

## Traditions of Teacher and Student in a Traditional Performance Ensemble

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**Annotation:** This article provides detailed information about the adoption of normative and legal documents in the field of culture and art in our country since its independence, the art of performing in the field of music, and the traditions of teacher and student in the activities of traditional performing ensembles.

**Keywords:** music, teacher, student, culture, performance, art, national music, society, interest, tradition, art, development.

**Introduction.** Today's turbulent times, as in all areas, require education in the education system in accordance with the changes taking place in the world. In the process of fundamental reforms in the economic, political and social spheres of our country, special attention is paid to national culture and art, spirituality and enlightenment, and progressive factors in our society. It is of great importance to restore as fully as possible the invaluable national values and traditions inherited from our ancestors, to study our historical and cultural monuments, including our musical heritage in detail.

The most urgent, primary task of the leader teaching the subject of the instrumental ensemble is to adapt education and upbringing to the specifics of collective performance. Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 "On measures to further develop the art of the Uzbek national maqom", August 26, 2018 Resolution No. PD - 3920 "On measures for innovative development of the arts", Resolution No. PD-4038 of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan", 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 "On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021", November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 "On approval of the activities of the Erkin Vahidov Memorial Museum and the treasury House-Museum" Resolution of the Cabinet of Ministers No. 630 [1] of May 30, 2019 "On the organization of the activities of the state museum-reserves Sarmishsay", "Shakhrisabz", "Termez" and "Kokand" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21[2], 2020 "On measures to further increase the efficiency of the fine and applied arts" Resolution No. PD - 4688 of May 26, 2020 "Culture Decree No. PD-6000 of May 23, 2020 "On measures to further enhance the role and influence of the arts in society" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and "Martyrs' Memory" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 "On support of the Moat Fund" The normative legal acts adopted, such as Resolution No. PD-112 of the President of the Republic of Kazakhstan[3] are becoming increasingly important.

It is advisable for the leader to be well-educated, knowledgeable in the field of performance, and have certain experience. Usually, in the educational process, the composition of the ensemble is formed based on the needs of the situation. Moreover, it is inevitable that the knowledge level of the ensemble participants will also be different.

Therefore, the ensemble leader is required to structure and conduct his work on the basis of a certain composition. Based on his own capabilities, he relies on various methods of mastering. It is advisable to work according to the following method, taking into account the educational process and the performance level of the students.

According to it, first of all, it is necessary to divide the ensemble participants into certain groups and teach them the skills of performing the marching band. After mastering the work perfectly in the process of working with the groups, uniting as a team as an ensemble brings good results. Another important aspect of the educational process is to choose a performance program that is suitable for the students' abilities and spirit. Then, while teaching the selected work to the musicians, regularly monitoring the process of students' participation in the lesson was embodied as one of the important factors of general education. Considering that the ensemble consists of all kinds of words, it is necessary to eliminate the situation of not being able to replace one word with another.

During the lessons, it is necessary to gradually instill in the hearts of students the qualities of respect for the team and each musician, mutual love, and humanity. Students admitted to universities receive their first music lessons in music schools, secondary specialized educational institutions, and colleges.[4] Therefore, it is appropriate to base the music education system on further improvement in the subsequent stages. In this regard, the teacher must monitor the level of knowledge and mastery of each student's performance skills. Then, he draws up a lesson plan taking into account his creative development abilities. In the process of mastering traditional music in the university education system, it is required to be based on a number of traditional and technical aspects. We see this primarily in the traditions of the teacher and the student.

At the same time: each student is required to pay special attention to the following mastery factors.

- a) listen to the selected program from the teachers' performances on magnetic tapes; b) definitely memorize the musical work;
- b) play the notes fluently, clearly and freely;
- c) compare the work with the notes if it is available on magnetic tapes;
- d) have a creative approach to the performance of the work.[5]

It should be noted that the initial performance of the work by the teacher should be recognized as one of the educational requirements. The teacher's initial performance should continue with a theoretical explanation, explaining to the students information about the composition of the work. In this process, the teacher should teach to pay attention to the following elements. In particular: - It is necessary to establish an increase in training on the complex meter methods found in the branches of the Prose music section of shashmakom, to be able to feel it in performance, to know the climaxes, and to establish an increase in training on complex meter methods found in songs. In order for young performers to quickly memorize the work, it is necessary to separately recognize the work with the sing system. . This is the only way to achieve spiritual maturity and a rich cultural and spiritual heritage.[6] Even complex works with heavy dimensions (songs, songs of series of works) are mastered using the sing method. It is necessary to consider the highest task of the requirement that the participants in the ensemble hear each other with extreme sensitivity and fully understand the work. Since the word music is also close to the meaning of beauty, it is difficult to imagine it outside of beauty. The criterion of mastery must be measured precisely in the form of this musical beauty. It serves for the student to have the necessary information about skilled teachers or to have their teachers tell them about what they do not know, and to have a certain idea. It is known that one work was performed by different teachers.

The organization of situations where performers can be compared with each other, if possible, is the basis for the development of the student's consciousness. Regular monitoring of the student's theoretical

knowledge, that is, musical literacy, is one of the main tasks of the teacher. One of the important features of ensemble performance is ensuring consistency in performance. It is an inevitable process that each musician has his own way of performing.

Therefore, it is clear that their differences, albeit to a certain extent, are felt in the performance of the ensemble. What are these differences reflected in? We all know that Uzbek music performance is rich in ornaments, consisting of handhome and lamentable melodies.[7] It is known that the interpretation of musical ornaments is connected with the soul of each performer. This criterion causes some problems in the performance of the march and in the joint performances of many people as an ensemble. This is related to the pure performance.

The musicians always listen to each other, practice together, and work together, maintaining balance in performance. The opposite, of course, leads to performance differences. The leader of the ensemble pays special attention to the performance decorations during the performance process and when mastering the works, which leads to positive results. It is necessary to pay special attention to the interpretation of the decorations during the performance and clearly show the ensemble participants how to perform in a certain way. The right way is to perform smoothly and clearly. In addition to submitting the mastered work to the judgment of the teachers, it is also important to perform it regularly in performance practice. Zero, a student or young musician, sharing the fruits of his labor with the listener, is inspired and spiritually proud of his positive attitude. He receives food for later mastered musical samples.

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