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MECHANISM AND PEDAGOGICAL SKILLS OF TEACHING STUDENTS TO PLAY A MUSICAL INSTRUMENT

Submission Date: March 20, 2024, **Accepted Date:** March 25, 2024,

Published Date: March 30, 2024

Crossref doi: <https://doi.org/10.37547/ajast/Volume04Issue03-07>

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ABSTRACT

This scientific article describes the mechanism of teaching a musician with pedagogical competences to develop a student's musical talent, forming performance skills using the national performance style, and giving direction to the student for independent practice.

KEYWORDS

folk musical instruments, music training, experts in the field, playing according to the note, student's musical level, practice, independent study, working on a musical piece, pedagogical skill and mechanism.

INTRODUCTION

In the management of the quality of education in folk instruments, the implementation of Resolution 112 is required by the state, and experts and music teachers are taking all measures in order to help graduates to play a musical instrument in the future [1]. By the President's decision, starting from the 2022/2023 academic year, students in general secondary educational institutions will be taught the skill of playing at least one of the national musical instruments, and this will be recorded in their certificate. In particular, in general secondary educational institutions, students are taught the skill of playing at least one of the national musical

instruments, and a corresponding note is made about it in their educational documents (certificate).

It is mandatory for music teachers to have the ability to play at least one of the national instruments, and at least three from the 2023/2024 academic year. They are allowed to take music lessons and conduct club activities while maintaining their salary at their main job. In music classes, under the motto "Instrument accompanies my life", "instrumental performance" classes are launched. This is a serious demand for school teachers today [7].

The science of performance on folk instruments is important for the preparation of personnel with high musical performance skills, who work independently as solo performers and instrument teachers. Along with musical skills, the pedagogue also educates the side of humanity. In the process of teaching music performance, the student should have ideas about musical performance, solo performance, ensemble, and orchestral instruments, world and Uzbek music heritage. Tasks arising from mastering the science of performance on folk instruments - are to demonstrate that the students have knowledge in various directions. It's necessary to develop the student's musical talent as much as possible, to explain and demonstrate its unique aspects, to teach a musician using all the resources related to the performance of a specialized instrument in the style of composers, to demonstrate knowledge and skills such as knowing how to use the national performance style.

It is recommended to improve performance skills, to expand the performance capabilities of the instrument owner and to master performance styles more widely, to direct the student to the skills of independent training, to perform works of different nature. The musician learns musical instruments such as rubob, oud, tanbur, piano, sato, chang, konun, flute, dutor, etc additional to his own instrument. It is recommended to learn and perform 4-5 works with these instruments a year. In connection with the preparation of students for exams, they can be given works that they have performed before or at a different level of demand. In the development of performance skills, students should prepare to the extent that they can demonstrate high-level performance skills.

It is desirable to work on the skillful performance of academic concert works to develop performance skills. Working on improving the sound quality and timbre of

the instrument, working on learning Uzbek folk music, classical works along with modern works also leads to improvement of performance skills. Work on the development of performance skills on a musical instrument; regularly perform special exercises, paying attention to the accuracy, purity, clarity and quality of the sound. Studying and memorizing classical and modern works written in large format is also very important [3]. To work on a more clear and clear performance of the sound on the instrument, as well as to use all performance methods in the performance of musical works at a high level, to achieve high results by studying complex works in an academic concert, and to study classical works and works written in a modern genre, to use complex methods, as well as learn and memorize works written in large format; the ability to play concertos, sonatas, fantasies, and large plays are included. Working on the methods of pure performance of musical works helps the student to determine the general character, tonality, direction of the artistic image and general structure of the work while working on the musical works in a pure way.

After mastering the work from a theoretical point of view, it is transferred to its practical performance. The musical works may not be of equal difficulty from start to finish, but some parts may be more difficult to perform than others. In this case, it is recommended to separate these difficult areas and conduct exercises on their performance. But such a process should not last long. Even if this difficult part can be performed independently by the performer, in many cases, during the performance of the work from the beginning to the end, this same part can be separated without joining the general direction of the work. Therefore, when repeating difficult parts, it is recommended to add a few measures before and after this part and perform. So, at the beginning of mastering the work, it is necessary to choose the speed that matches the

capabilities of the performer and achieve the same speed [6]. Knowing how to properly work on a piece of music is one of the factors of improving performance skills. In the practical experience of playing an instrument, the mastery of some pieces of music may not reach the exam or test. These works will be mastered only as class work. The main goal of the class work is to get acquainted with the general content of the musical work, to master the performance skills used in it, and to be able to interpret the musical experiences described in the work based on this with the help of an instrument. There are many similarities between working on pieces of music for an exam and playing according to the notes. In both cases, the student has the opportunity to get acquainted with a variety of musical works in a short time. At the same time, the practice of playing according to the notes with the pieces selected for the exam will differ to a certain extent. When playing according to the notes, the student has the opportunity to get acquainted episodically with the material once, and in the process of preparing for the exams, he can get to know the piece thoroughly and master it.

As a result of repeating a piece of music several times, a student playing an instrument can fully discover the essence, meaning, structure and other qualities of this piece. On this basis, the creative idea of the work and the artistic ideas expressed in it become more and more understandable to the student. The repertoire selected for the exam should be diverse in terms of its character, structure, content and other indicators. In addition, the works from this repertoire are also important due to their form and the richness of emotions expressed in them. It's important that the selected works should be liked by the students and arouse great interest in them. If the main repertoire is a mandatory work for the student, then some works can be chosen according to the student's wishes. The

complexity of the music used may be somewhat more difficult than the actual capabilities of the student. Taking into account that these works will not be performed in a concert or exam, the teacher should apply the above-mentioned principle. In the beginning, the class work training must be done under the participation and control of the student. Later, as the student's experience and skills increase, the teacher's participation decreases, and it is even possible that the work of familiarization with musical works is carried out during the student's independent training.

There are so many possibilities that classes have a positive effect on the general development of a student, and these possibilities can be fully opened only when regularly engaged in such classes. The intended goal can be achieved only if the student devotes regular time to the performance of the selected works. Effective use of training activities is important in expanding the student's musical world view, listening experience and other professional aspects. It depends on the pedagogical and musical skills of the teacher [5]. It is appropriate for him to work on himself and work side by side with the student.

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