

REGARDING THE DEVELOPMENT OF MUSICAL PERFORMANCE SKILLS IN UZBEKISTAN Khodjaeva R.M.

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Abstract: *in musical performances, specific technical methods of musical instrument and game skills are used to prepare musicians. As a result of improving musical instruments and increasing efficiency, virtuoso studies develop in the XIX century. For example: for the piano I. Kramer, M. Klemente, K. Cherny; for a violin, P. Rode; For the cello D. Popper and others. Representatives of musical romanticism N. Paganini, F. List, F. Shopen, A. Skryabin, S. Rakhmaninov and others climbed the level of a high festive concert. Of the Uzbek composers, the creators of the studies for the piano G. Mushel, B. Gienko, S. Djalil, for the organ T. Kurbanov.*
Keywords: *music, sound, piano, concert, organ, etyud, performance, diapason, orchestra.*

О РАЗВИТИИ МУЗЫКАЛЬНО-ИСПОЛНИТЕЛЬСКОГО МАСТЕРСТВА В УЗБЕКИСТАНЕ Ходжаева Р.М.

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Аннотация: *в музыкальном исполнительстве используются конкретные технические методы музыкального инструмента и игрового мастерства для подготовки музыкантов. В результате улучшения музыкальных инструментов и повышения эффективности виртуозные этюды развиваются в XIX веке. Например: для фортепиано И. Крамер, М. Клементе, К. Черни; для скрипки, П. Роде; для виолончели Д. Поппер и другие. Представители музыкального романтизма Н. Паганини, Ф. Лист, Ф. Шопен, А. Скрябин, С. Рахманинов и других поднялись на уровень высокого праздничного концерта. Из узбекских композиторов создатели этюдов для фортепиано Г. Мушель, Б. Гиенко, С. Джалил, для органа Т. Курбанов.*
Ключевые слова: *музыка, звук, фортепиано, концерт, орган, этюд, исполнительство, диапазон, оркестр.*

In the 30s of the 20th century, work on improving Uzbek folk instruments began. As a result, the performance art based on notation on folk instruments was created. It is no exaggeration to say that this is a new page in the history of Uzbek folk instrument performance.

As a result of improvement work, Uzbek folk instruments have acquired a chromatic sound range, expanded range, improved sound quality, they have the opportunity to perform complex works, in addition, multi-voiced Uzbek folk instruments it was possible to form their orchestra. In addition, families of musical instruments (rubobs, dutors, gijjaks) were formed.

After the independence of our republic, as in all other fields, attention was paid to the field of music art at the state level. As a result, in 2002, a new, modern building was built for the State Conservatory of Uzbekistan. New music and art colleges were built in the regions of our country, some were renovated and equipped with modern musical instruments and equipment.

Currently, in all music and art educational institutions, teaching of rubob-prima instrument along with many types of Uzbek folk instruments is systematically started. Talented young people who have effectively used the created conditions and opportunities are achieving great success in the field of music performance. In particular, during the years of Independence, hundreds of our young people won prizes at international and republican competitions in the field of folk instrument performance.

If we look at the repertoires of these performers, we can see that new, complex works appear every year. In addition to the most famous and complex works of world composers, the repertoire includes new, modern, original works of Uzbek composers for folk instruments. It is a simple fact that a performer should have special training in order to successfully play such complex and demanding musical works. By special training, we mean the performance skills and abilities of the musician.

So why practice and play gammas? What are the benefits of exercises and gammas for a musician? Many years of teaching experience shows that the importance of systematic learning and regular repetition of special exercises, in particular, gammas, is very important in forming the skills and abilities that form the basis of a

musician's skills. In other words, gamma and exercises form the "foundation" of a musician's skill. It is also known from experience that we can see certain shortcomings in the performance of musicians who do not have the mentioned "foundation".

Based on teaching experience, it should be noted that systematic and regular playing of gamma and exercises creates the following opportunities:

1. Being able to control the musician's body and instrument during performance.
2. To observe the correct movement of the right and left hands and to eliminate existing deficiencies in them.
3. Improving the sound quality of the instrument.
4. Mastering different performance styles.
5. To achieve the proportionality of the movements of the right and left hands.
6. Ability to change positions and perform various "jumps" smoothly, etc.

In addition, according to many experienced teachers, regular playing of gamma and exercises helps to strengthen the musician's memory (ability to remember).

All the qualifications and skills mentioned above should ultimately serve for the musician to be able to perform a particular piece of music fully and to the rhythm. That is, acquired skills and abilities cannot be separated from the performance of a musical piece. "The more clear the goal (content, music, perfect performance), the more clearly this thing shows the means to achieve it." That is why young people who are determined to master the art of music should clearly define their goals and tasks before each training session.

Multi-octave gamma, triads, arpeggios and some exercises intended for playing on folk instruments can be obtained and played from various manuals and literature. It is recommended to use these materials in the educational process in accordance with the curriculum. It is advisable to play gammas, triads, arpeggios and exercises in different lengths, styles and bars. In necessary cases, collections of authors such as I.Grijimali and G.Shradik can be used.

Nowadays, the role of etude and gamma exercises in the performance of folk instruments is of particular importance. In higher and secondary special educational institutions, examinations are held annually in two stages based on the annual curriculum. In one of them, etudes and gammas are supposed to be played. It has become a tradition for all music and art schools, culture and art colleges, academic lyceums and higher education institutions to hold exams in this way. Unfortunately, working on etude and gamma exercises in the department of folk instruments in most BMSMs is not nearly satisfactory. In most cases, we start the lesson directly by playing a tune. However, when we reach the upper grades, we see that students have difficulty performing complex parts of complex large works.

In conclusion, it should be said that the need for etudes in other remote areas of our Republic is not less than we thought. Instead of a proposal, it can be said that it is necessary to create teaching manuals on separate etudes and scales for each folk instrument, and to provide sufficient new generation educational literature. After all, the transition to professional performance begins with the regular performance of various complex exercises and tunes that improve performance skills, that is, gammas and etudes. The process of working on gamma and arpeggio, etudes not only develops the student's technical capabilities, but also helps the musician to correctly press the fingers on the handle of the instrument and emit pure and clear sounds. They also serve as one of the tools that educate the artistic expression skills of a musical work. Because this activity is a creative activity. A musician who does not constantly work on himself can quickly end his performance. Creative activity requires constant research and regular practice of performance skills. That is why gamma, triads, exercises, and etudes remain equally important not only during the educational process, but also until the end of performance.

Therefore, it would be appropriate for experienced teachers to publish gammas and etudes adapted for playing on different instruments as a support for young teachers in this regard.

Conducting practical (individual) training in this specialty is reflected in the working curriculum. This is to strengthen the learned knowledge through practical skills, try to play the instrument on the basis of each topic and piece in practical (individual) lessons, play some of the tunes according to the notes, and repeat the features of their impact on the listener. testing through experiments (rehearsals), performance interpretations gives good results.

Such activities develop students' learning of method, timbre, memory, note literacy, sense of rhythm. They develop an interest in music, as a result of which their musical abilities are formed.

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