



## **STYLES OF WORKING ON A MUSICAL WORK IN INSTRUMENTAL PERFORMANCE**

***Botirova Khilola Tursunbayevna***

*Dosent, Andijan State Pedagogical Institute, Faculty of Social Sciences and Arts, Department of Fine Arts, Art and Music Education*

**Annotation:** *This article provides educational information that serves to form the right ways of performing in the performance of a turnip, to develop a properly formed performance on oneself, to improve the effectiveness of the educational process, as well as work on a musical work.*

**Key words:** *Instrumental-performance, performance repertoire, composer, form, content, style, classical Polyphony traditions.*

As we form the right ways of performing the instrument, it requires first of all the correct pastanovka, that is, the correct grip of the instrument and the strict observance of the rules of the sitsh. An uneven formed pastanovka will lead a performer for a lifetime to be brought up in the style of erroneous execution. This is evidenced by the erroneous kshun, which in the future will lead to a lack of quality in performances in practice, such as Stage culture and quality playback of sounds. The player of the instrument is primarily required to develop a properly formed performance on himself. With this in mind, Holda is required to teach consistently, focusing on the teacher-disciple tradition.

When working on a musical work, first of all, reading fluently from a note and performing a correct count will lead to the correct laying of the work. In the works of Uzbek composers, methods of imitation, various thematic (kontrastny) and sub-sound (podgolosochny) Polyphony are widely used. With the help of polyphonic works of composers, young performers acquire not only the traditions of classical Polyphony, but also the distinctive facets of Uzbek Polyphony, which arose under the influence of national heritage.

Classes held in the classroom in a single way are the main form of educational work. The instrument-performance teacher is tasked with developing the student's facets of professionalism, just like a teaching teacher from a specialty. The effectiveness of the educational process in the instrument-performance class is largely due to the relationship between the teacher and the student, that is, such as trust, respect, ability to interest. The teacher should be demanding towards his students, constantly gaining a universal circle of knowledge in the learning process, pay attention to discipline. It is desirable that the instrument-performance teacher be in constant communication with the teacher of the students in the specialty and teaching teachers in other subjects.

The result of this work depends on the choice of repertoire and musical literature, which consists of works for Instrumental-Performance. It helps to deepen the student's musical-theoretical and specialized knowledge.

One of the important sections of educational work carried out in the instrument-performance class is the mada-niy-agartuvfaoliyat of students. One of the forms of educational work is the discussion of the student concert. In this, a critical look at performance appears in the student, and a certain level of preparation for teaching activities in an independent way also begins.

The indicator level of the educational process in the instrument-performance course is associated with the organizational aspects of the Aso-san lesson. The conduct of educational work will determine the content, form, style of the educational process. The level of student assimilation is largely inextricably



## Innovative Society: Problems, Analysis and Development Prospects (Spain)

linked with the fact that the curriculum is structured in a purposeful way. It should define specific pedagogical tasks: the individual facets of the student, the preparatory course, the sequence of learning musical material, etc. The repertoire of performances should include Uzbek and classical works, as well as artistically high works of foreign composers of various forms, content, styles.

The distinctive aspects of the instrument offer the opportunity to play works created for an ensemble of different genres and different compositions. The types of performance in the manner of a learning ensemble, courtship, transposition serve as a primary factor in the development of students' general and musical talents.

Working on Gamma, three-tone and various exercises prepares the reader in advance to perform the passages and various three-tone movements found in the musical work. The student will have an increasingly better chance of mastering the exercise of gently switching from string to string during the gamma execution process. In addition, gamma and three vowels serve as material for the reader in mastering technical and artistic barcodes.

It should be remembered that the execution of gamma and three narrows should be carried out with a specific purpose and meaning. Every time the gamma is played, it is imperative that a specific target be set in front of the tuner. This task should be given to the benefit of the development of the student's overall performance, taking into account the individual characteristics.

For example, in the performance of the reader, playing the sound loudly, the same method can be used in gamma and exercise aid. It is advisable to use the same path in improving other methods of execution.

Performance activities, development of various skills, in-depth and all-round analysis of the skills of the instrument, serve as a necessary basis in improving the training of the master. The formation of the necessary skills for performance is the most pressing problem in music pedagogy, and one of the main ones is the imposition of complex demands from each other day to day on the performance of works of modern music. The growing number of such requirements presupposes the thoroughness of the simplest skills that can serve as the necessary basis for the performer. Thoroughness of execution actions and their transformation into skills work in the speaker, which is very easy. Execution moves, when applied in practice, are approaching the level of automatism and become a certain skill. Such actions are performed with the help of turlimashqs.

Mastering and complicating exercises is an important part of the educational process. At the same time, education is not just the execution of exercises. Exercises will serve as an integral part of the educational process. The educational process, which takes into account all the practical and theoretical aspects of holdswich conscious repetition of Things has a positive effect. The exercises serve the requirements of the piece of music.

### LITERATURE

1. Barbara Kreader, Fred Kern, Phailip Keveren, Mona Rejino. Piano Lessons Book 2001
2. Rahimov Sh. N., M.A.Ilkhomov, Sh.S.Yusupov. Instrumental Performance. (on the example of rubob). Electronic textbook. T., 2015.
3. Ilkhomov M. A... Instrumental Performance. "Labor publishing", T., 2010.
4. Rahimov Sh.N. Dutor. Textbook. "Music Publishing", T., 2010.
5. Rakhimov Sh., Saidov A.. "Cholgu ensemble". T., 2012
6. Rakhimov Sh."Flare and particulate discharge" flue retention T.2009
7. Rakhimov Sh. "Technique of teaching Cholgu performance" flow lever.T.2009
8. TURSUNBAEVNA, Botirova Xilola. COOPERATION OF TEACHER AND STUDENT ON MUSIC WORK. Erudio Journal of Educational Innovation, [S.l.], v. 7, n. 1, p. 36-47, apr. 2020.



ISSN 2302-884X. Available at: <<https://erudio.ub.ac.id/index.php/erudio/article/view/341>>. Date accessed: 27 June 2022. doi:<https://doi.org/10.18551/erudio.7-1.3>.

9. Tursunbaevna, Botirova Xilola. "New approach to vocal-choral skills." *ACADEMICIA: An International Multidisciplinary Research Journal* 11.4 (2021): 1638-1654.
10. Tursunbaevna, Botirova Xilola. "Methods for Improving Thoretical Knowledge of Music of Elementary School Students." *International Journal on Integrated Education* 3.4: 4-10. <https://journals.researchparks.org/index.php/IJIE/article/view/335>
11. Ботирова, Хилола. "The practice of applying pedagogical technologies in the learning process to playing the Chang instrument." *Общество и инновации* 2.3/S (2021): 330-339.
12. Botirova, Khilola Tursunbaevna. "PERFORMANCE AND ART." *mankind* 3: 3-300. <https://theamericanjournals.com/index.php/tajssei/article/view/146>
13. Tursunbaevna, Botirova Hilola. "CREATIVITY-THE BASIS OF PEDAGOGICAL CREATION." *European Journal of Research and Reflection in Educational Sciences* Vol 7.12 (2019).
14. Tursunbaevna, Botirova Khilola. "The Importance of Aesthetic Education in the Formation of Performance and Creative Skills of Students in Music Lessons in Secondary Schools." *JournalNX* 7.05: 69-72
15. Botirova Khilola Tursunbaevna, & Vladimir Nojkov. (2022). PREPARING STUDENTS FOR ORCHESTRAL ACTIVITIES. *Conferencea*, 239-241. Retrieved from
16. <https://conferencea.org/index.php/conferences/article/view/844>
17. Botirova Khilola Tursunbayevna // dosent, Andijan State Pedagogical Institute, Faculty of Social Sciences and Arts, Department of Fine Arts, Art and Music Education, E-mail: [ufckhabib94@gmail.com](mailto:ufckhabib94@gmail.com). ORCID: 0000-0002-6724-1832