

## Note Reading Exercises in Primary Classes in Music Schools

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### ABSTRACT

*This article is aimed at the issue of note reading in the art of music, which plays an important role in the upbringing of our youth, in which it is aimed at increasing the ability of children to read notes and play them correctly, strengthening musical sensation and developing spiritual awareness.*

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### INTRODUCTION

Reading sheet music is a complex and exciting process. According to the results of the analysis, the student's educational process should be harmonious in all aspects in order to develop the skills of reading music freely. Non-cognitive skills should be developed in all students studying in different areas of music. Knowing how to read notes on the piano is necessary for a musician of various specialties, and this approach to the general learning process pays off. The importance of the piano in the development of polyphonic and harmonic listening skills is extremely great. It is also important to note that many works are written for solo and piano, where the artistic image is developed simultaneously on two musical layers. When learning works performed in an ensemble style, the student regularly works with the sheet music. As a result, the student develops the skills of both his main instrument and piano reading.

It is not possible to start the lessons by reading the text of the sheet music, because even the simplest sheet music examples require some preparation. Therefore, it is important to prepare the student for this process before teaching to read from music. The tasks of the initial stage of education are as follows: listening to music, developing the ability to think musically, expanding listening skills, distinguishing expressive means of music, creating an idea about rhythm and tone through listening, playing the material listened to in an instrument or voice performance, etc.

It is extremely important to be able to listen to the meter when reading sheet music. After the student is familiar with musical notation, he should be introduced to musical phrases. In this process, it is appropriate

to show many examples of notation: a phrase is a specific musical idea that combines a series of meter parts in one breath; each phrase has its own dynamic system. It is not without reason that special attention is paid to musical phrases when the student learns the form of musical works.

It is necessary for the teacher who teaches the specialty to carry out the musical-educational work of the student in the initial stages of learning. Selectively transpose familiar tunes. Exercises such as playing gammas in different rhythms (gamma quality by adding characteristic changes to the melody) are important for overall development.

After a certain level of preparation, the student can perform reading exercises from the sheet music. The performance skills of the student who has applicative skills and an idea of the relationship of sounds expands, and as a result, accuracy in performance increases. Listening to certain musical material. then exercises such as trying to play the instrument without looking at the notes further develop musical imagination. At this stage of learning, the skill of reading from notation increases in connection with the development of polyphonic and harmonic listening, musical thinking.

The process of working on exercises in the style of polyphony (exercises in two voices first) is one of the next steps in learning to read music. The student performs each voice of the polyphonic work by himself (without external help): first, each voice should be learned separately, then one voice is played, and the second is played with a voice recorder. In each exercise, it is necessary to increase expressiveness in musical phrases. After that, all songs will be played.

Harmonic auditory ability is actively developed when learning two- and four-hand works written for the piano. Such exercises are not only for piano players. but it is also extremely important and useful for players of other instruments: piano (bass) playing any solo instrument (violin, clarinet, horn, etc.); performance of a vocal piece accompanied by a piano; transposition of melody and accompaniment and so on. With the help of "accompanied" exercises, the skills of reading pieces performed in ensemble style are formed. After the student graduates from the music school, such skills are definitely important for professional work process (if music is not chosen as a profession, it helps to stay in touch with the art world). Performers who can read notation written in existing keys can play the piece in its entirety, combining each part of the piano with transposing instrument parts. Such a performance is important in fully revealing the composer's artistic skills. Every musician, be it an instrumentalist, a singer or a conductor, can play a piece written in an ensemble style on the piano, he can fully understand the expressive essence of his part and play it more cleanly. Being able to perform a solo part together with an accompanist is a great help to the process of working with a conductor. Without the exercises of various forms mentioned above, many elements of the musical texture cannot be revealed, harmonic areas cannot be heard, and some aspects of the artistic representation of the work remain unclear.

Skills developed in the first years of the educational process can be used in music literature classes. In this case, students can perform the exhibition material by themselves in ensemble, solo and accompaniment forms. Direct participation of students in music literature classes is extremely important in the development of both educational and note-reading skills. A step-by-step and systematic approach is required in the development of reading skills. Therefore, it is desirable to deepen and expand the methodology of teaching various publications, including the teaching of sheet music, in professional educational institutions, especially in pedagogic fields.

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