

ON THE CHOICE OF REPERTOIRE IN ORCHESTRAS

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Abstract: performing skills, culture, spirituality, worldview and the level of each performing group can be seen in the repertoire program as in its mirror. The repertoire is a set of works of a certain creative team. At each manufacturing plant, products are aimed at a specific purpose and are produced taking into account quality, usability and consumer requirements. Professional orchestras are similar, each musician in the group must have a musician who graduated from a certain educational institution or is finishing it, who can meet the requirements of the performing culture in the group. At the same time, the head of the group - the conductor, taking into account the direction of the creative activity of the orchestra, selects the repertoire program based on the requirements of the time. Unlike professional orchestras, there are several stages in the preparation of the orchestral team that trains them.

Keywords: music, culture, orchestra, work, tradition, ensemble, team, conductor, melody.

О ВЫБОРЕ РЕПЕРТУАРА В ОРКЕСТРАХ

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Аннотация: исполнительское мастерство, культура, духовность, мировоззрение и уровень каждого исполнительского коллектива можно увидеть в репертуарной программе как в ее зеркале. Репертуар это совокупность произведений определенного творческого коллектива. На каждом производственном предприятии продукция направлена на определенную цель и выпускается с учетом качества, удобства использования и требований потребителей. Профессиональные оркестры аналогичны, у каждого музыканта в коллективе должен быть музыкант, окончивший определенное учебное заведение или заканчивающий его, который может соответствовать требованиям исполнительской культуры в коллективе. При этом руководитель группы – дирижер с учетом направления творческой деятельности оркестра выбирает репертуарную программу исходя из требований времени. В отличие от профессиональных оркестров, существует несколько этапов подготовки оркестровой команды, которая их готовит.

Ключевые слова: музыка, культура, оркестр, произведение, традиция, ансамбль, коллектив, дирижёр, мелодия.

Despite the fact that the performance of the Uzbek folk instrument orchestra entered the art of music not so long ago, it has its audience today. Performances with concerts on big stages have been demonstrating the skills of multi-voice orchestra performance not only in Uzbekistan, but also in foreign countries and our sister republics.

Collective performance on Uzbek folk instruments goes into the distant past. Despite the fact that there were several members in traditional performing ensembles, they all played the same melody in unison. A simplified form of polyphony could only appear in some kind of instrumental performance. Since percussion instruments have some freedom compared to other instruments, a kind of polyrhythm arises in the process of their performance in the ensemble. Such performances caused a surge of singers' enthusiasm for the performance of polyphonic works [1, 71].

During the educational process, at each stage of the training of orchestra and voice-blind ensemble performers, activities are carried out based on the established plan, according to the requirements of the state educational standards of the educational institution, performance skills are acquired. However, in some cases, organizing an orchestra in children's music and art schools remains a difficult task due to objective and subjective reasons. We would like to remind you that it is possible to organize multi-voice ensembles if it is not possible to form a full orchestra.

In order to attract and educate students to collective performance, it is possible to organize a kind of musical orchestra. For example: dutor, rubob, string orchestra.

In the following years, there are manuals in which scores for orchestras of the aforementioned composition were created by students of higher educational institutions. When choosing a work for children in the educational process, it is recommended to choose melodies and songs that are close to their ears, reworked works and works written by composers specifically for children. Because the work should be close to the psyche of the child in terms of art and content. It is desirable that the music should be able to meet the level of reception of the child.

When choosing a work, it is necessary to take into account the age of the student, the general scope of the world, the possibilities of connecting the events and events in the environment with music. When creating a repertoire for ensembles and orchestras of children's music schools, it is necessary to turn to works infused with simplicity, goodness, joyful life and love in music. Works with a bright and clear melodic system teach students the skills of performing in harmony. These, in turn, constitute the main task of the music school polyphonic orchestra and ensembles.

In musical academic lyceums and colleges, orchestra studies are conducted in full. In the lesson, for the first time, we will meet young performers who are performing in the orchestra. Their level of preparation varies. For this reason, it is necessary to explain the order and directions of sounds to students. When they understand the direction in which they are performing, it is easy for them to have an artistic approach to the piece being performed. The works have a melodic system, a melodic system, a combination of accompaniment and pedal sounds. Their understanding and correct interpretation depends on the ability of the teacher-conductor to choose a piece purposefully. When choosing a piece for the lyceum and college orchestras, the piece is selected taking into account the technical capabilities of the students and performers with high performance skills. This approach to work allows the rest of the performers to look up to them. It is true that the chosen work should serve to increase the all-round musical creative ability of orchestra musicians. In higher educational institutions, the orchestra class is held together with practical lessons, along with the task set before it. It is gratifying that our student-conductors who have been practicing for the last few years, obeying the requirements of the department, play one piece at a time and work with the orchestra. They are guided by teachers who give lessons in this subject in arranging the works. As a result of the work, students understand the interrelationship of conducting, orchestra class, practice and instrumentation. They contribute to enriching the repertoire of the orchestra and gain experience as a conductor.

When working on a work with a student orchestra, we focus their attention on the correct interpretation of the artistic aspects of the work. They are required to know the work of the composer, to understand the genre of the work, its content, character, sentence directions, dynamic changes, climax, achievement of the goal, and to reveal the essence of the work. Since not all performance skills can be embodied in one work, we refer to works of different nature.

Works of different content, size, speed, method, and bar train the performer's musical memory. The weight of the performance, the constant selection of the same pieces, discourages the interest of the players in the orchestra class. It stops their creative and technical development. We must not forget that the pursuit of the simple to the complex is the most correct motto in imparting knowledge. As a result of the correct approach to the repertoire, a set of works corresponding to the composition of the orchestra group is collected. Such an attitude to the choice of repertoire leads the artist to strive forward, to be in constant search. Therefore, music is compared to the bottomless sea. No matter how deep you dive, you can't see the bottom!

In recent years, we are witnessing the inclusion of hit pieces in the orchestra's repertoire. Our young people love to perform such works. It is certainly gratifying to have works of a new direction in the repertoire of the orchestra. At the same time, the orchestral sound lines are often not fully revealed in the schlager works. It consists of sound system and method. In the educational process, such works cannot press the "school" level. When creating a repertoire, we first of all turn to the immortal masterpieces of classical composers. Classics are works that have passed the test of time. Each of their performances, orchestral performances, serves as a high school for the education of listeners. When choosing the works of classical composers, one should pay attention to the instrumentation. Sometimes, due to coldness, insufficient knowledge, the pieces arranged or adapted lose their meaning in the performance of the orchestra of folk songs. Objections may be made that are unworthy of the honor of the orchestra.

There are works in the orchestra's program that are performed as if they were written for this ensemble. We admit that the instrumentation is skillfully done. Therefore, when adapting or orchestrating folk instruments, the hands of experts who are well aware of their capabilities and characteristics are appropriate.

In addition to classical works, the original works written by composers for the orchestra have a special place in the repertoire. If we look at the works of T. Kurbanov alone, he is an Uzbek composer who worked in the mold of classical works. "Poem", "Overture", "Rhapsody" written by him for the orchestra have a permanent place in the orchestra's repertoire. They are distinguished from other works by their deep meaning, classical style of writing, polyphonic development. Conflicts in the work, a skillful solution, indicate that the composer is a high thinker. Playing such works requires great skill from the orchestra. The inclusion of works of large genres in the repertoire of the educational orchestra, for example: parts of a symphony, a suite, excerpts from operas and ballets, in addition to expanding the scope of knowledge of performing students, prepares them to hear and watch full-fledged performances and concerts in concert halls and theater stages. Regardless of the stage of educational orchestras, it is necessary to create a repertoire program that meets their requirements. The main responsibility and responsibility for the proper organization of the educational process rests with the team leader and conductor. His professional qualifications will be assessed after hearing the results of his work.

Through the repertoire, we achieve the correct organization of the educational process. Repertoire leads to the creative growth of orchestra musicians. What thoughts and feelings did the composer put forward for the correct interpretation of the piece being performed? What does the work mean? And you need to know its solution. A well-chosen piece helps the musicians to feel each other spiritually and unite into a single organism. In recent years, the

festival of multi-voice ensembles and orchestras has been held in our country with the initiative and participation of devotees of our art.

Due to the great attention paid to the performance of the orchestra, such teams are trying their best on the big stage in all districts of Uzbekistan. When summarizing the results of this festival, one of the problems is the issue of repertoire selection.

The task of the repertoire is to increase the imaginative musical thinking of the performers in the team, to increase their creative activity, to develop their listening skills and to form their musical memories. It should not be forgotten that the expected results will be achieved by enriching, updating and choosing the right musical repertoire.

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