

SOUND CAPABILITIES IN INSTRUMENTAL PERFORMANCE

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Abstract: *in most cases, there is a direct use of complex works by European composers. Due to the wrong approach, this often does not give the expected result and does not execute in the desired form. In such cases, a good result can be achieved by having an approach that takes into account the capabilities of each national instrument, that is, by making certain changes to certain parts of the work (without breaking the meaning of the composition). The same should be done when performing works by Uzbek and foreign composers. Whichever national instrument the work is intended for, such works must be adapted to a similar instrument.*

Keywords: *music, composer, style, teacher, student, direction, performance, degree.*

ЗВУКОВЫЕ ВОЗМОЖНОСТИ В ИНСТРУМЕНТАЛЬНОМ ИСПОЛНЕНИИ

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Аннотация: *в большинстве случаев имеет место прямое использование сложных произведений европейских композиторов. Из-за неправильного подхода это часто не дает ожидаемого результата и не исполняется в нужном виде. В таких случаях хорошего результата можно достичь, имея подход, учитывающий возможности каждого национального инструмента, то есть путем внесения определенных изменений в определенные части работы (не нарушая смысла композиции). То же самое нужно делать при исполнении произведений узбекских и зарубежных композиторов. Для какого бы национального инструмента ни предназначалось произведение, такие произведения необходимо адаптировать к аналогичному инструменту.*

Ключевые слова: *музыка, композитор, стиль, педагог, ученик, направление, исполнение, степень.*

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In connection with the independence of the Uzbek people during the period of independence, the issues of restoration of national values, traditions and ceremonies, comprehensive study and enjoyment of its history, spiritual and cultural heritage, including musical heritage, have been widely discussed. 'is shrinking [1, 29].

Take a responsible approach to the art of performing in solo classes, respect the profession of your choice, learn to love, learn the ways and methods of performance of master musicians. Performing works of one to two octave major and minor gamma, 3-4 different character styles. In the selection of works and the correct organization of the educational process and the formation of performance skills, taking into account the individual abilities of each student, musical ability, range of musical knowledge, the level of performance capabilities.

Determining the overall character, tone, direction and overall structure of the work will help to ensure a complete performance in the future. This information will, of course, be determined by the teacher.

Once the work is theoretically mastered, it is put into practice. Musical compositions may not have the same difficulty from beginning to end, but some parts may be more difficult to perform than others. In this case, it is recommended to identify these difficult areas and practice on their implementation. But such a processing process should not take long. Even if this difficult part is performed independently by the performer, in many cases the same part can be separated from the beginning to the end of the work without joining the general direction of the work. Therefore, when repeating difficult parts, it is recommended to perform several strokes before and after this part. At the beginning of the work, it is necessary to choose a speed that suits the capabilities of the performer and to ensure that this speed is consistent. Being able to work on a piece of music properly is one of the keys to improving your performance.

In the practice of instrumental classes, the mastery of some musical works may not reach the examination or test. These works are for class use only. The main purpose of the class is to get acquainted with the general content of a piece of music, to master the performance skills used in it, and on this basis to be able to interpret the musical experiences to be described in the play with the help of an instrument. In music pedagogy, special attention is paid to such class work, which is a special form of the educational process.

The limited time available for mastering a piece of music as a class means that you can speed up the process. At the same time, the educational process itself is accelerated: the student is faced with the task of mastering a particular material in a short, limited time. All this allows the student to get acquainted with new materials, not to stand still, not to repeat the previous material in the same way. There are many similarities to classroom work, such as working on musical notes and playing notes. In both cases, the student has the opportunity to quickly become acquainted with a variety of musical works. At the same time, there is a difference between class work and note-taking. While playing the note, the student has the opportunity to get acquainted with the material once in a while, and in the course of class work he can get acquainted with the work more fully and thoroughly. A student who is engaged in class work can fully

discover the essence, content, structure and other qualities of a piece of music by repeating it several times. On this basis, the creative idea of the work and the artistic ideas expressed in it become more and more understandable to the reader.

The repertoire to be chosen should be diverse in nature, structure, content and other indicators. In addition, the works in this repertoire are important because of their form and the richness of emotions expressed in them.

The important thing is that the works selected for the class work should be interesting and interesting for the students. If the main repertoire is compulsory for the student, the class work can be chosen at the discretion of the student. That's why it's important for the teacher to be kind to the student, not against the student's wishes.

The complexity of the music you use can be somewhat more difficult than the actual capabilities of the student. Given that these works are not performed in a concert or exam, the teacher should apply the above principle.

Classes must be initially supervised and supervised by a teacher. Later, as the student's experience and skills increase, the teacher's participation decreases, and it may even be possible for the student to become familiar with the music as a result of the student's independent study. The teacher is limited to giving general instructions to the student. It is important for the teacher that the results of the class work and the introduction to the piece of music are properly organized by the student.

Mastering musical works is different from mastering works in the main repertoire. If the student works regularly to master the works in the main repertoire, repeats the difficult parts several times and finally memorizes them, and in the performance of the works in the classroom, he focuses on the interpretation of the artistic images in the musical work as a whole. z should focus on generalization with performance. Of course, it is important to follow all the instructions and symbols in the work. The same thing applies with grammar. There are so many opportunities in the classroom that can have a positive effect on a student's overall development that they can only be fully exploited if they engage in such activities on a regular basis. The goal can only be achieved if the student regularly devotes time to the performance of selected works for class work.

Effective use of sail work is important in expanding a student's musical outlook, listening experience, and other professional aspects.

The Uzbek people are not only a world of aesthetic attraction, but also a means of aesthetic education. Because at the heart of human emotions are spiritual and moral concepts, feelings and conclusions.

The forms, means and methods of developing performance skills through the performance of Uzbek folk *dutar* should be an integral part of the existing system of *dutar* performance.

It is advisable to organize the process of developing students' performance skills using *dutar* playing techniques as follows:

1. The use of theoretical and practical knowledge and experience in the performance of *dutar* performance in the process of developing students' performance skills through the use of *dutar* playing techniques.

2. To reveal the educational potential of Uzbek *dutar* performance and to take into account their ethical and aesthetic aspects in the selection of samples, to pay attention to the emotionality, musical melody and perception of students by the methods of *dutar* performance.

3. To create a pedagogical environment that has a positive educational effect on the student in the lessons of *dutar* performance, to follow the laws of aesthetic education in the selection of each educational material.

4. Improving the skills of teachers to perform samples of Uzbek folk music.

5. To provide students with sufficient theoretical knowledge about the method of performing folk songs in the classroom.

6. To develop students' musical knowledge, skills and abilities in order to educate them aesthetically. Formation of qualities such as aesthetic taste, perception.

One of the main requirements for *dutar* performance today is to teach students the techniques of performance in the educational process, to help them understand musical works, to provide them with musical knowledge, as well as to enjoy musical works, aesthetic perception. content building skills.

Aesthetic education of students is carried out as part of *dutar* performance classes and in the process of organizing the student's independent education.

Therefore, in addition to improving the learning process of students, a number of things need to be done in the field of spiritual and aesthetic education. In addition, independent education will be organized and their musical knowledge will be strengthened. The more diverse the means and forms of aesthetic education of learners, the better the results.

In *dutar* performance, students learn not only Uzbek folk songs, but also folk songs and melodies, trying to understand the interrelationships and differences between them. As a result, students will be able to distinguish the specific features of the Uzbek folk songs and folk songs, draw conclusions using their similarities and differences, grouping and comparison of common aspects. .

Because the source of folk songs dates back to antiquity, they were created at a time when there were no notes, not even samples of literary writing, and they have come down to us in the tradition of teacher-disciple.

Attention should be paid to the organization of *dutar* performance classes on aesthetic education of students. Here are some things to keep in mind:

1. Identify the ways of performance, the possibilities of the method of performance in the aesthetic education of students.

2. To understand the essence of each work in the aesthetic education of students, to pre-determine the teaching materials that will allow them to master them.

3. The importance and purpose of samples of works written for the dutar in the aesthetic education of students.

4. In the process of teaching performance techniques in dutar lessons, ensure that learners follow a strict routine that serves to ensure a similar performance style, sound timbre.

It is known that in the organization of aesthetic education of students using the methods of performance of Fakhriddin Sodiqov in dutar performance, it is important that teachers have a deep professional knowledge, as well as high professional skills. However, a study of teachers' activities and experiences revealed that most of them did not know enough about Uzbek folk songs and melodies in theory, and there were shortcomings in their performance.

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