

Modern Training of Students of Uzbek Musical Instruments and Makom Players in the General Piano Class

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Abstract: Teacher - Student - Progress - Future! Such capacious words mean the development and improvement of the most important wealth in the life of society, the country - the young generation in general and each in particular.

Educator, teacher. These are special people on whom a special mission is assigned - the formation of personality, the training of a profession. The future of the country depends on their activities.

The cultural, spiritual, moral component of this wealth is in our hands. To increase it is our great task.

Keywords: Piano, accompanist, teacher, student, music, learning, makom.

Introduction: Upbringing and education are interrelated and complementary beginnings. Moreover, upbringing is the primary substance, since the spiritual part of a person's self-consciousness is laid down from his birth and is formed in the course of personality formation through domestic and social influence (environment). With the beginning of the educational marathon (lifelong learning), the educational process becomes systemic and comprehensive. The infinity (conditional) of this process is explained by the accumulation of knowledge and the presence of the potential of the subject throughout his life.

The modern practice of educational standards in the world's leading educational institutions confirms the postulate that intellectual and high-quality education is the engine of economic, technological, intellectual progress of society. This is evidenced by the fact that unique, innovative discoveries in all spheres of human activity are made by graduates of prestigious colleges and universities who have received a deep, thorough, basic and professional education. Hence, the question of the quality and content of the educational process is much more important, a priority today than other political or economic transformations. Therefore, modern society cannot remain aloof from solving such important tasks of national importance as educating and educating the younger generation, the main builder of a new model of the world conglomerate, guided by the rapidly developing scientific, spiritual, intellectual thought, discoveries, accomplishments.

Literature Review: The world is becoming different, and realizing this, we must change our consciousness, psychology, attitude to work, profession in the direction of progress, responsibility, optimization, competitiveness in any area of professional activity.

State standards in the field of higher education are aimed at a clear organization and consistency of all areas and areas of educational complexes, provide for the quality and deeply justified content of the educational process, the presence of highly educated, spiritually filled teachers who are able to ensure the successful solution of such large-scale transformations and education reform.

The above arguments indicate that the tasks and goals of higher education institutions must comply with modern requirements and regulations on the quality of the professional status of its graduates. Upbringing and education in music universities have deep roots in the methodological foundations of pedagogy and the greatest degree of influence on the formation of the student's personality, due to their special spiritual and cultural orientation.

The course of a special instrument of the general piano, provided for by the curriculum, is for students of all faculties a link between special and other departments, performing, as it were, the role of refrains in the musical form of rondo. It can be stated that the subject of the piano is necessary by default, as it provides a broad cognitive outlook for the student, versatility and the formation of musical ideas about performance, in the future, the professional activity of a musician.

The long history of musicians-accompanists has accumulated a lot of pedagogical methodological achievements, in which students of various faculties “played” the main roles as piano performers, feeling free in academic and open concerts in Uzbekistan. Such a successful phenomenon did not appear immediately, but as a result of aimed at attracting interest and cooperation in the subject from teachers of Uzbek folk instruments and vocal departments.

Interdisciplinary, educational connections of the general piano with special departments for a long time have become close and mutually beneficial, working for a common professional result.

The Department of Folk Instruments and Vocal Departments, having the largest contingent of students, has always tried to show pedagogical solidarity and mutual understanding in all matters related to general piano teaching, mutual efforts have led to the following; the attitude of students to the subject has become more responsible, discipline and attendance have increased, the quality level of both preparation (in the classroom) and the delivery of educational rating programs has increased. Students perform works by Bach, Mozart, Chopin and many other composers of world classical and contemporary music. The works of Uzbek composers, on which national self-consciousness and pride, patriotism are brought up, are especially loved. A competent teacher will skillfully draw a parallel - what is common and what is the difference between the works of the classics of the past and modern domestic composers.

The increased interest in the art of piano playing and the possibilities of the instrument served as a convincing motivation for further improvement of professional knowledge and skills of a number of talented students of the folk faculty and vocals.

Of course, not everything is so rosy and serene in the process of studying in the piano class, there are many problems, including different degrees of preparation of students of the folk faculty. This is especially true for students of the eastern department, who did not receive proper piano training at the middle level, as a result, they have to build the process of mastering performing skills from the very beginning. Fear of the upcoming difficulties binds, primarily psychologically, the student. He tries in every possible way to justify his inability, unwillingness, helplessness with objective reasons: there are a lot of piano lessons, there is no instrument, he is a macomist, he does not understand many terms and concepts in the performance of the piano game.

“I insist on the following dialectical triad: thesis - music, antithesis - instrument, synthesis - performance. Music lives inside of us, in our brain, in our consciousness, feeling, imagination, its “residence” can be precisely defined: it is our hearing; the instrument exists outside of us, it is a particle of the objective external world, which must be known, which must be possessed in order to subordinate it to our inner world, our creative will”.

This is where the educational process begins, designed to arouse interest, ignite a spark of curiosity, so that the student understands that the world of art is multifaceted and wide. The center of his musical outlook is his specialty, the study of ancient and eternally young, modern monuments of folk art - makoms. And the district has very similar ancient and modern examples of musical creativity of composers of another world standard, different civilizations, compositions of authors of the latest trends and styles.

And yet, together this makes up the unique World of Art, which you need to comprehend all your life if you have dedicated yourself to the profession of a musician. It is not necessary to be a virtuoso, it is important to prove yourself as a performer who can understand, hear and reproduce the composer's intention in his interpretation. Let at first it be a very modest and simple transfer of musical material, but convincing and competent. Immersion in the study of the subject of piano should not be forced, but accessible, so as not to kill the desire and effort of the student. The main thing is to let you feel the freedom (of course, relative) on the instrument, liberating it physically: the movement of the arms, shoulders. It is important to show the positional setting of the hands and the principles of playing the keyboard. As a rule, you have to start learning with an explanation of the keyboard space, the meaning of the used fingering, the structure and performance of scales in C major.

Positional hand of the right hand - 1,2,3; 1,2,3,4,5; left hand - 5,4,3,2,1; 3,2,1. Acquaintance with individual hands. With two hands, in a mirror image from the note "to" of the first octave, identical fingers, movement in different directions. First one, then two octaves. Even untrained students cope with this task at the very first lesson. Hearing the volume of sound, and feeling the breadth of movement to the upper and lower registers in their own performance, the "beginner" is delighted.

The first modest victory is impressive and gives self-confidence. You can go on. In general, the age-related thinking of an oriental student allows one to master the basic concepts and skills, such as positional play, hand coordination, fingering sequence in piano performance. The study of the simplest and most accessible etudes reinforces this knowledge. And the analysis and theoretical excursion into chords, harmonic sequences - T, S, D, (D7), K6 / 4 T - contribute not to mechanical and formal memorization, but to the movement of the thinking abilities of the individual.

For greater persuasiveness and clarity of the studied and performed educational material, examples can be given - analogues with phenomena understandable to the student: closer to his knowledge of the specialty or life situations. Visually describe the upcoming picture - what tasks he faces, what motivation drives the performer and what means to achieve the goal. No masterly played "naked" notes impress the listener. A reverent musical approach to the composition being performed is important, in which the content, thoughts and music are of fundamental importance. Such an attitude contributes to the development of a performing worldview: to understand what you are playing and why.

"Skill in work, in learning a piece, is characterized by its straightforwardness and the ability not to waste time. The more will (purposefulness) and attention are involved in this process, the more effective the result. The more passivity, inertia, the more the terms of mastering the composition are stretched and the interest in it is almost inevitably weakened. [2]

A competent approach to analysis is the key to further effective success in the process of studying a work. Of course, the help of a teacher is important here, who, when playing, will indicate the scheme of construction, analysis of the composition, point to 2 or 3 particulars, pay attention to repetitions, genre style, and features of the presentation of textured material. It is necessary to analyze a new composition not by one note, but by blocks, to see the perspective of actions and movements (sequences or repetitions).

Discussion: The analogy with the fact that any living organism has a pulse, development, character, and a work to be performed also works convincingly, it has been tested on one's own experience. Just as a musical sequence is nothing but colloquial speech, only musical and all colloquial turns and expressive means are the same in music.

For comparison, makomists sing with pleasure musical turns, auji from makoms, making sure of the above. And one of the lagging behind students really liked the primitive explanation (he could not calculate the duration correctly). Whole notes - grandparents; half - moms, dads; quarter - boys, girls; eighth - children, sixteenth - preschoolers holding hands. And immediately

the counting fell into place, and the rhythmic step of durations leveled off (he was ashamed to make mistakes on such simple things).

One of the most difficult tasks in working with oriental students is working on sound, sound extraction on an instrument. Not understanding the "impact" of the piano, they try to "beat" the keys, producing a knocking, rough sound. Explaining the structure of the instrument and the mechanism of immersing fingers on the key, on which the quality and volume of the piano sound depend, the student uses "springs" (like a car) or "pillows" (with a second delay) and immersion in the key gives the expected result of a deep velvety sound.

The next complicated task is to play a motive, a phrase with a good sound, not to start with an accent on the beat and not to push the last final note. An example usually works - when a person opens the door, he does not slam it, and when he leaves, he carefully closes it. One hundred percent success is guaranteed - such an analogy is well remembered. In such a simple, accessible way, you can reach out to weak students and get the desired result.

In some cases, you can ask to perform maqoms (vocal or instrumental) in order to pay attention to the similarity of melodic lines, climaxes, declamatory and developmental moments both in national cycles and in classical piano works. And the most important similarity in them is musical speech; sometimes calm, sometimes rebellious, sometimes lyrical, but always very clear and understandable. This is what any performer on any instrument should strive for. The only question is the degree of ownership.

Results: Having received from the teacher the concept of the most elementary, initial performing skills, one can move on to the stylistic and genre areas of piano art, where the student learns to distinguish between polyphonic and homophonic pieces, sonata forms of composers of different eras. Properly chosen repertoire policy is of great importance. It is worth picking up a play that is technically simple (at the beginning of the educational stage), but interesting in content and design, in which the student will be able to demonstrate his minor, but such important successes in the performing field. Of course, the works of Uzbek composers will be very close both in subject matter and in rational sound, without which no student's curriculum is inconceivable.

And one of the most important circumstances and priorities in the training of musicians is respect for the personality of the student, despite all his shortcomings and poor preparedness in the subject. Without degrading his dignity, raise his self-awareness, give confidence in his own abilities and teach him how to achieve results, and good ones, in a short time. To do this, apply all the methods and means of modern pedagogy, including psychology, so that the authority of the Teacher becomes the engine of progress in teaching students.

Pedagogical success is possible - "... only by continuously developing the student musically, intellectually, artistically ... to develop his auditory data, to acquaint him widely with musical literature ... to teach him to understand the form, thematic material, the harmonic and polyphonic structure of the performed work ... to excite - if necessary, that is, it is not inherent in the student himself - in every possible way his professional ambition: to equal the best; develop his imagination with successful metaphors, poetic images, analogies with the phenomenon of nature and life, especially spiritual, emotional life, supplement and interpret the musical speech of the work ... develop in every possible way in him a love for other arts, especially poetry, painting and architecture, and most importantly him to feel (and the sooner the better) the ethical dignity of the artist, his duties, his responsibilities and his rights.

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