importance of musical creativity and aesthetic education.

The well-known scientist A.V. Rudneva (2012) in her research assesses interdisciplinary integration in music education as a key tool for students' personal development. According to him, the combination of historical, aesthetic, and creative components in piano lessons plays an important role in shaping students' artistic taste.

In her scientific work, N.M. Yusupova (2019) substantiates the expansion of the student's individual musical expression capabilities through an approach based on the elements of interpretation, emotion, rhythm, form, and style in the process of performing musical works.

Also, Uzbek pedagogical scientist J.R. Tulaganova (2020) points to the integration of theoretical knowledge with practical exercises in piano lessons as an important factor in increasing the level of musical literacy of students. He notes that in his experience, introducing students to the lives of composers, the demands of the era, and modern interpretations of musical works plays an important role in shaping their aesthetic perception and thinking.

International sources, including UNESCO's recommendations on music education (2022), emphasize the role of integrated curricula in shaping creative thinking and cultural awareness.

The didactic models put forward by J. Swanwick (2001) and C. Regelski (2004) in modern methodology suggest that musical knowledge should be perceived not only as theoretical, but also as a cultural and aesthetic experience.

Integratively organized lessons in piano lessons serve to comprehensively develop students' worldview. Lessons with an integrative approach can be implemented both within the traditional education system and in the modern educational process. Thus, an integrative lesson differs from traditional lessons in:

- clarity, conciseness, and dense scope of educational material;
- comprehensive logical coherence of the subjects being integrated at each stage of the lesson;
- is distinguished by the extensive information contained in the educational material provided. [3;257].

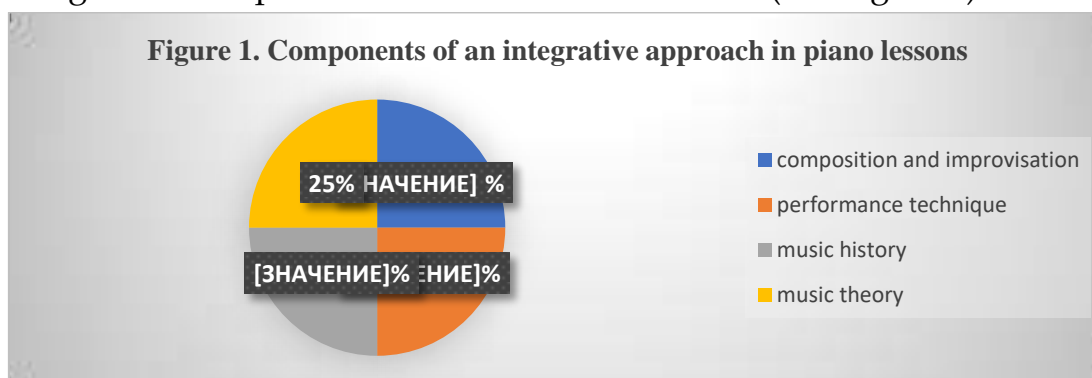
It is advisable to develop a style, method, and system of integrated lessons to ensure consistency in student learning. We can see that music is increasingly connected to the visual arts through the various works of composers. This helps us create visual images when playing piano pieces and feel the essence of the piece more deeply. [8;302]

Russian composer N. Rimsky-Korsakov imagined each tonality as a specific color, and they had their own emotional character. For Rimsky-Korsakov, major is depicted in "White", minor in "Red", and the E-Major key is depicted in "dark, gloomy gray, close to blue."

Literature analysis and methodology help to study pedagogical approaches to shaping students' musical and artistic tastes. To develop the musical and artistic taste of piano students, it is necessary to create a lesson model based on an integrative approach and improve pedagogical methods.

**RESULT AND DISCUSSION:**It is important for piano teachers to take into account the unique characteristics of students (e.g., age, musical ability, memory) when implementing teaching practices that have the potential to shape students' musical and artistic tastes and engage students in the lesson. Because when learning the piano, the eyes, hands, feet, thinking, and emotions work simultaneously. Therefore, it is important for the student to have comprehensive abilities. It is the teacher's task to organize the lesson in a comprehensive and meaningful way based on an integrative approach.

The integrative approach, as a pedagogical method, aims to ensure interdisciplinary connections, harmonize various educational elements, and promote the comprehensive development of students. This approach to music education incorporates elements of music theory, art history, performance, and composition. It also emphasizes the integration of practical and theoretical knowledge to develop students' aesthetic sensibilities. (See Figure 1).



An integrative approach plays a significant role in piano lessons. Because piano lessons should serve not only to develop technical skills, but also to form a musical artistic taste. In this process, the following approaches are effective:

1. The relationship between music and art – Students should understand the historical, cultural, and aesthetic characteristics of piano works as they play them. For example, Beethoven's sonatas reflect the main aspects of the classical period, while Shostakovich's works embody the complex structure of modern music.

2. Developing creative thinking - Creative thinking is developed by working on the interpretation and expression of musical works in the process of performing them. For example, interpreting a work in different styles shapes the student's musical taste.

3. Musical Literacy – Piano lessons strengthen musical taste by connecting theoretical knowledge with performance. This includes processes ranging from knowledge of musical notation to understanding the dramatic structure of a piece.

4. Developing independent creative activity – Students' musical abilities are enhanced by providing them with opportunities to improvise and create small musical compositions.

An integrative approach to piano lessons ensures the student's musical, emotional, technical, theoretical, and aesthetic development.

Piano education is inherently multifunctional - technical, aesthetic, emotional and theoretical aspects are closely interconnected. Therefore, lesson models developed based on an integrative approach to organizing piano lessons serve to improve the quality of education.

A piano education model based on an integrative approach aimed at shaping students' musical and artistic taste: (See Table 1)

**Table 1. Components to be integrated in a piano lesson.**

Components	Description
Technical	<i>Finger exercises, scales, arpeggios, chords</i>
Theoretical	<i>Reading notes, rhythm, tonality, musical form</i>
Performance	<i>Working on a piece, phrasing, expressing dynamics</i>
Aesthetic	<i>Listening, music analysis, author's style</i>
Creative	<i>Improvisation, composition, musical question and answer, authorial expression</i>
Technological	<i>Working with Sbilus software, working with audition software, virtual piano applications</i>



--	--

These components are used in an interconnected manner throughout the lesson.

**Piano lesson model based on an integrative approach (45 minutes).** (See Table 2).

**Table 2.**

Section	Time	Activity type
Introduction	5 minutes	Motivational interview, listening practice
Technical Exercise	5 minutes	Finger exercises, rhythm, meter, scale, chord.
Working on the Work	20 minutes	Performance, phrasing, musical analysis
Creative Activity	10 minutes	Improvisation, application of what has been learned
Conclusion	5 minutes	Analysis, reflection, evaluation, homework

The piano education model, developed based on an integrative approach, develops the comprehensive musical potential of students. This model serves to achieve high results in music education by combining technical, theoretical, aesthetic, creative and technological aspects. Using an integrated approach in each lesson is a key factor in developing a culture of deeper understanding, feeling, and expression of music.

If every piano teacher conducts lessons based on the lesson model, the student will develop their musical and artistic taste as well as their performing skills.

The formation of performing skills in a student is understood as the perfect performance of a work at a high artistic level, with a full understanding of its essence. To do this, in specialized classes, the student must first:

- in-depth mastery of all the theoretical information necessary for the performance of the work;
- analyze the work being performed in terms of form and performance;
- determine the exact application;
- memorize the text of the sheet music completely, without errors;
- Identify the exercises needed to achieve performance speed and perform them regularly;
- work on sound quality and characteristics;
- correctly select performance strokes that are appropriate and characteristic of the work;
- determine the direction (style) and manner of performance of the work;
- serious work on equipment and dynamics;
- complete mastery of sound control skills;

- listening and analysis of existing performance samples using computer technology;

Therefore, if students follow the information above, their performance skills will improve and their performance potential will be even higher. [9;115]

Although the primary goal of teaching piano students to perform is to teach them how to play, unlike the traditional system, it is important to set a goal to interest students in music, encourage them to play the piano, and teach them how to engage with music freely. Therefore, students in piano classes are involved in various forms of work. For example, performing piano pieces of various genres, forms and styles, developing technical skills based on the materials of exercises and etudes, reading from a sheet, playing in an ensemble and accompanying, creatively engaging in music (playing by ear, copying sounds and improvisation); perception of musical works and aesthetic evaluation based on performance experience and theoretical knowledge are among these. [10;28]

**CONCLUSION:** Teaching piano lessons based on an integrative approach is one of the most effective ways to develop students' musical and artistic taste. This approach serves to improve students' performing skills, form their musical thinking, and strengthen their interest in art. As a result, the quality of music education will increase and the musical aesthetic outlook of the younger generation will further develop. The educational model proposed in piano lessons will serve to systematically develop students' musical literacy, form a performance culture, and lay the foundation for an independent creative approach. Combining this model with modern technologies will further increase its effectiveness.

While providing scientific foundations aimed at developing performing abilities by forming the musical and artistic taste of young students, we tried to explain the need to implement teaching methods based on the broad range of individual characteristics unique to each child, as well as the demands of the present day. The ultimate goal of music is to form a high-quality musical culture in students and young people. Only when this culture is formed will musical perception, musical taste, musical needs and interests be formed.

To form in piano students a conscious attitude towards the instrument, appreciation, evaluation, understanding and comprehension of works in classical and modern genres, and the skills to perform works by composers from the treasury of Uzbek and world music - all this is embodied in the formation of musical taste and musical thinking. Taking these into account in the process of music education and taking into account the performance capabilities of students will further increase the effectiveness of musical activities.

## REFERENCES:

- [1] Okay, H. H. (2012). The relations between academic achievement in field lessons and learning styles of music teacher candidates. *Procedia - Social and Behavioral Sciences*, 51, 193-197. <https://doi.org/10.1016/j.sbspro.2012.08.144>
- [2] Jiang, W., Han, B., & Cui, Y. (2025). Influence of music educators on students' involvement in learning the theory of musical art. *Acta Psychologica*, 253, 104722. <https://doi.org/10.1016/j.actpsy.2025.104722>
- [3] Ruzimova M. (2022). Theoretical foundations of improving the professional training of future primary school teachers based on an integrative approach. *Innovation in the modern education system* // 254-260.
- [4] Olimova F.B. (2022). Methods of forming students' performing abilities in the initial lessons of the piano class. *Scientific newsletter of Tashkent State Pedagogical University No. 4* // 241-246
- [5] Taruskin, R. (2009). *The Oxford History of Western Music - Oxford University Press*, 930.
- [6] Sloboda, J. (2004). *Exploring the Musical Mind* Cognition, emotion, ability, function. <https://doi.org/10.1093/acprof:oso/9780198530121.001.0001>
- [7] Sivukhina E. A. (2007). Formation of student's artistic taste in music classes (based on the material of educational work in a piano performance class). dissertation for the degree of candidate of pedagogical sciences.
- [8] M.S. Mukhitdinova. (2024). Formation of figurative thinking through interdisciplinary integration in music culture lessons in a secondary school. *INTER EDUCATION & GLOBAL STUDY*. 298-305
- [9] Bahrom K. Teaching pedagogical repertoire. (2024). *Uzbekistan State Conservatory* // 127b
- [10] Dilbar Ikromova. (2024). Instrumental performance (piano). Skills in performing large-scale works in the interpretation of J. Haydn's sonatas // *Uzbekistan State Conservatory* // 111b.