



METHODS OF PERFORMANCE BY MUSICAL INSTRUMENTS

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Article history:	Abstract:
Received: 20 th July 2021	When studying a piece of music, it is important to study the piano part, which is played in conjunction with the dutar. It's a good idea to start playing the piano while mastering the piece. Then, in addition to mastering his own part, the performer also absorbs the part played on the piano. Some musicians start playing the piano only after they have mastered their parts. This can be a problem for the musician.
Accepted: 26 th August 2021	
Published: 30 th September 2021	
Keywords: Uzbek folk, musician, piano, attention, skill, conductor, performance, formation, movement, right, hand movement	

If we look at musical compositions for instruments and piano, we can see the following similarities. In some works of music, the piano accompanies the soloist, while in others, the parts of the instrument and the piano are equal and to some extent independent. In the first case, the conductor is the soloist, and the piano is the accompaniment. In this case, the melody performed by the soloist is completed independently, even without the piano. Such musical compositions are relatively simple in structure and can be used in the early stages of education. However, this does not mean that the musician should ignore the piano part. When performing such pieces of music, the student should be able to hear the chords and rhythmic conditions played on the piano along with their performance.

One of the most common shortcomings of young musicians studying Uzbek folk instruments when playing with a piano is the inability to start a piece of music at the same time as the piano. At this point, the student's attention is completely focused on his own performance, and as a result, the piano accompaniment does not coincide with the soloist's performance. The movement before the first sound of a piece of music plays a crucial role in developing the ability to start playing with the piano. This can be compared to the conductor's hand movement at the beginning of a piece. There are a number of pauses in the instrument part during the performance. At this point, the piano performance usually continues. The student must not only remember how accurate the pauses are, but also know exactly when his performance will begin. It is a good idea to fully understand the piano playing during the pause. In addition, determining the direction of the main melody in a piece of music is one of the main tasks in piano accompaniment. As you know, every piece of music is based on a certain melody.

Distinguishing between melodies at a piano part or a solo part helps to make the performance more complete during a concert with the concertmaster. A superficial knowledge of the piano part is not enough for a musician. The piano part is inextricably linked with the soloist's part, and consists of 11 indestructible compositions of a piece of music. Therefore, the actual performance requires a lot of work from them, subject to the rules of the ensemble. What a wonderful way to screw people over. If it starts on time, the mastery of the piece of music will be so high quality and fast.

The ability to perform on stage is the result of a piece of music that is fully mastered by the student and is eventually performed on stage. How to prepare for this? First of all, teachers should pay close attention to the student's performance. Just memorizing a work is not enough for a stage performance, it must be conveyed to the audience in an understandable way. For this reason, teachers should closely assist students in this work and create a ground for them to remain calm during the performance.

Some people think that a student's performance that does not meet the requirements is the result of over-excitement. Of course, not only young musicians, but also experienced, skilled masters are excited during the performance. However, it is not correct to say that the shortcomings in the performance are due to excitement. Experience has shown that the more carefully a student learns a piece of music during a lesson, the less mistakes he makes during the performance. There are different forms of excitement during a performance, some of which help the student's performance, while others negatively affect the creative forces. In some cases, the excitement is caused by the student, but other types of excitement may be beyond the student's control and willpower: poor quality instruments, uncomfortable conditions, excessive cooling of the hands, and so on. Regardless of the cause of the excitement, it is based on the effect on the student's psyche. To avoid over-excitement, the student should rely only on his or her own experience and correctly identify the cause of his or her excitement. The reason for the excitement is that the piece of music is not well understood by the reader. Before the performance, the student intensifies his / her excitement by thinking about the future performance of the same unmasked work (part). For this reason, stage

performance serves as a reflection of how accurate and high-quality the student's work is in order to master the performance skills.

Which piece from the student's repertoire should be performed first on stage? Experience has shown that it is better to start the performance on stage with a calm, calm musical composition from the student's repertoire. This helps the student to overcome his excitement and focus on one goal. However, some musicians begin their performances with complex and fast-paced performances. At the beginning of the concert, they explain that it is better to play complex music before they get tired. Of course, each musician must first estimate his or her strengths and abilities in the performance of the future stage, and on this basis to compile the order of the musical works to be performed.

What should a musician do before a performance? It is self-evident that only students who have studied music carefully and have developed a strong sense of self-confidence will feel at ease before the performance. A day or two before the performance, the musician should repeat some complex sentences without stopping to strengthen his confidence. At the same time, he should not tire of focusing on the general structure of the work, its main direction.

Student's Independent Work The student should be able to express his / her personal attitude through performance, taking a creative approach to his / her teacher's instructions and ideas. A teacher-led lesson is important, but it does not negate the importance of the student's independent work. It is important to make sure that the student does not waste time on independent study. To do this, you need to explain to the student how to organize independent study and what to pay more attention to. Rational and efficient use of time should be one of the basic principles of independent work. Another key principle is regularity. From the first 12 stages of performance training, it is important to develop the student's ability to work independently on a regular basis. Although it is usually difficult to achieve regularity, it is advisable to gradually become accustomed to such exercises.

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