

## Interrelation of Music Theory and Piano Teaching

*Arzibayeva Zukhra Ilyasovna*

*Senior Lecturer of History and Cultural Studies Department of the  
Uzbekistan State Institute of Arts and Culture*

**Abstract:** The article is devoted to the study of the relationship between music theory and the piano teaching process. The main attention is paid to the influence of music-theoretical knowledge on the development of performance skills, interpretation of works and musical creativity. A review of current research and practices revealing the effectiveness of integrating music theory into the teaching process is presented.

**Keywords:** music theory, piano teaching, music pedagogy, performance skills, musical thinking, harmonic analysis, improvisation, integration of theory and practice, music education, creative interpretation.

### Introduction

Learning to play the piano is a complex process that requires a comprehensive approach. In addition to technical mastery of the instrument, an understanding of musical structure, harmony, form and style of works is essential for successful learning. Music theory plays a key role in developing these skills by providing a framework for analysing and interpreting musical texts. The issue of the relationship between music theory and piano practice remains relevant, especially in the context of modern educational approaches.

The aim of this article is to analyse the influence of music theory on the piano teaching process and to identify the most effective methods of integrating theoretical knowledge into practical activities.

### Methods

Contemporary publications on music education, music theory and piano teaching were studied. A comparative analysis of music education institutions regarding the role of music theory in teaching was carried out. Different approaches to integrating music theory into piano teaching were evaluated.

### Literature review

The relationship between music theory and piano teaching is the subject of much research in music pedagogy. The literature ranges from the influence of theoretical knowledge on the development of performance skills to analyses of specific teaching methods. This section reviews the main aspects presented in scientific and methodological publications.

Grossman L.V. (Methodology of Piano Teaching, 2020) [2] notes that knowledge of music theory contributes to faster mastering of pieces. The author attributes this to the ability to anticipate musical events and analyse complex structures of works.

Kapustina Ye. I. (Music Theory and Performance, 2019) [3] considers music theory as a tool for improving performance technique. Her research emphasises that the analysis of harmonic sequences helps students consciously choose fingering, form musical phrasing and control dynamic nuances.

Seashore C. E. (Psychology of Music, 2021) [4] emphasises the connection between auditory perception and theoretical knowledge. The author argues that understanding theoretical principles allows students to develop an 'inner ear' and feel musical accents, which is important for expressive performance.

Despite the importance of music theory, its integration into teaching causes certain difficulties. Swanwick K. (Teaching Music Musically, 2017) [5] discusses the problems of adapting theoretical knowledge to the level of students. The author points out that an overly academic approach can discourage novice musicians, while the use of practical examples makes theory accessible and engaging.

Gordon E. (Learning Sequences in Music, 2019) [6] proposes the concept of 'progressive learning', in which theoretical knowledge is introduced gradually, starting with the simplest concepts. This fosters a sustained interest in theory and its meaningful application.

Numerous authors offer techniques that help to effectively integrate music theory into piano instruction:

Analysing musical works. Dalcroze E. J. (Rhythmic Education in Music Education, 2020) [7] shows how analysing the structure of pieces helps students to master complex compositions.

Improvisation. Kapustina Ye. I. singles out improvisation as a method contributing to the understanding of harmony and the development of creative thinking.

Combined classes. Belkin A. I. recommends combining theory and practice within one lesson, for example, studying a musical text followed by the analysis of theoretical elements.

Foreign studies show high efficiency of integrating music theory into the learning process. In particular, Gordon E. emphasises the importance of an individualised approach, and Swanwick K. focuses on musical creativity and freedom in interpretation. These aspects can be useful for adapting pedagogies in a national context.

## Results

Music-theoretical knowledge contributes to: conscious perception of musical text; development of aural skills and understanding of harmony; deepening the interpretation of works through analysis of structure and style.

Studying the theoretical aspects of the pieces to be performed helps students to better understand their content. Using knowledge of harmony to create improvisational pieces is also a prerequisite. Theoretical knowledge is used to justify the choice of fingering, dynamics and articulation.

As a result of music theory integration, students experience:

- Accelerated learning of new works;
- A deeper interpretation of music;
- Development of creative thinking.

Music theory plays an important role in piano teaching, acting as a bridge between understanding a musical text and interpreting it.

Understanding the harmony, rhythmic structure and form of pieces helps students to approach performance in a meaningful way. Theoretical knowledge enables students to analyse musical works in terms of their structure and dramaturgy, which promotes an analytical approach. At the same time, it stimulates creative imagination, for example, when interpreting an author's intentions or improvisation.

Understanding theoretical fundamentals such as chord sequences and modal structures promotes the development of inner ear, making it easier to learn new pieces and perform them without sheet music.

## Discussion

Research confirms that music theory plays an important role in piano teaching, but its application requires adaptation to individual learner characteristics. Integrating theory into practice can be challenging for beginners, necessitating a step-by-step introduction of knowledge.

An important aspect is the individual approach: the methods should take into account the student's level of training and psychological characteristics. In addition, the age of the students should be taken into account, as younger children need a more gradual introduction of theory.

The use of practice-oriented methods such as piece analysis and improvisation has been shown to be highly effective. Improvisation, in particular, helps students to master complex harmonic concepts on an intuitive level.

Mastering music theory allows students to penetrate deeper into the composer's intentions and create meaningful interpretations. This is confirmed by the opinion of researchers such as Belkin A. I., who believes that harmonic thinking is the foundation for understanding the musical text. I., who believes that harmonic thinking is the foundation for understanding a musical text. Theoretical knowledge helps one to consciously approach technical aspects such as the choice of fingering, pedalisatio and dynamic accents.

Literary analysis shows that effective teaching requires a harmonious combination of theory and practice. For example, the technique of analysing works before they are performed helps students to identify key elements of the text, which facilitates technical and artistic work. It is important to note that theory should be adapted to the age and level of the learner, as Swanwick K. notes.

One of the key problems is the difficulty of perceiving theoretical knowledge, especially for beginner musicians. Belkin A. I. notes that excessive academicism can reduce students' interest if theory is not supported by practical examples. This points to the need for active teaching methods, such as improvisation or analysis of popular musical works.

One of the key problems is the difficulty of perceiving theoretical knowledge, especially for beginner musicians. Belkin A. I. notes that excessive academicism can reduce students' interest if theory is not supported by practical examples. This points to the need for active teaching methods, such as improvisation or analysis of popular musical works.

In a multi-ethnic environment such as that of Uzbekistan, special attention should be paid to adapting theoretical knowledge to the local musical culture. This will allow students to master not only the Western musical tradition, but also to delve into national peculiarities, which broadens their performing and theoretical horizons.

## Conclusion

Music theory is central to the process of learning to play the piano, being the basis for the formation of performance skills, musical thinking and creative interpretation. It provides students with the tools to analyse and understand the structure of musical works, helps to develop their inner ear and deepen their understanding of the composer's intent.

The theoretical analysis revealed that the integration of music theory into practical training significantly improves the quality of students' training. The use of methods such as musical text analysis, improvisation and combined lessons bridges the gap between theory and practice, making learning conscious and engaging.

However, challenges remain in adapting theory to the students' level of preparation and in motivating beginning students. Addressing these challenges requires the use of active and creative approaches,

such as the use of national musical material, improvisation exercises and the analysis of works of interest to students.

The importance of music theory extends beyond individualised learning, opening up opportunities for a deeper understanding of culture and enhanced creativity. It is important to continue research in this area, with attention to developing techniques that are age-appropriate, culturally and educationally relevant to students.

Music theory not only facilitates the learning process, but also shapes students' love for art, develops their musical thinking and creative independence, which is the basis for professional excellence and personal growth.

**References:**

1. Belkin, A. I. Fundamentals of musical theory. - Moscow: Muzyka, 2018.
2. Grossman, L. V. Methodology of teaching piano playing. - St. Petersburg: Composer, 2020.
3. Kapustina, Ye. I. Musical theory and performance. - Moscow: Art, 2019.
4. Gordon, E. Learning Sequences in Music: A Contemporary Music Learning Theory. - Chicago: GIA Publications, 2019.
5. Swanwick, K. Teaching Music Musically. - London: Routledge, 2017.
6. Seashore, C. E. Psychology of Music. - New York: McGraw-Hill, 2021.
7. Dalcroze, E. J. Rhythmic education in music education. - St. Petersburg: Composer, 2020.