

## PERFORMANCE TRAINING FOR MUSIC TEACHERS Bagamanova A.T. Email: Bagamanova17157@scientifictext.ru

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**Abstract:** *the amount of information received by a person has incredibly expanded in all areas of culture and knowledge. At the same time, in order to obtain information in our era, it is not necessary to make great efforts; they are available to everyone. Therefore, the problem of selection of the necessary material (repertoire), which is of great importance in the formation of the personality, has become especially acute. For a long time already, figures of education and culture have noted that young people read less, visit theaters less often and listen to radio and TV programs at concerts. The use of computer tools is the main way of acquiring knowledge. These technological advances have opened up new opportunities for everyone to acquire knowledge.*

**Keywords:** *performer, music, teacher, teacher, means, knowledge, form, cycle.*

## ИСПОЛНИТЕЛЬСКАЯ ПОДГОТОВКА УЧИТЕЛЕЙ МУЗЫКИ Багаманова А.Т.

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**Аннотация:** *объем информации, получаемой человеком, невероятно расширился во всех областях культуры и знаний. При этом для получения сведений в нашу эпоху не надо прилагать больших усилий, они доступны каждому. Поэтому особую остроту приобрела проблема отбора необходимого материала (репертуара), имеющего большое значение в формировании личности. Давно уже деятели образования и культуры отмечают, что молодежь меньше читает, реже посещает театры и концерты, слушает радио и телепередачи. Использование компьютерных средств основные пути приобретения знаний. Эти технические достижения открыли для каждого невиданные раньше возможности приобретения знаний.*

**Ключевые слова:** *исполнитель, музыка, преподаватель, педагог, средства, знание, форма, цикл.*

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Composers, musicians, educators, and teachers have long been warning about the dangers threatening mass musical culture associated with the widespread distribution of sound recordings, radio and television broadcasts. This is not about giving up recording or broadcasting. It's about helping young people to better exploit the opportunities offered by new technological advances, while at the same time protecting them from the dangers of accessibility. Learning to play any instrument should be based on the constant expansion of the student's musical horizons.

An individual class teacher can find actionable and engaging learning experiences in relation to the classroom content. In this he will be helped by technical training aids such as sound recording, cinema, television and others.

From the very beginning, we give students polyphonic pieces, canons, fugatos, inventions, preludes and fugues, as well as old pieces written in polyphonic form and others.

A student who begins to study music only within the walls of a university will have to perform the prelude and fugue himself, but it is necessary to introduce him to these two particular polyphonic cycles. It would be nice to listen to Bach's Little Preludes and Fugues. This collection contains excellent examples of preludes, fugues, both independent and combined in cycles. Before listening, it is advisable to give brief historical information about the form of the prelude and tell about the patterns of the structure of the fugue. First, you need to disassemble a simple fugue behind the instrument to determine the boundaries of the main sections of the fugue, show the introductions of voices, explain what an exposition, development, reprise, etc. is in the fugue, and then, while listening, help the student determine where is the topic, where is the interlude, and, of course, pay attention to the quality of the performance, its emotional side, voice leading, etc.

Unfortunately, students do not have time to master the whole sonata cycle, and the recording is a good opportunity to acquaint them with it. Here you can give a preliminary setting what character this piece is, what justifies its name, what changes are taking place in music. And then, after listening, you need to explain a simple three-part form, contrast, means, what the mood of the play is, etc. The next important point is to gradually teach students to follow the notes while listening to music. It is difficult for a beginner: you have to coordinate auditory and visual perceptions, while one or the other thread breaks. The teacher must come to the rescue: at the beginning, select very simple musical examples to give the student certain knowledge, for example, during the first listening, to trace the melody line with the second accompaniment, with the third, give the whole fabric, give similar tasks when listening to polyphony, notice how the character of the music, rhythm, and the arrangement of voices are reflected in the outline of the notes. Along the way, there are gaps in the understanding of musical signs and terms. Thus, students will master this important for their development process of music perception.

Many of our pupils do not perceive the expressiveness, imagery of unusual sharp sounds, they are afraid of them. Including one obligatory contemporary piece in the annual plan does not solve this problem. Students need to constantly listen to contemporary music performed by peers, a teacher, in a recording, accompanied by skillful explanations. It is important to note that with such a perception of music, there is a performing component: the student-listener himself does not play this piece, nevertheless, as it were, participates in the performance, delves into specific performing details. The listening listener perceives music differently than the non-playing listener. The teacher should take care that the performing details are not highlighted and do not interfere with the integral and direct coverage of the musical image.

So, sound recording as well as broadcasting concerts must be used from the first years of study. To begin with, the teacher will choose small pieces, create an environment in the classroom favorable for complete immersion in music: silence, concentration, the teacher's personal example - all this adjusts the students accordingly. Over time, more complex music can be used in the lessons - chamber, choral, symphonic. It is very important that the sound quality is as high as possible. After a series of lessons, the teacher advises the students which ones to listen to. You can also post weekly recommendations to students.

In the classroom, music should be recorded. Of course, a live performance is more impressive, the more it is necessary to teach to perceive music that is not supported by impulses coming from the performer. In addition, communication with the performer of an unprepared listener often distracts from the being, he looks at the game movements, the manner of being on the stage. A special lesson becomes more exciting if both chamber and symphonic music sounds. Previously, a teacher could only appeal to the student's imagination, now, after listening to the sound of a symphony orchestra in a recording, a comparison of the real sounds of various instruments feeds the student's imagination and encourages him to discover new timbre colors in his instrument. Technical teaching aids are of particular importance when working with beginners. Music universities have the specificity of working with students. they come as mature personalities, and often completely unprepared for the perception of serious music. National traditions are brought up primarily on a monodic culture, therefore, the primary task is the auditory coverage of polyphony. Experience shows that when listening to polyphony, students do not cover the main artistic content and lose the main artistic thread. Before listening to the work, the teacher needs to show the main lines in polyphony, after examining the harmonic sequences in harmonic presentation, to show the relationship, place, meaning of these components in the overall texture.

Contemporary musical practice puts forward a large number of tasks that have not been previously encountered by performers. A huge range of style trends, a stream of all kinds of innovations and experiments correspond to the increasing information saturation in any life manifestations. As a reaction to this, reverse tendencies arise - interest in the music of past eras, sometimes very distant, a desire to return to the origins, the early stages of musical art. It is quite indicative that this process affects both composer's creativity, listening preferences, and the sphere of performance [1, 74].

After listening to the music, it is very important to collectively discuss it, after which the teacher summarizes the statement and listen to it again. Our observations show that in a short period, in just one academic year, students develop the ability to perceive any music from classical to modern. They are ahead of students who, as a rule, are brought up only on classical music. They do not have an auditory cliché, for this, in our opinion, it is necessary to develop students' interest in all areas equally, both classical and folk, and this requires new approaches to the learning process from musical pedagogy.

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