

Formation of Musical Instrument Performance Skills of Students of Specialized Art Schools

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Abstract. Today, pedagogues working in the field of music education have a great responsibility, and this is the formation of skillful musicians who meet the pedagogical requirements of the existing professional music education system. In this sense, in this article, the content of the formation of the performance skills of the students of specialized art schools and the expansion of the pedagogical possibilities of their preparation for professional activity is highlighted and information is provided.

Key words: specialized art schools, student, instrument performance, qualification, formation, pedagogical process, Chang musical instrument, famous Chang players, performance styles.

Music is rapidly developing at a lightning speed all around the world. For instance, there are many representatives of the music, who can surprise the people of the world, master musicians, very strong opera singers, skilled singers who are equal to the world's music masters. Since art is a very multifaceted field, let's focus on the one direction. This direction, the development of musical instruments in folk, has been raised to the level of state policy. Therefore, in accordance with the decision of the president of our state "On improving the activities of the center of secondary special vocational education of the Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan"¹ dated February 3, 2018 PQ-3504, now graduates of art and culture colleges will be awarded a state model diploma, and these institutions will be transformed into specialized art and culture schools and boarding schools.

¹ O'zbekiston Respublikasi oliy va o'rta maxsus ta'lim vazirligining o'rta maxsus kasb-hunar ta'limi markazi faoliyatini takomillashtirish to'g'risida" 2018 yil 3-fevralidagi PQ 3504- sonli qaror. Lex.uz

There are many such schools in our country. For example, boarding schools named after "V. Uspensky" and "Glyer", specialized art schools in each region, academic lyceum for gifted children under the Conservatory. In short, there are enough such specialized schools in our country. F.Kharratov (player of instrument Chang), R.Negmatov (player of instrument Chang), A.Odilov (player of instrument Chang) and M.Mirzayev (kashkar rubob player) are the great musicians of these schools. Today, we have well-known and experienced teachers including K. Azimov (conductor), Professor F. Abdurahmonova, (head of the "Sogdiyona" chamber orchestra, conductor), Mutalov Dilshod (conductor of the "Uzbekistan Philharmonic", player of instrument Chang), Professor Anvar Lutfullayev (player of instrument Chang), Kamil Shermatov (an artist who served in Uzbekistan, player of instrument Chang), Mirza Toyirov (great unrepeatable flutist), L. Abdualyamova (actress). We are proud to be the followers of these great musicians, and using the legacy they left us in music education, we should also encourage the young instrumentalists of the specialized art school to become skilled musicians and skilled pedagogues just like them. Therefore, it is our task to teach them in the appropriate methodical ways, to instill in them a love for their profession both mentally and emotionally, and create a foundation for them to become highly potential personnel in the future. That is why in our country special attention is paid to education, and laws and regulations are being developed for specialized art schools. According to the regulations, admission to specialized art schools was based on examinations, in which the students' ability levels were assessed. A special competition "Respublika yosh ijrochilari" was organized for the students of the specialized art schools. Grand Prix and 1st place winners of this competition are directly admitted to higher education institutions in their respective fields on the basis of a state grant.

Similar competitions are held all over the world. Young people who want to take part in 3 different international contests in their desired country and who win the Grand Prix or 1st place will be admitted to study directly on the basis of a state grant. There is a lot of attention to specialized art schools, but there is a saying in our country that "where there is work, there will be a shortage" because criticism is the prospect of the future. In this sense, we will make several suggestions and comments.

First of all, 2 years of studying is too short for the students of the specialized art schools, because among the students there are very talented students, and students with average talents who are not at the level of demand at all. It would be expedient to change the academic year of the educational institution to a 4-year education system in order to assess the students' abilities in general.

Secondly, at the time of admission to the educational institution, it is necessary to be admitted to study on the basis of examinations in the prescribed manner with a "certificate" of music school graduation.

Third, making some changes to the teaching system:

- drawing up the lesson schedules of general education subjects and specialized subjects in such a way that they do not interfere with each other,
- if general education subjects are put on a separate day and specialized subjects are put on a separate day, the students' thoughts will be in this direction and their attention will not be divided, and the effect will increase significantly.

Fourthly, it is necessary to take students to more concerts and contests in order to teach them to the big stage and lose their shyness. For the formation of stage culture, organizing all the exams on the big stage would be great.

Fifthly, it is necessary to gradually strengthen the requirements of the preparation process for the examinations held in specialized art schools.

Sixthly, one of the most complex subjects is the subject of "conducting", and it is necessary to pay more attention to this subject at the level of specialized schools, because conducting schools are developing at a very high rate all over the world. And for us, this subject remains as a secondary subject, and for the development of this subject, the first priority is to increase the hours of conducting lessons from the 1st stage, and when it comes to the 2nd stage, practical lessons, that is, more practical training with the orchestra. It is necessary to conduct training. The subject of conducting increases the student's attention, auditory intuition, the ability to play in an ensemble, as well as the student's perception, therefore, in order to bring the subject of conducting to the level of world demand as much as possible, the formation of a separate "conducting" department in a specialized art school only then the young people who have thoroughly mastered this science can easily compete with the young people of the world. Taking into account such problems, many of our teachers have conducted scientific research in this regard, including professor A. Lutfullayev, Abdurahmanova Feruza Ravshanovna, leader and conductor of the "Sogdiyona" chamber orchestra, our great teacher Karimjon Azimov, academician Oqilkhan Ibragimov, and academicians in this direction have done scientific works, but no research was conducted on this topic, which is the basis of our research.

The purpose of the study is to develop the performance skills of the students of the specialized art school, and it serves to ensure the implementation of a number of decisions and decrees put forward by our president. In this sense, in order to teach the students of the specialized art school in new methodical ways, to make the lesson interesting and to make the life of the students easier in the future professional education. It is necessary to conduct more practical training. If we look at the legacy of our scientists and poets who have written down immortal works about one of the Uzbek folk musical instruments "Chang" in the long past, we will find proof of our opinion. For example, Abu Nasr Al-Farabi (873-971) in his treatise "Kitab al-Musiqi al-Kabr" (The Big Book on Music) allocates a special place to instruments, especially instruments such as chang, rubab, flute, doira. Darvesh Ali Changi, a famous instrument player and music theorist of the 17th century, praised music and musicians in his treatise. They also noted that the the music from Chang was performed with love and appreciation by the public, and that the performers showed high skill. The 1930s were the period when Uzbek music culture began to flourish in all aspects. In 1934, the Uzbek State Philharmonic was established, in 1936 the Tashkent State Conservatory, now the State Conservatory of Uzbekistan, and many other cultural and art institutions were established. Among the Uzbek folk instruments, the remaking and improvement of the Chang was important. The services of the artist of the Republic of Uzbekistan, professor Ashot Ivanovich Petrosyans in the creation of some instruments including Chang are incomparable [1].

As a result of the improvement of the Chang instrument, it was possible to enjoy the musical culture and professional musical creativity of all people of the world. Today, there are several types of Chang: 1- Chang piccola, 2- Chang prima, 3- Chang tenor, 4- Chang bass.

Today, Chang prima is widely used. Musical instrument Chang has the form of a trapezoid, the instrument has 75 strings, and the chromatic sound is tuned in a line. The Chang is played using two bamboo sticks. Today, the level of possibilities of the punk instrument is high, so it is possible to play the violin, balalaika, cymbal, even the right hand part of the piano on the punk instrument, in a word, high technical pieces can be played easily on the punk instrument. Chang acts as a soloist in orchestras and ensembles, and the it is given complex parts in the orchestra. The first technical exam of the students of the specialized art school with various performance programs on this instrument is performed with one etude, one gamma parallel minor, with various strokes. The 2nd stage exam is called the academic exam, in which one simple piece must be played from the works of one rank. After that, for the end of the half-year year, they will perform one concert and status works. Exams will be held in the same way in the next second semester. Students of the 2nd stage prepare for the state exams at the end of the year for a year.

Before the state exam, various concerts, hearings before the exam, and technical exams are held. There are 4 mandatory types of works of the state exam: a large-scale work, a play, a technical work to show one's skills, and one of Uzbek classical works. In specialized art schools, lessons are conducted individually. Lessons for students of the 1st stage are held 4 times during a week, two of them are performed with the teacher and the next two with an accompanist. 2nd stage students are taught 3 times a week, and all three are performed almost exclusively with the accompaniment of an accompanist, because they are preparing for the state exam at the end of the year. Not all students of a specialized art school have the same ability, as a result of many years of experience; most students have the problem of not feeling "rhythm". For such students, we have created a method called "imagination and step", according to which the student imagines a note extension in his mind that he cannot perform by feeling, counts with his inner voice and steps accordingly. The student can do this exercise during the day. We are applying the method we created to the educational process, and the result is noticeable.

In music education, a teacher, like a parent who gave birth to a child, teaches a beautiful profession from a young age, although it is not easy. Teachers have to do their work with passion. Revealing the unique features of the student, determining his character and potential, making him interested, and finding the most reasonable ways to develop his musical ability are the main tasks of a music teacher [3]. Another important aspect of the development of the student's performance skills is the ability to choose a piece suitable work for the level of the performer's ability, which serves to further develop the student's performance skills.

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