



Development of Students' Ability to Perform on National Instruments

Vakkosxon Boboyev

Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article provides detailed information about the skill of playing national instruments, the effective use and development of students' personal performance ability, talent.

Keywords: national musical instruments, performance, performance ability, talent.

It is clear that performance is a process that develops and improves day by day, regardless of whether it is in the field of theater or cinema, whether it is in the field of music or singing. In particular, the improvement of performance in the field of musical performance requires regular practice through specific goal-oriented exercises. We have mentioned in previous topics that the Kashkar rubob instrument is a musical instrument with the wide range of performance and technical capabilities, unique timbre and sound characteristics, and the ability to perform any world-class works. Performing skill is not only the technique of performance, but also the skill of fully performing a work, fully revealing its artistic features. In fact, it is the demand of today to develop performance skills and improve them regularly. For students today, there are certain educational literature, relevant performance repertoires, developed exercises, etudes. A student of a higher educational institution regularly works on himself. Nevertheless, factors such as the widespread use of new innovative and information technologies in the educational system, the increasing quality and efficiency of education, the ever-expanding scope of interaction of world music performers, and the fact that they are approaching each other from a performance point of view today new demands and tasks are placed before students and teachers of music universities. The role of exercises in developing performance skills is invaluable. Performing gammas along with various exercises before working out is known to work well. Therefore, gamma and exercises can be used in different ways, in a targeted manner.

For example:

- 1) In separate strings in different bars;
- 2) Two-octave gammas in different positions using different appliquéés;
- 3) Application of chord sequences;
- 4) Playing the current exercise or gamma in different speakers;
- 5) If the performed exercises are for the fingers of the left hand, perform them with the tips of the fingers clearly and deeply pressing them at different speeds;
- 6) Playing on the basis of dotted rhythm in order to develop right hand movements;
- 7) Playing lines such as short tremolo, stacatto, triol on separate strings;
- 8) Practicing "trel" on separate strings with each finger of the left hand;
- 9) For higher intervals, it is recommended to use a variety of exercises, such as jumping with different fingers at different speeds.

The skills of analyzing works and different skills are required in the process of their performance. They are taught based on the characteristics of the student. Improving the mastered performance skills, expanding the performance capabilities of the instrument and mastering performance styles more widely, directing the student to the skills of independent training. It is recommended to perform two two-octave major and minor gammas, two etudes and 3-4 works of different character styles.

Usually, a special program is made from ready-made works and prepared for creative and reporting concerts. In this case, it is important to pay attention to the order in which the work is performed, as well as the education of the stage culture, quality preparation of arties, attention to cooperation with the forte'iano instrument, strict adherence to the author's instructions, and special attention to discipline issues. . When creating a repertoire, it is important to have a variety of works included in the program, to differentiate them in terms of theme, character, and method, as well as not to use works of only one direction (only national or only European composers) in the repertoire. These works require regular study and perfect preparation for performance. Of course, the works are performed from memory.

A piece of music fully mastered by the student is ultimately performed on stage. How to prepare for this? First of all, teachers should approach the student's stage performance with great attention and caution. Memorization of the piece is not enough for stage performance, but it must be communicated to the listener in an understandable way. For this reason, teachers should closely help students in this work, create the necessary ground for them to be calm during the stage performance.

A student's unsatisfactory performance on stage is explained by some as the result of overexcitement. Of course, not only young musicians are excited during the stage performance, but also experienced and skilled masters. But it would not be correct to say that the shortcomings that occur in the stage performance are only due to excitement. Experience testifies that the more regularly a student learns a piece of music during the lesson, the less mistakes he makes during the stage performance.

Nevertheless, a young musician who is just starting his career may make some mistakes during stage performance. Because of this, at the next performance, he will be more excited and may even be afraid of the upcoming stage performance. In such cases, the teacher's wise advice and instructions to encourage the student to perform are very important. In general, it is better to involve the student more in the performance of the scene in order to overcome the excessive excitement. Excitement on stage should not turn into fear, but should be an excitement that helps the performance.

There are different types of excitement during stage performance, and as we mentioned above, some help the student's performance, while others, on the contrary, have a negative effect on creative forces. In some cases, agitation is caused by the student himself, but other types of agitation can be beyond the control and willpower of the student: poor quality instrument, uncomfortable conditions, excessive hands. cooling etc. Regardless of the reasons behind the excitement, it has an effect on the psyche of the student. In order to avoid overexcitement, the student will only need to rely on his personal experience and correctly determine the cause of his excitement.

The reason for the excitement in most cases is that the music is not well mastered by the student. Before the performance of the stage, the student will increase his excitement by thinking about the future performance of the same poorly mastered piece. For this reason, stage performance serves as a mirror to determine how correct and high-quality the student's work to master performance skills was.

Now about the order of musical works in stage performance.

Which piece from the student's repertoire should be played first in the stage performance? Experience shows that it is better to start the stage performance with the performance of calm, restrained pieces of music from the student's repertoire. It helps the student to overcome his excitement, to focus his thoughts on one goal. But some musicians start their concerts with complex and fast-paced pieces of music. They explain that at the beginning of the concert, it is better to play complex pieces of music before the energy is spent and before the player gets tired. Of course, every

musician should assess their strengths and possibilities before the upcoming stage performance, and on this basis, they should prepare the order of the musical works to be performed.

What should a musician do before performing on stage? It goes without saying that only students who have learned a piece of music and have strong confidence in themselves will feel at ease before performing on stage. One or two days before the stage performance, the musician should play the piece of music continuously without stopping and repeat some complex sentences separately to further strengthen his confidence. In doing so, he should focus on the general structure of the work, its main direction, and not tire himself.

As you know, any piece of music is a work of art. Performing it at the level of a work of art requires thorough knowledge and high skill from the musician. A teacher should be able to instill in him a love for this instrument while training a future musician. For this, from the first stages of teaching, as much as possible, works that sound well on this instrument and are liked by the student should be included in the curriculum. When working on works, it is necessary to pay attention to the creation of a good sound through each stroke given with the right hand. Because the strength and quality of the musician's voice is one of the main criteria for the artistic expression of the performance. No matter how high the performance technique of the composer is, if he cannot reveal the artistic features of the work, he cannot leave a good impression on the listener. For this, the musician should know his instrument well and master the expressive features of performance styles, be able to use them as needed, and be able to create a clear, melodious sound and be able to control it. need

Mastering such skills is somewhat complicated and takes some time. In practice, there are musicians who have a high level of playing technique, but cannot feel the melody. In the instrument performance class, the teacher, while working with the student, should continuously cultivate the student's subtle feelings of feeling and sensing music in each session.

During the study period, special attention should be paid to the development of the student's musical consciousness, memory, sense of rhythm, and listening skills during the learning of the tunes in the specific curriculum. For this, the teacher himself can creatively approach the teaching process, closely monitor the students and find various opportunities to achieve the goal. Let's look at some of them.

The teacher performs a work for the student, analyzes it together, and explains the artistic aspects to the students and reveals them more clearly; comparing the musical sentences in the work figuratively and explaining them through the feelings of the student.

Listen to and discuss with the students the tunes and songs on magnetic tapes, or compare 2-3 different performances of the same piece on the kashkar rubab, explaining their differences, disadvantages and advantages.

As much as possible, along with the works in the program, learn and play any piece of Uzbek folk music with all the students in the oral tradition without music.

Attending and listening to concerts within and outside the educational institution. After the concert, the teacher will definitely analyze the performance of the concert and show the good aspects of it to the students. However, despite this, according to experienced musician-teachers, one of the most important factors in a student's quick mastery of the material is that the teacher performs the music explained to the student in the way that the teacher himself explained it.

Not only to analyze the works of Kashkar Rubab, but to listen to the performances of other instruments in concert or from magnetic recordings and analyze them. Listening to the performance of the same piece by a kashkar rubob and comparing and analyzing the possibilities of artistic expression, means and strokes in them, etc.

In the chapter on strokes, we mentioned that each stroke has a different character in a certain work. When performing the works of European classics in a kashkar style, the reader can understand the artistic character of the work only when he first understands the author of the work, the period of its creation, genre and direction. For example, when playing works of European classics, the sound

should have soft, clear, melodic qualities. In this case, the blow should be given with the middle of the mizrab, and with the fingers of the left hand, it is necessary to press the curtains clearly and firmly. If the amplitude of the movement of the right hand is short and light, in Uzbek folk tunes and examples of shashmaqom, this beat is struck closer to the harp, and a resonant, clear sound is achieved.

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