

WAY TO PLAY WITH MUSICAL INSTRUMENT IN HIGH SKILL

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ABSTRACT:

This national article highlights important aspects of performing arts, providing guidance for the performer on the results of one-on-one training. At the same time, scholars' comments are cited.

KEYWORDS: exercise, gamma, etude, performance, sound, triads, measurement, rhythm, music piece

INTRODUCTION:

The theoretical views of the Oriental scholars are based on the existing experience of performing arts, which in their brochures provides an overview of the role and importance of music in society. There are important information about music performance and musical instruments of in the books of "The Great Book of Music" by Farabi (873-950) ("Book al-Musab al-Kabir"), Ibn Sina's (980-1037) "Treatment Book", Al - Karazmiy's "Keys of Knowledge", Safiuddin Urmavi's (1216-1294) Book of Honor or Sharafia's Book, "Music Performance and Folklore" in A. Jami's (1.120) (1414-1492) Treatise on Music important information about the instruments.

Darwish Ali's testimony is also valuable because of the large number of musical instruments he recorded (flutes, trumpets, kettledrum, law, rubab, tanbur, violin, kobyz, drum, ud). In Uzbekistan, Tajikistan and other Central Asian republics, as well as in Azerbaijan, it has been preserved and continues to improve. These musical instruments have long been a part of the cultural life of the Uzbek people and have been widely used in the cultural life of the Uzbek people. Therefore, it is appropriate to call

these instruments Uzbek folk instruments [2.98].

To play professionally on a particular instrument, the musician must be diligent, willing to work hard, patient, willing, and disciplined. Classes are best held in the morning and afternoon, because the student is not tired at this time. Training should not last long at the beginning of education. For an hour and a half, you are given one hour of training and a short break in the middle. Zakhiriddin Muhammad Babur (1483-1530) acknowledges that the names of Uzbek folk singers were mentioned in the "Baburnoma", which helped to showcase their talents by many musicians, players of zurna, violin musicians and kettledrum players. Bobur claims that "master musicians, such as Master Muhammad Shaybanani and Hussein Uddi, have gained great fame and great success under the direct support and patronage of Beck [Navoi]."

As the initial skills of the learner stabilize and their creative interests increase, so too will the time for self-study. In the second year of training, independent exercises can last up to an hour and a half and sometimes even longer.

The effectiveness of training is not limited to the amount of time allotted to it. Knowledge and understanding of the learner are the leading, decisive factors in the execution process. A learner with a clear understanding of the work to do will know what to do in each case and how to do it. As a result, you gain the ability to focus and concentrate. Another important feature is that it is very important that the student performs a small piece of music first in solfedgio. This allows the reader to feel the sound of each note, improve their listening skills, and produce a clear, clear sound on the

instrument. At the same time, sang the notes and improves their ability to remember what they see.

In daily practice, the student should be accustomed to performing regular exercises, gamma and etudes. The purpose of this is to gradually correct the movements of the hands and fingers and adapt them to the performance as much as possible. All play an important role in the pure singing of the voice, which is to instill intonation. Also, the constant playing of the hamstrings increases the speed and agility of the left fingers. It is advisable to practice gamma and triads in different strokes and in different forms of music measurement.

Playing etudes combines right and left hand movements and plays an important role in the development of performance techniques.

When exercises are performed at a moderate pace, it becomes easier to control the sound quality, clarity, and freedom of movement. As the mastering of the exercises increases, the pace of performance increases, and then gradually back to normal. This is because the skills acquired earlier are strengthened.

The culmination and end of working on the age of the music is to play it in front of an audience. The learner can overcome certain difficulties while studying the work independently in the classroom or at home. The stages of the student's work on the musical are as follows.

Acquaintance and analysis of the work:

- a) talk about this work and its author;
- b) general definition of musical imagination;
- c) the form and the main method of writing the work;
- (d) Meaningful and expressive means of execution;
- d) exercises to identify and overcome specific technical difficulties for execution;

(e) The performance of the work may have been recorded.

Troubleshooting technical and artistic problems:

- a) the use of additional teaching aids (exercises, gamma and etudes);
- b) play at the specified pace;
- c) playful, sensual play.

Working with the concertmaster:

- a) joint determination of the pace and method of peculiarities of the work;
- b) playing together - ensemble work.

To demonstrate the work:

- a) Testing in the classroom, in front of a teacher - a demo lesson;
- b) the latest preparation for students and parents;
- (c) examination and testing;
- d) participation in the concert.

The aforementioned work is aimed at revealing the essence (essence of the author) of the composition of the musical work through various means (dynamics, tempo, sentence and phrase expression).

As you know, gamma, triads and exercises in the musical performance of musical pedagogy are an integral part of the learning process. Learning and playing them is important at all stages of the learning process. It is used for various purposes at different stages.

The interplay of sounds at different altitudes forms the system of their aspiration to the main sound - tonics. The main ladders are major and minor. First - the ladder tones that form the vocalist (gamma).

The gammas consist of eight steps. According to the sequence number and ladder function (stability), gamma levels have the following names: first (or tonic), second (or high gain tone), third, fourth (or subdominant), fifth (or dominant), sixth, seventh (or lower). tones, the eighth (one octave high repetition of the tonic).

Located along the mediant (third), the gamma has three levels - the base of I, III and V, which is called the tonic triads. The main sign of the Major lad (gamma) is from the large mediant between the I and III levels; The main sign of the Tower is the small mediant between the steps.

Tons of gamma determine the tonal (name) of gamma.

The performance of a musician who is not constantly working on himself may end quickly. Because it's a creative activity. Creative work requires constant research and regular practice of performing skills. Therefore, the importance of gamma triads and exercises, not only in the learning process, but throughout the performance, remains the same. If you look at the activities of famous musicians, we can see this.

The composer and the well-known pianist of his time S.Rakhmaninov once again proved the importance of training, when he says, "If I don't play for a day, my friends know if I don't play for two days.

The process of working on gamma and arpeggios not only enhances the technical capabilities of the learner, but also helps the musician to accurately press the fingers on the instrument, deliver pure and clear sounds. They also serve as tools for developing the artistic expression skills of a musical.

Rubab prima, Kashgar rubab and Afghan rubab are all divided into several types, depending on the settings and capabilities of these instruments.

1. 1-octave gammas with an open narrow band.

2. 1-octave gammas with open strings in two strings playing at different positions.

3. 1-octave gammas with open strings used in three strings.

4. 1 octave gammas playing in one position in three strings

5. 2-octave gammas with alternating positions in three strings.

6. Chromatic gammas.

1) 1-octave gammas with an open narrow band. Through these sets, the reader will learn different ways of positioning the tones in the strings and changing positions.

2) 1-octave gammas with open strings in two strings playing at different positions.

3) 1-octave gammas with open strings in three strings.

4) 1-octave gammas playing in one position in three strings.

a) Rings beginning with the 1st finger.

b) Rings starting with the 2nd finger.

5) 2-octave gammas, alternating positions in three strings.

a) Gammas beginning with the 1st finger.

b) Gammas starting with the 2nd finger.

In stringed instruments, the lads are relatively narrow at high positions, and when performing in these positions, the left hand extends beyond the third and extends to the fourth. This arrangement of the fingers further enhances its durability.

Chromatic gammas:

It is well known that chromatic passages are common in composers' works. The chromatic gammas are generally characterized by the use of dense, interconnected sequentially ascending or descending application. These gums promote the sharp movement of fingers and the accuracy of their lads. As you can see, chromatic gammas can be played on all strings of stringed instruments.

Gamma and exercises help in the early stages to master light skills such as proper handling and sound, mastering simple rhythms and moving the left arm through the handle.

In the later stages, it will be an important means of acquiring sound proofing techniques, complex passages and rhythms. The work on gammas and exercises should be based on the student's readiness and the task assigned to him. When mastering any skill, it is best to slow down the exercises and then move on. For

example, when working on a particular rhythm, it is advisable to determine which gamma or exercise technique and how to use it, and then to do it. Consequently, it is necessary to perform triads and rotations as well as exercises based on these techniques at different speeds, in order to master the speed of movement of the fingers from narrow to narrow and accurate jumping at large intervals.

Any exercise or gamma should be clearly targeted. Otherwise, the student will not achieve the desired result, no matter how much he or she is engaged in. This practice is very common. Therefore, the teacher should be able to clearly explain the purpose to the student. Some teachers often work only with the students, or they often play the hard part of the work, but do not achieve the expected result. In this case, it is necessary to identify the cause of the deficiencies. The use of well-targeted exercises and gammas to address shortcomings can be very effective.

As they analyze the new work, experienced teachers must explain the work to the learner in a theoretical manner, give them a clear task and give them the necessary instructions, and explain what exercises should be taken. If the learner can fully comprehend the task assigned to him, he will be able to achieve the intended goal through exercises that are focused on the course and during the course of independent work.

The composer's essay entitled "Aral" is written in a complex three-part form. The first part is composed of a concentric triads (A-V-S-V-A), its tonal layout is typical of works by romantic school figures:

Композиторнинг «Орол» деб номланган этюди мураккаб уч қисмли шаклда ёзилган. Биринчи қисм концентрик тарздаги учбеш қисмли шаклда тузилган бўлиб (А-В-С-В-А), унинг тоналлик режаси романтик мактаб намояндалари асарларига хосдир:

Mi-minor mi-minopr Sol-majon Mi-major do # -minor

A B C B A

The second part is unstable in tonality. In the second part, the whole tone gamma is used.

The third part is a brief reprisa, in which the first cycle of A is held in a basic tone.

Explaining to the student their errors during the sessions is very important in eliminate errors. It has been established that learning a skill or a set of skills gives a good effect to the practice of playing two students simultaneously or at the same time with the teacher and the student. Especially in the early stages of learning, the learner is not able to perform any gamma or exercises independently for much longer. It lacks patience and endurance. If this method is used, it will be interesting to the student first, the ability to do his best will be formed, and secondly, the teacher will be able to immediately correct his or her mistakes.

Through the gammas and exercises of the same rhythm dynamics or pace, several students not only overcome their technical flaws, but also develop their rhythm sensation, ensemble playing skills and listening skills. It is important to note that exercises, gamma and triad play are not intended for the student only by the teacher and are not compulsory. The importance of this to the learner should be continuously incorporated throughout the course of the study, in order to understand the importance of these activities for the learner.

M.Otajonov. Etude "Voyage". This etude is close to a refrain pattern and is made of "fadiezmajor" tone. In the etyud, the artistic style is felt. The busy part of the figure has a homophobic structure, and the refrain consists of arpeggio passages. The rhythmic pulsative toccato movement is also of primary importance in this vivid etude.

This type of invoice statement, like impromptu, gives a sense of expectation, and this is solved in reprisa. Particular attention should be paid to the temp unit during the etude performance. Effective 16-bit notes, dynamic notes, brilliant accents, pedal work to ensure simultaneous performance of both hands.

As is known, there are different vacations at different times between study periods. Not all students work on their own. After such breaks, the technical capabilities of any musician will be reduced. If gameplay, gameplay and exercise become a conscious necessity for a student, it will enable him to form and maintain a form of performance in the future. Therefore, the importance of gamma, triplet and exercise in the performance is unparalleled.

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