

PEDAGOGICAL POSSIBILITIES OF DEVELOPING PERFORMANCE SKILLS OF STUDENTS OF THE TRADITIONAL SINGING CLASS OF CHILDREN'S MUSIC AND ART SCHOOL

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Istatov Muhridin

*Bukhara institute of psychology and foreign languages
music education and art direction 2 - course master's student*

Abstract: Performing arts is a constantly evolving process. Music performance, like other fields, is developing from year to year. It is important that the musical education system is carried out organically in the teaching of musical performance. The systematic organization of music education is the main factor for the development of a performer as a skilled musician. Instrument performance is a professional field that is studied separately as a national heritage and cultural basis. This can be seen from the attention paid to musical instruments in our country. With the help of expert teachers, the issues of integrality of in-depth teaching of musical instruments to pupils and students are defined separately in the educational system.

Key words: institutions of higher education / instrumental performance / musical education / musician / student / composer / ensemble / orchestra.

BMSM AN'ANAVIY XONANDALIK SINFI O'QUVCHILARINING IJROCHILIK MALAKALARINI RIVOJLANTIRISHNING PEDAGOGIK IMKONIYATLARI

Istatov Muhridin

*Buxoro psixologiya va xorijiy tillar instituti
musiqa ta'limi va san'at yo'nalishi 2 – kurs magistranti*

Annotatsiya: Ijrochilik san'ati doimiy rivojlanib boruvchi jarayondir. Boshqa sohalar singari cholg'u ijrochiligi ham yildan - yilga rivojlanib bormoqda. Cholg'u ijrochiligini o'qitishda musiqiy ta'lim tizimining uzviy ravishda olib borilishi muhim ahamiyatga ega. Musiqa ta'limini tizimli tashkil etilishi ijrochining mohir sozanda sifatida rivojlanishi uchun asosiy omil hisoblanadi. Cholg'u ijrochiligi milliy meros, madaniy asos sifatida alohida o'rganiluvchi professional soha hisoblanadi. Buni yurtimizda cholg'u ijrochiligiga berilayotgan e'tibordan ham sezsak bo'ladi. Mutaxassis ustozlar ko'magida o'quvchi va talabalarga cholg'u

ijrochiligini chuqur o'rgatish uzviyligi masalalari ta'lim tizimida alohida belgilab berilgan.

Kalit so'zlar: oliy ta'lim maassasalari/ cholg'u ijrochiligi / musiqiy ta'lim / bolalar musiqa va san'at maktablari / sozanda / o'quvchi / kompozitor / ansambl / orkestr.

Performing arts is a constantly evolving process. Music performance, like other fields, is developing from year to year. It is important that the musical education system is carried out organically in the teaching of musical performance. The systematic organization of music education is the main factor for the development of a performer as a skilled musician.

The growth of performance culture in Uzbek folk instruments, mastering the works of world classical composers, creation of special works by Uzbek composers for folk instruments are an important basis for the further development of performance art in Uzbek folk instruments. It's done. At the same time, the issue of training highly qualified scientific-pedagogical and executive personnel was also put on the agenda. The development of performance in Uzbek folk instruments in later periods was closely related to the work of the Tashkent (now Uzbekistan) state conservatory. Since 1948, education in the performance of folk instruments has begun in music higher educational institutions of our country, including the Tashkent (now Uzbekistan) State Conservatory named after M. Ashrafiy. A. Petrosyans was responsible for directing the department of Uzbek folk instruments, selecting students, and drawing up study plans. The services of V. Uspensky, M. Ashrafiy, A. Petrosyans, I. Blagoveshensky, B. Gienko, G. Sobitov in establishing professional education in the performance of Uzbek folk instruments in the land of knowledge are incomparable.

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 first stepped into the art school are diligently learning the secrets of the art of music with their interest.

B.M. In Teplov's opinion, - "it is important that in art education, engaging in any type of art can greatly help the formation of artistic abilities in other types of art. The more artistic knowledge pupils and students have, the more they can understand and understand the images in various works of art so fully and deeply". Direct practical engagement with art itself has a great educational value. Aesthetic attitude to the performed images and through them to events in reality,

feelings and experiences is a direct and active way of aesthetic education of students. Education and training at the higher educational institution should produce specialists who meet the requirements of the time and have qualities that ensure its success right from the start of practical activity.

Currently, the educational process in higher educational institutions has become more complicated in terms of its task and speed. Therefore, 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 characteristics of specialist training is the most important condition for correctly determining the content, principles and methods of teaching and training requirements.

Today, it is no exaggeration to say that all faculties are working at an excellent level. In particular, every teacher and teacher working in our Faculty of "Film, Television and Radio Arts" is devoted to their work and they have been teaching students responsibly. Including teachers of the "Instrumental performance" department. To this day, many art schools and public service artists have been launched by our teachers. Skilled teachers with many years of experience are currently teaching in our direction. Our teachers such as Hikmat Rajabov, Orozali Tashmatov, Dilmurod Islamov, Komiljon Shermatov, Yusuf Vokhidov, Khurshid Beknazarov, Feruza Hakimova are clear examples of this. We are certainly proud to learn from these teachers. Today, the "Student Orchestra" has been established under our department, which is led by Associate Professor Hikmat Rajabov.

During the lesson, the orchestra performs many works of Uzbek and international peoples. M.Leviyev "Waltz"-Duv-duv talk in the neighborhood, D.Zokirov "Kormadim", F.Alimov "Zebomisan yo", H.Rajabov "Guli bodom", H.Rajabov "Nakshi noz", F.Alimov "Cancer", Uzbek folk songs "Alla", "Bukhorcha", "Dildor", "Khorazmcha", Khachaturian "Waltz", Beethoven "Virus", A. Ismailov "Oh Who is love", D.Zokirov's "Ey sabo", A.Nazarov's "Party of songs" and many other works are among them.

Regardless of what kind of event is held at the institute, the orchestra group takes a special place with its performances from the concert programs. At the same time, the "Students' Orchestra" has presented several solo concert programs to the audience. The main goal is to provide the audience with cultural and aesthetic entertainment.

Music is comforting. If it is music performed live, it will undoubtedly lead the listener to dream. Our performed national works help us to understand our nationality more deeply. It is worth mentioning that in the project "Mahallada duv-

duv gap" established in 2021, our teachers and students under their leadership actively participated in the performance of "Orkrstr", "Ensemble" and as solo performers.

It should be noted that teachers and students of our department participate in various international festivals and competitions. Let's not go too far, recently, that is, on December 14-15, 2021, an ensemble made up of teachers and students of our department participated on behalf of our country in the "Turki Alemi" International Festival of Folk Instruments Orchestras and Ensembles held in the city of Kostanay, Republic of Kazakhstan. , showed the Uzbek national art. In addition, on November 24-26, 2021, two exemplary students of our department: Sardorbek Rashidov and Kholmirezayeva Niginalar participated and demonstrated their art at the International Youth Music Festival held in the city of Kazan, Russian Federation!

To this day, the orchestra team organizes a number of creative tours. As an example, we can mention the recent visit to BMSM No. 1 in Syrdarya region.

Orchestra- comes from the Greek word orchestra, which means the front stage of the stage in the Greek theater. An orchestra is a group of musicians who play different instruments and play songs together. An orchestra differs from an ensemble in that it is led by a conductor, and some parts are performed by a group of musicians rather than solo pieces. According to the types and structure of sounds, orchestras are divided into symphony orchestra, folk instrument orchestra, chamber orchestra, wind orchestra, string orchestra, variety orchestra, jazz orchestra and other types. There are almost all types of orchestras in Uzbekistan. We have a Student Orchestra of Folk Instruments organized under the Department of Instrumental Performance. If I were to talk about each type of music, creativity, creative orchestras, of course, there would be few inkwells. Therefore, I would like to give a brief information about the orchestra of folk instruments.

It is natural that in the minds of representatives of the field who do not know about the field of music, what is the orchestra of folk instruments and how is it formed? So, what is the orchestra of folk instruments and how is it organized?

Orchestra of folk instruments - type of orchestra; It consists of national tunes adapted for the performance of polyphonic musical works. It can consist of a group of different instruments. National musical ensembles, widespread in different nations, are distinguished by the presence of family-related groups of instruments, the ability to perform certain melodic lines of works in the style of harmony and polyphony.

The first folk instrument orchestra in Uzbekistan was "Nota Orchestra" founded by N. Mironov in 1937. This team was made up of the musicians of the

Song and Dance Large Ensemble of the Uzbek State Philharmonic. The composition is traditional folk instruments,

consists of piano, trumpet, trombone, reworked Uzbek classical tunes such as "Karinavo", "Segoh" and popular music samples of foreign composers. In 1938, the Uzbek folk instruments orchestra was established under the Uzbek state philharmonic. Founder - A. Petrosyans. The composition of this group includes traditional, then reworked and newly created words. From the repertoire: Uzbek folk songs reworked by M. Burukhonov, S. Aliyev, S. Gabrielyan, B. Giyenko and others, large-scale works such as overtures, rhapsody, poems, concerts and symphonies written by Uzbek composers, as well as foreign authors popular music works are included.

In fact, in today's rapidly developing era, every industry has its own shortcomings. It is no exaggeration to say that our university meets all requirements. However, I must mention that there is no way without mentioning some shortcomings related to our industry. Because these shortcomings will not fail to have a good effect on the future activities of the students and on their development as good pedagogues. Also, we should mention that there are some shortcomings in the direction of folk art: professional education of musical instrument performance of the Faculty of Cinema, Television and Radio Art of the State Institute of Arts and Culture of Uzbekistan. As we all know, the "Student Orchestra" was established under the Department of Instrumental Performance. The main goal of this orchestra structure is that during the lesson, students will perform many national, world, classical, pop, status and other types of works and learn what they don't know. Students can also learn about the performance of the instruments they play, their structure, and exactly which instruments are played to which tunes. But I regret to say that today our orchestra team is in full composition, but the lack of some musical instruments has a negative effect on our creative process.

In conclusion, it should be said that before performing a new work, we need some instrument in order for it to come out at the required level. Of course, this will not fail to affect the work of the artist and the complete formation of the work. At the moment, for us, it is mainly in the category of percussion instruments; there is a lack of musical instruments, such as timpani, drum, xylophone, which take a special place with their sound in the performance of the orchestra. I think that the absence of these instruments is necessary not only for the orchestra, but also for conducting individual lessons. After all, every student entering higher education should become a professional pedagogue upon graduation.

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