



CORRECT PERFORMANCE OF THE NOTE TEXT OF THE WORK

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Abstract

Sight-reading musical notation is one of the most effective ways to develop a student's musical literacy. While instrumental performance education primarily aims to enhance the student's musical abilities and professionalism, performing by reading sheet music serves as the main and specialized means of achieving this goal. This article discusses the issues of proper performance based on reading the musical score of a composition.

Keywords: Note, musical instrument, education, upbringing, experience, music, practical training, work, performance.

Introduction

The performance of a newly selected piece begins with analyzing the musical score and “sight-reading” (chitka), which involves attempting to play it on the corresponding instrument. For the correct interpretation of the musical notation, the student must possess theoretical knowledge and performance skills. In the initial stages of playing, it is crucial to count carefully and start at a slow tempo whenever possible. This is because correcting a misinterpreted note or phrase can be quite challenging once it has been internalized by the student. After the student has sufficiently mastered a certain part of the score, the tempo of the piece can be increased. While working on more challenging sections of the composition, the teacher may recommend specific exercises to the student. These exercises serve to enhance the student's performance technique.

Sight-reading musical notation is one of the complex processes that is mastered through regular, specialized exercises. When performing sight-reading, special attention should be paid to the following aspects:

- the visual perception of the musical notation by the student's mind;
- determining what actions the student needs to perform;
- executing the given musical notation through necessary movements.

The speed with which the performance process occurs depending on the note text depends on the speed with which the necessary movement is performed, receiving (understanding, realizing) the form of the note. If any part of this process is not well





mastered, it will be more difficult to achieve the intended high result when performing according to the note text. One of the complex aspects of performing a musical piece based on the text of the note is that when one part of the musical work is being performed, the performer prepares for the next part and prepares for its performance. Students with insufficient experience often fail to accomplish this, resulting in interruptions in their performances. The ability to focus attention on a single goal is one of the factors that ensure successful mastery of sight-reading musical notation. The following practical exercises can help develop sight-reading skills: with simple music, while performing the first half of the initial measure, the student focuses their attention on the second half of that measure. The same method is applied when performing subsequent measures of the piece.

Through practice sessions, the tasks assigned to students are gradually made more complex, but these tasks must remain within the students' capabilities. Problems related to developing students' sight-reading abilities and instructions aimed at overcoming these issues occupy a special place in music pedagogy. According to field experts and teachers, sight-reading should be included in the performer's daily practice routine.

The student constantly engages with musical works of various levels and styles by performing from sheet music. Not all musical pieces performed from sheet music need to be memorized by the student for the future; rather, they are played to satisfy the student's need for critical thinking and to familiarize them with new impressions. During this process, the performer's thinking becomes more active, and their perception of musical elements sharpens to a certain degree. Simultaneously, the student becomes fully immersed in the musical piece they are performing from the score, and their emotions directly participate in this process. Consequently, practicing performance from sheet music not only enriches the performer's repertoire and their theoretical and practical knowledge but also serves to improve the quality of their musical thinking process. Sight-reading is one of the most effective ways to develop a student's musical literacy. While instrumental performance education sets the primary goal of developing the student's musical abilities and professionalism, performing from sheet music serves as the main and specialized means of achieving this objective.

Although the importance of performing based on sheet music is recognized, in practice, it is not given consistent attention. Certainly, the more time spent on performing from sheet music, the more positive results can be achieved. However, conscious monitoring should be established in organizing this process. Experience shows that the more developed a performer's ability to play from sheet music, the





more developed their inner hearing becomes. In other words, such a performer can hear the sound mentally as soon as they see the musical notation. Consequently, the more developed the performer's ability to "hear through sight" the better their ability to perform from sheet music will be.

One of the important conditions for performing by reading sheet music is that the performer's gaze should not break away from the musical text. Students who have not mastered the placement of instrument strings and frets well tend to shift their gaze between the sheet music and the instrument's fingerboard. After looking at the note and determining its pitch, the student is forced to move their gaze to the frets on the instrument's fingerboard because, due to not having mastered the frets well, they cannot accurately place their fingers on the fret without looking at the fingerboard. When identifying the next note, the student again shifts their gaze back to the sheet music. In such situations, many students lose track of where they are in the text. It takes some time to find the right place. As a result of these shortcomings, incorrect pauses occur in the student's performance. This disrupts the continuous performance of the piece. Therefore, the less the performer's gaze shifts from one source, the more beneficial it is for the performance.

Therefore, in instrumental performance education, it is important for a student-musician to regularly practice finding the necessary fret without looking at the instrument's fingerboard, along with other skills, as this plays a crucial role in developing the ability to perform freely while reading sheet music. When performing from sheet music, it is unrealistic to immediately demand that the student strictly adhere to all notational symbols. It is essential for the teacher to explain and highlight beforehand what the student should primarily focus on during this process. In our opinion, the student should first pay attention to the beginning and end of the complete musical thought in the compositions. In other words, it is necessary to prevent the interruption or unclear performance of the complete musical idea expressed in the work.

Performing based on the musical score yields good results when organized around the musical ideas presented in the work. Before sight-reading unfamiliar musical pieces, it is recommended to review and familiarize oneself with them, essentially "performing" the work without an instrument. This approach firstly frees the musician from direct performance actions, and secondly, provides an opportunity to learn the structure of the piece. It's worth noting that when a student mentally "performs" the work by examining the musical notation without an instrument, it gradually develops their inner hearing ability. Experience shows that after such familiarization with a musical piece, the actual performance becomes easier and more accurate, potential





errors are reduced, and a purer freedom of performance is achieved. It is well known that each person differs from others in their individual characteristics. Just as there are no two people with exactly the same traits, every student's talent is unique and irreplaceable.

The requirements of the educational process remain uniform for all students. To achieve high results, it is necessary to apply appropriate pedagogical tools to students, take into account their individual characteristics in the learning process, and organize work based on these characteristics.

The individual approach to students in the educational process and conducting one-on-one lessons with them always have a creative nature. It is impossible to provide precise instructions for each stage of this process in advance. In pedagogy, the issue of individual approach encompasses all aspects of educational work. The essence of individual approach lies in achieving the goals and objectives set for the student through pedagogical influence, taking into account all their characteristics. During lessons, one may encounter students with diverse behaviors, characters, potentials, abilities, and talents. Some students' talents are quickly noticeable, while others require more time to identify. In the process of working individually with students, it is essential to focus first on strengthening their positive qualities and eliminating negative ones. The teacher's timely recognition of students' negative qualities and taking measures to address them will prevent the difficult task of re-educating a student in the future.

It has long been recognized that relying on the positive qualities of a student's character is beneficial in enhancing the effectiveness of an individualized approach to the student in the educational process. For instance, let's say a student learning a musical instrument has developed one technique better than others. When selecting a repertoire, it would be advisable for the teacher to take these particular strengths of the student into account. This does not mean, however, that the student's less developed skills should be disregarded. On the contrary, effectively utilizing the student's positive qualities helps activate and improve their less developed skills.

In the initial stages of mastering performance through the discipline of instrumental performance:

- the position of the right and left hands;
- it is advisable to study the basic movements of each hand separately, and subsequently, work is conducted based on the coordination of movements between both hands. When performing a musical piece of moderate difficulty, the musician should pay equal attention to the movements of both hands. If the student performer focuses on one hand while neglecting the other, the performance will inevitably have





flaws. One common shortcoming in such situations is the student's failure to maintain balance between the left hand's finger changes and the right hand's sound-producing movements. For example, after playing the first note, the second note is played with the right hand, but the left hand's finger fails to press the required fret in time. As a result, the sound is either inaudible or muffled. Sometimes, the opposite can also occur. Another drawback is the lack of coordination in hand movements when transitioning between strings. In this case, while the left hand's fingers manage to move from one string to another, the right hand fails to execute its movement in time. In melodies that require smooth, uninterrupted performance, the right hand's movement, which is responsible for the playing technique, often becomes disjointed when the left hand's fingers change position, disrupting the continuity of the melody. Finally, the left hand's fingers repeatedly emphasize the pressing action with each new note played. This movement also leads to interruptions in the melody. All of these shortcomings indicate either the student's lack of attention or misunderstanding of the performance requirements.

The teacher identifies the root cause of this process, explains it to the student, and outlines measures to address it. The movements of the right and left hands of student performers may not be the same; for instance, while the movement of the left hand's fingers might be at the required level, the right hand may lack mobility, or vice versa. In such cases, the repertoire and technical materials selected for the student should be specifically aimed at overcoming this deficiency.

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