

ON THE ACTIVITIES OF FOLK ORCHESTRAS AND ENSEMBLES IN UZBEKISTAN

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Abstract: *music plays an important role in the all-round development of a person. Folk orchestras and ensembles are one of the key factors in this regard. Playing in a group, from a young age he learns to listen to polyphonic music, to think musically, to accept the performance of the composer's works. Even if he does not master music later, the child's level of knowledge will be insignificant. The sooner the child joins music, the more beauty, purity, tenderness and tenderness will grow in his heart.*

There are specific methodological and practical directions in the management and work of orchestras and ensembles. Without knowing about them, the conductor cannot explain his team skills to the audience.

Keywords: *music, orchestra, instrument, work, composer, ensemble, performance, exercise, melody.*

О ДЕЯТЕЛЬНОСТИ НАРОДНЫХ ОРКЕСТРОВ И АНСАМБЛЕЙ В УЗБЕКИСТАНЕ

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Аннотация: *музыка играет важную роль во всестороннем становлении человека. Народные оркестры и ансамбли являются одним из ключевых факторов в этом отношении. Играя в группе, он с юных лет учится слушать полифоническую музыку, музыкально мыслить, принимать исполнение произведений композитора. Даже если он не овладеет музыкой позже, уровень знаний ребенка будет незначительным. Чем раньше ребенок приобщится к музыке, тем больше красоты, чистоты и нежности прорастет в его сердце.*

Существуют конкретные методологические и практические направления в управлении и работе оркестров и ансамблей. Не зная о них, дирижер не может объяснить слушателям свои командные навыки.

Ключевые слова: *музыка, оркестр, инструмент, произведение, композитор, ансамбль, исполнение, упражнение, мелодия.*

UDC 078

We all know the decisions taken by our state to ensure the healthy and harmonious development of our youth and their practical implementation. The first international festival of orchestras and ensembles "Navruz sadolari" has been held in almost all regions of the country in a high spirits. The teams that took the first place in the first stage of the festival in the regions competed in the competition held in Tashkent. We witnessed the performance of the teams that amazed the audience with their skillful performance.

But there is still much to be done, as the saying goes. During the discussion of the first stage of the festival in Navoi, it became clear that the graduates of Navoi State Pedagogical University and Music College are leading the orchestra in children's music schools.

It is obvious that they lack knowledge and experience in conducting orchestras and ensembles. Among them, only the leader of the group is a conductor of an orchestra of folk instruments. This is of course a pity.

In a preschool, a child is taught the skills of starting and finishing together before being taught to perform in an ensemble. First of all, there is a joint inhalation and exhalation is carried out in the same way. The transition from one curtain to another is then practiced on the selected instrument. Then the executor acts in unison. He learns to catch his breath with his friend next to him. As a next step, we can cite the following exercise: when the first performer claps on the basis of the method, the second performer is explained that he claps on the main parts of this method. Once we have mastered the exercises well, we can replace them.

Because the mind is strong in children under the age of seven, a properly given referral will be well remembered. Among them, children with physiologically good listening skills can perform such exercises without any difficulty. Such an approach to work provides a basis for understanding group performance skills. The performance skills they acquired in kindergarten will continue in children's music schools. Students who are now participating in an orchestra class are advised to perform the following exercises before teaching the piece.

1) Tremolo the sound along with breathing in a curtain

Take four bars of 2/4 size, taken from the bar, and break them together teaching

2) Practice going from *pp* to *ff* for four beats in the same curtain make

3) The second exercise is the opposite *ff-pp*.

4) The first of the third beat amplifying the sound from *pp* gradually turn off the sound once it has contributed.

5) The first contribution is *f*, the second contribution is *p*.

Doing the exercises correctly will help you perform the dynamic characters that occur in the melody. In the following lessons, the exercises are complicated to explain listening to the orchestra group performance. Then it is necessary to pay attention to changes in the method. For example, if the dutar players play four bars of eights, the rubab players will play sixteen bars in these four bars. The goal is to understand that different playing directions are played together to perform a piece.

Teachers who lead the orchestra should be familiar with conducting techniques. As a result of the orchestra's inability to understand the direction of the sound, the direction of the melody is lost between the general noise in the performance. Sound relationships are broken.

Listening to each other in a group performance violates the laws required in an orchestral performance because of the lack of a culture-specific attitude.

Interviews with Navoi music school leaders revealed a shortage of qualified staff. It is a pity that our talented young men and women do not reach the cities where they were born, raised and educated after graduating from the conservatory.

Everything that is being done is being done with the future of our growing children in mind. We will achieve good results only if all officials contribute.

The state has renovated all children's music and art schools in the country, built new buildings, provided them with material and technical base, all the necessary teaching aids and instruments for the educational process. Students who are educated in such conditions, of course, strive to achieve good results, to demonstrate their skills on a global scale. Of course, passionate teachers also have a role to play in helping young people achieve high results and become good musicians. It is no exaggeration to say that as long as we have such well-educated and skilled teachers, we are guaranteed to produce skilled musicians and knowledgeable teachers.

When teachers first give a word to a student who has come to learn an instrument, they should be able to instill in him a love for that word, and then motivate them to grow up to be good performers in that word. Not only sound education but his alertness and dedication too are most required. A child coming to class for the first time can be attracted by playing music that he knows well and that he likes. That's when the child quickly becomes interested in playing his favorite music and begins to learn to play the instrument. Of course, in the process of learning to play, special attention should be paid to the sitting position, right and left hand movements, as much as possible in each lesson until you have mastered playing on the instrument. The playing style of the instrument should be taught in a clear, fluent manner. Because the knowledge acquired in primary education has a strong place in the memory of the child.

When a new work is given, the work must be performed by the teacher, because if the student is familiar with the tone of the work, this work will make a good impression on him. When choosing a new piece in the elementary school of music school, it is necessary to give melodies that will be quickly remembered. For example: "Yallama yorim", "Kug'irchog'im", "Andijon polka", "Tulpor" will give interest to the student, and if possible, these works should be performed with a song. In the course of the lesson, the teacher also performs large-format works that the student can later perform, which also gives a unique result. In the process of teaching the student, taking into account his age, the level of mastery of the lesson, the lesson will help the student not to get bored in the lesson, to quickly master the work.

In the process of teaching to play the instrument, it is necessary to absorb the performance through the note. Because a student who learns to play by note becomes accustomed to teaching at home independently, and such an approach teaches the child to prepare a lesson without getting bored, paying attention to the number of notes. When the student plays with a note, he learns that the work should be performed with attention to numbers, alterations, dynamic characters. When explaining the playing style and methods of the instrument, attention should be paid to the right hand, explaining to the reader how to play the bars accurately, and how to play them without adding them together when moving from one barcode to another. When teaching barcodes, it is important to be familiar with their names, because even when performing other works, one can quickly understand what kind of barcode is being used through such designations.

Polyphonic ensembles and orchestras in music and art schools also play an important role in learning to play the instrument, and sitting in a group with their peers increases students' interest in their own instrument and other instruments. Teaching the reader to read the given works clearly, fluently through the notes, increases musical literacy. When performing in ensembles and orchestras, it also increases the agility to pay attention to fluent dynamic characters among their peers. Performing in concerts with ensembles and orchestras also has the effect of suppressing the student's excitement and boosting their self-confidence. Performing as an soloist with

an orchestra develops in the student the ability to hear his or her own instrument and orchestral performance, and to perform in harmony with the orchestra.

In the reader, the quality of the instrument also affects its performance and sound. When choosing a musical instrument for a student, it is necessary to consult with the teacher and approach it based on the physical appearance of the child. The appearance of the instrument, its fit into the hand of the reader, also has an effect on the child's affection for the instrument. It should be noted that when playing the dutar, the position of the right hand can be achieved by holding a mediator in the Kashgar rubab or a bow on the gijjak. Injuries to the fingers of the right hand that occur after an incorrect playing style have an impact on the student's interest in the instrument and his or her playing skills. It is advisable for the teacher to use his / her skills in preventing such situations and to conduct the lesson based on the student's interests.

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