



METHODS OF PERFORMANCE OF NATIONAL MUSIC

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Annotation

The article describes the techniques for performing samples of national music, which are an integral part of our national spirituality. It also analyzes the features of performance by teachers and students, as well as unique techniques for performing musical works and interpreting works in the education of a future teacher. It is important that only students who have carefully studied the music and are confident in themselves feel at ease before the performance. The importance of focusing on the overall structure of the work, its main direction and not overdoing it is emphasized.

Keywords: sar choice, rubob bowl, rubob headphones, movements of the right hand, movements of the left hand, strings, similar, kharrak, plectrum, exercise, amplitude, measure, dynamic features, gamma, etude, chromatic scales, melodic scale.

ПРИЕМЫ ИСПОЛНЕНИЯ НАЦИОНАЛЬНОЙ МУЗЫКИ

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Аннотация

В статье описываются приемы исполнения образцов национальной музыки, которые являются неотъемлемой частью нашей национальной духовности. Также анализируются особенности исполнения педагогами и учащимися, а также уникальные приемы исполнения музыкальных произведений и интерпретации произведений в воспитании будущего педагога. Важно, чтобы только студенты, внимательно изучившие музыку и уверенные в себе, чувствовали себя непринужденно перед выступлением. Подчеркивается важность концентрации внимания на общей структуре работы, ее основном направлении и не переусердствовать.

Ключевые слова: пьеса выбор, рубаб чаша, рубаб наушники, движения правой руки, движения левой руки, струны, подобное, харрак(подставка),





медиатор, упражнение, амплитуда, такт, динамические признаки, гамма, этюд, хроматические гаммы, мелодическая гамма.

MILLIY MUSIQA NA'MUNALARINI IJRO ETISH USLUBLAR

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Annotatsiya

Maqolada milliy ma'naviyatimizning ajralmas qismi bo'lgan milliy musiqa na'munalarini ma'romiga yetkazib ijro etish uslublari bayon qilingan. Shuningdek, o'qituvchi va talabalarning ijro imkoniyatlarini o'ziga xos xususiyatlari, shuningdek, musiqiy asarlarni ijrosi va asarlarni sharxlash, bo'lajak o'qituvchini tarbiyalashda o'ziga xos usullari tahlil qilingan. Musiqa asarini puxta o'rganib, o'zida mustaxkam ishonch paydo qilgan o'quvchilargina sahna ijrosidan oldin o'zlarini osoyishta sezishlari muhimligi asoslab berilgan. Bunda diqqat-e'tiborini asarning umumiy tuzilishi, uning asosiy yo'nalishiga qaratib, o'zini toliqtirib qo'ymasliklari muhimligi ta'kidlangan.

Kalit so'zlar: asar tanlash, rubob kosasi, rubob quloqlari, o'ng qo'l harakatlari, chap qo'l harakatlari, torlar, simlar, xarrak, mediator, mashqlar, melodic gamma, amplitude, shtrih, dinamik belgilar, etyud, xromatik gammalar.

The unique characteristics of the performance capabilities of teachers and students, as well as the performance of musical works and the interpretation of works are unique ways of educating a future teacher.

In this regard, President Shavkat Mirziyoyev said, "If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace." [1]

Requires skills to analyze works and a variety of skills in the process of performing them. They are taught according to the nature of the student. Improving Acquired Performance Skills Expands the instrument's performance capabilities and broadens its performance styles, focusing the student on the ability to practice independently. It is recommended to perform works of two two-octave major and minor gamma, two etudes and 3-4 different character styles. Their analysis and other information will be attached, and additions and corrections will be made by experts as needed. [2]





Usually, a special program is prepared from the prepared works and prepared for creative and accounting concerts. It is important to pay attention to the order of performance, as well as to cultivate the culture of the stage, quality preparation of parts, cooperation with the piano and strict adherence to the author's instructions, to pay special attention to disciplinary issues. the diversity of the works included in the program, their differences in tempo, character, method, as well as the fact that the repertoire is not used in works of only one direction (only national or only European composers). These works need to be studied regularly and thoroughly prepared for performance. Of course, the works are performed from memory.[3]

A piece of music that is fully mastered by the student will eventually be performed on stage. How to prepare for it? First and foremost, teachers need to pay close attention to the student's performance. It is not enough for the stage to memorize the work, but to convey it to the listener in an understandable way. For this reason, teachers should closely assist students in this work and create the necessary environment for them to remain calm during the performance.

Some explain a student's poor performance on stage as a result of over-excitement. Of course, not only young musicians, but even experienced masters are excited during the performance. But it is not true that the shortcomings of the performance are due to excitement. Experience has shown that the more carefully a student learns a piece of music on a regular basis during a lesson, the less mistakes the performer makes during stage performance.

However, a young musician who is just starting his career may make a mistake during the performance. For this reason, during the next performance, the alarmist becomes more excited and may even be afraid of future performances. That's why he gets more excited during the performance and may even be afraid of the previous scene. In such cases, the teacher's wise advice and instructions will help to motivate the student to perform. In general, it is better to involve the student more in the performance to overcome the excitement. The excitement on stage should not turn into fear, but the excitement that helps the performance.[4]

There are different types of excitement during stage performance, and as mentioned above, some help the student's performance and some, on the contrary, negatively affect the creative forces. In some cases, the excitement is caused by the student himself, but other types of excitement may be beyond the control and willpower of the student: poor quality instrument, inconvenience of conditions, excessive use of hands cooling, sweating, and so on. Regardless of the cause of the excitement, it is based on the impact on the student's psyche. To avoid over-excitement, the student only needs





to rely on his or her own personal experience and correctly identify the cause of his or her excitement.

The reason for the excitement is often that the piece of music is not well understood by the reader. The student intensifies his excitement by thinking about the future performance of the same poorly mastered work before the performance. For this reason, stage performance serves as a mirror in determining how accurate and high-quality a student's work is to master performance skills. Of course, the media and the general public also take part in such events.[5]

Now about the order of the musical pieces performed on stage. Which piece from the student's repertoire should be performed first on stage? Experience has shown that it is best to start a stage performance with a calm, serene piece of music from the student's repertoire. This will help the student to overcome his excitement and focus his thoughts on one goal. But some musicians start their performances with complex and fast-paced music. They explain that it is better to play complex music at the beginning of the concert before they are exhausted. Of course, every musician has to estimate their strengths and abilities before performing on the stage, and on this basis to create a sequence of musical works to be performed.

In short, only students who have studied the music carefully and have developed a strong sense of self will feel at ease before the performance. A day or two before the performance, the musician has to repeat some complex sentences without interruption, in order to strengthen his self-confidence. At the same time, he should not be overwhelmed by the general structure of the work, its main direction.

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