

ORGANIC ISSUES OF INSTRUMENT PERFORMANCE IN MUSIC EDUCATION

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Annotatsiya: Cholgʻu ijrochiligi milliy meros, madaniy asos sifatida alohida oʻrganiluvchi professional soha hisoblanadi. Ijrochilik sanʼati esa doimiy rivojlanib boruvchi jarayondir. Boshqa sohalar singari cholgʻu ijrochiligi ham yildan-yilga rivojlanib bormoqda. Cholgʻu ijrochiligini oʻqitishda musiqiy taʼlim tizimining uzviy ravishda olib borilishi muhim ahamiyatga ega. Musiqa taʼlimini tizimli tashkil etilishi ijrochining mohir sozanda sifatida rivojlanishi uchun asosiy omil hisoblanadi.

Kalit soʻzlar: Cholgʻu ijrochiligi, dutor, sozanda, kompozitor, ansambl, orkestr, musiqiy taʼlim, tanbur, rubob.

Аннотация: Музыкально-инструментальное исполнительство – это профессиональная область, которая изучается отдельно как национальное достояние и культурная основа. Исполнительское искусство – это постоянно развивающийся процесс. Музыкальное исполнительство, как и другие направления, с каждым годом развивается. Важно, чтобы система музыкального образования органично осуществлялась в обучении игре на музыкальных инструментах. Систематическая организация музыкального образования является основным фактором становления исполнителя как квалифицированного музыканта.

Ключевые слова: Музыкально-инструментальное исполнительство, студент, музыкант, композитор, ансамбль, оркестр, музыкальное образование, танбур, рубоб.

Abstract: Musical instrument performance is a professional field that is studied separately as a national heritage and cultural basis. Performing art is a constantly developing process. Music performance, like other fields, is developing year by year. It is important that the musical education system is carried out organically in the teaching of musical instruments. The systematic organization of music education is the main factor for the development of a performer as a skilled musician.

Key words: Musical instrument performance, student, musician, composer, ensemble, orchestra, musical education, tanbur, rubob.

Today, attention to national and universal human values has increased in our country, and the revival of traditions is also reflected in the art of music. Favorable opportunities have been created for wide promotion of content-rich works inherited from our ancestors and currently being created.

During the years of independence, our state gave priority to the development of culture and art in our country, the establishment of modern culture and art institutions based on world-class best practices, the strengthening of their material and technical

base, and the comprehensive support of creative intellectuals. is getting married. Today, the art of music is important because it gives people, especially young people, an uplifting spirit, and directs them to creativity and creativity. Therefore, great importance is attached to the development of musical art, support and encouragement of young talents in our country. Studying the rich musical heritage of the Uzbek people and conveying and promoting it to the next generation should be the responsibility of enthusiastic initiators and skillful performers of our art. Because our great musical heritage, which has reached our time, was a direct transition from the teacher to the student. Today, young men and women who have stepped into the art school for the first time are diligently learning the secrets of the art of music with their interest.

Our national musical instruments, which are the priceless wealth of the Uzbek people, occupy a special place in our national musical culture due to their uniqueness, attractiveness of pattern decoration, variety of sound and incomparable performance possibilities. Musical instruments have been important in the spiritual life of the Uzbek people since time immemorial and are closely connected with their daily life. Even today, they have their own characteristics in the formation of people's worldview. In particular, the art of playing a musical instrument has been formed by our ancestors for centuries as a unique aesthetic tool, and has been attracting great interest not only in music science, but also in modern music creativity. Studying all its features and aspects will help to enrich the practice of playing the instrument.

Our national music has a very ancient and rich history. The first percussion (membranophone) instruments in the art of music appeared in the thirteenth millennium BC. According to the sources, such instruments were directly related to the rhythmic structure of ancient labor songs. Later noisy (idiophone) instruments appeared. The performers emphasized the rhythm by clapping, and the noisy instruments enhanced the effect. The clapping of female performers created a unique and beautiful situation. Therefore, percussion instruments are among the oldest types of musical instruments. Their origin is related to human steps, labor process, dance movements, hunting and military campaigns.

During the long historical development, in the musical practice of different peoples, different types of percussion instruments were formed in terms of their structure, sound generation, performance and expressiveness. According to the well-known scientist T. Vizgo, mudovara (plate) is also among the military instruments. Although similar mudovara (sandj) were known three thousand years before the new era, they have reached our time in their own form, just like a circle instrument. Percussion instruments - doyra, debu, daff, daz, dov, sanj, balls were created two thousand years before Melod (Nisanian era) and have been improved with various forms, structures and percussions and have reached us.

The musicologist T. Vizgo thinks about the history of the circle and the methods of playing the Sanj instrument and notes that the Sanj instrument was played with a ribbon through the middle and it is played in the same way today.

In the second half of the 19th century, serious changes took place in the performance of Uzbek folk instruments: new forms appeared. Based on the traditions of folk performance, new, relatively complex and perfect tunes and songs illuminating various aspects of people's life began to be created. Well-known dutor player, tanbur player, circle player, flute player, trumpet player, Bulamon player, Gijjak player, Kashkar and Afghan rubobists appeared. Folk instruments have spread widely among music lovers. They took an active part in Navroz holidays and similar folk fairs and performances, as well as harvest festivals. Among the instruments, there is a desire to create a special system of symbols (notation) that records musical sounds. This was done by the poet and musician Pahlavon Niyaz Mirzabashi (Kamil Khorazmiy 1825-1879). Pahlavon Niyoz Mirzabashi, a talented musician, a skilled tanbur player and jizhjak player, was surprised to see the musical instruments playing according to the notes during the trip.

In the 20s of the 20th century, Uzbek music began to develop rapidly. A great deal of work was done in music schools - Turkestan People's Conservatory in Tashkent (1918) and its branches in Samarkand, Fergana (1919) and Bukhara (1920). They mainly taught to play Uzbek folk instruments and some European musical instruments (piano, violin and wind instruments). Due to this, the music hobby spread widely in many cities of the republic. Since the 1920s, Uzbek folk musical ensembles of various composition have been formed in Uzbekistan on the basis of traditional performance ensembles. The regional centers: Margilon, Andijan, Bukhara, Samarkand, Fergana and Kokand have created a national ensemble of musical instruments, which includes the great figures of folk music, Mulla Tuychi Tashmuhammedov, Tokhtasin Jalilov, Berkinboy Fayziev, Abdugadir Ismailov. , Hayit Okhun, Davlat Okhun, Zakir Eshon, Ahmadjon Umrzakov, Rustam, Ashurali Yusupov and others started their creative activities together.

Consistency in the system of musical education is the main factor for a musician to acquire perfect knowledge and become a mature specialist. This process includes children's music and art schools, secondary special music schools and higher education institutions.

Currently, the educational process in higher educational institutions has become much more complicated in terms of its task and speed. That is why it is impossible to ensure the effectiveness of training specialists in accordance with the ever-increasing demands of society without solving the issues of its direction, content and methodology on a scientific basis. Studying the purpose, tasks and features of specialist training is the most important condition for correctly determining the content, principles and methods of teaching and training. In addition, we all know that our president Sh. Mirziyoyev

made a number of decisions for the art of music. On August 3, 2017, in a meeting with creative intellectuals, one of the opinions expressed was that there are important tasks such as "At the same time, teaching the youth of Uzbekistan to understand real art and forming their aesthetic world on a healthy basis."

In the educational system of the State Institute of Arts and Culture of Uzbekistan, the methodology of practical teaching of the science of "Instrumental performance" was formed based on traditions. Teachers study the possibilities of each student, individually approach the set of knowledge and skills accumulated in primary and secondary special educational institutions in the field of music, and select folk tunes and works of composers for creative work. To have a certain skill, to be able to enjoy creativity, moreover, to let others enjoy the product of this intellectual labor is a good thing for creative people. Therefore, musical performance, which is an educational subject, is based on a creative process.

In higher education, the goal of education is for a student to become a professional performer. There are several requirements for skillful performance of the piece. Skillful performance of complex pieces is not just about playing the piece at a fast tempo. Its artistic aspects are also of great importance in the performance of the work. The lack of principles of artistry in the performance of works is often observed among students who have entered higher education. Before starting to learn to play a piece of music, you need to understand the content of the piece. For this, it is recommended to familiarize yourself with the composer, the period of writing, the genre, and the form of the work.

The task of forming preparation for musical-aesthetic and musical-pedagogical activities, standardizing musical-aesthetic views, tastes and requirements is also assigned to the pedagogue. From a pedagogical point of view, playing a musical instrument is a person-oriented education. This education, by its essence, provides for the full development of the educational process. This means that when designing education, it is necessary to approach based on the goals of study related to the future professional activity, not the personality of a particular student.

In conclusion, it should be mentioned that the general deficiencies observed in the structure of musical education are observed in the following aspects: inability to perform the work at the required level, defects in the performance condition, lack of artistry in the work, lack of thorough mastery of musical theoretical sciences, note o' disadvantages in winter. What does it come down to? Of course, it is said that there is no systematic standard program in the educational process. The uneven distribution of textbooks and literature in educational institutions across the regions, the lack of textbooks in remote areas has a negative impact on the development of the educational system in accordance with modern requirements. In the process of teaching in the music education system, it is necessary to guide the student in the process of moving from one stage to the next stage of education, to continue his education in an organic manner, to organize lesson processes taking into account his abilities, as a musician. development is based on the

pedagogical skill of the teachers teaching him, and of course the quality of education of the educational institution. Communication between educational institutions in the systematic organization of the educational process has a positive effect on the quality of education. For example, the organization of various creative concerts and master classes in children's music and art schools by students of special educational institutions has a very positive effect on the students studying there. Observing the performance skills of the performers, the child understands that he should have such performance skills in the future. Envy of the performance skills of performers, he aspires to be such a performer himself. In this way, the performer learns the knowledge taught at each stage of musical education at the required level, regularly works on himself, and is properly guided in his performance, which helps him to become a skilled musician in the future.

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