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EDUCATIONAL AND EDUCATIONAL CONTENT OF FORMATION OF PERFORMING SKILLS IN STUDENTS THROUGH ENSEMBLE

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Abstract: The article describes in detail the educational and pedagogical basis for the formation of performance skills in students through the ensemble. The article also aims to reveal the pedagogical content aimed at the creative organization of ensemble performance, work on the organizational process of the lesson, the development of skills of students in the ensemble to play national instruments.

Keywords: ensemble class; polyphonic work; performing arts; score; ensemble leader; performance techniques; performance skills; education and upbringing.

Introduction

In the development of culture of our country, it is important to build a perfect education system based on the rich spiritual potential of the people and universal values, as well as the latest achievements of scientific and technical base and technology of modern music culture.

Among the criteria of professionalism of a music teacher in higher education institutions, it is important to inculcate in students the masterpieces of musical heritage, the formation of performance skills and abilities in them. The formation of performance skills in the ensemble has a special place.

In the practice of performance, the harmony of the instruments is formed as one of the requirements of life, lifestyle. Each condition has its own requirements and has been performed with the help of specific instrumental groups. This is primarily due to circumstances and needs. Therefore, folk instrument ensembles, which are used in combination with folk instruments, have a traditional character.

The solo performance has its own charm. But the combination of two, three or more instruments is more meaningful and enjoyable. Therefore, musical ensembles, that is, collective musical instruments, were formed. We all know that the love of music, art, music culture is formed in our people from childhood, in the family. It is no exaggeration to say that it

is difficult to find in our country a person who does not have a dutar, doira or other musical instrument at home and does not feel the life-giving effects of music in his life.

The term "ensemble" refers to all areas of life, especially the arts. The term "ensemble" has long been used in music. In fact, "ensemble" is derived from the French word "ensemble", which means unity, harmony, melody. In music, the ensemble has many meanings and types. In particular: a) joint performance of certain musical works by several performers; (b) smaller groups of musicians and singers and their ensembles, ensembles of major genres. Small ensembles are widely used in opera, oratorio and cantata genres. Depending on the number of performers, they are called a duet, trio, quartet, quintet, sextet, septol or octet. Therefore, each musician-performer that is part of it is a separate world. One of the main tasks of the ensemble is to help the performer to understand the essence of musical works ideologically and artistically, to feel not only his skills, but also to feel the heart of other performers in the group, and to act as an accomplice when necessary [1].

It is advisable to work in the following way, depending on the learning process and the level of performance of students. According to him, first of all, the members of the ensemble should be divided into certain groups and taught them to perform violent acts. Once you have

mastered the work in groups, working together as an ensemble will bring good results. Another important aspect of the educational process is to choose a program that is suitable for the students, as well as their psyche [2]. Then, one of the most important aspects of general education was the regular monitoring of student attendance in the teaching of music to selected musicians.

Students admitted to higher education institutions receive their first music lessons at music schools. Therefore, in the later stages, it is advisable to focus on further improving the system of music education.

In this regard, the teacher should monitor the level of knowledge and performance skills of each student. He then develops a lesson plan based on his creative development.

It is a requirement of the ensemble that the members of the ensemble listen to each other very carefully and fully understand the work. The word music is so close to beauty that it's hard to imagine it without beauty. That's the decent thing to do, and it should end there. It helps the student to have the necessary knowledge about the masters or to be told by the teachers what they do not know, to have a certain idea.

As you know, the interpretation of musical ornaments is connected with the heart of each performer. This is one of the reasons why there are some problems with the ensemble performing in public. It's about clean execution. Musicians are always listening to each other, rehearsing together, performing and maintaining balance in the performance. Its opposite, of course, leads to executive differences. The leader of the ensemble pays special attention to the performance decorations during the performance and mastering of the works, which leads to positive results. The members of the ensemble must pay special attention to the interpretation of the decorations during the performance, and clearly demonstrate a uniform performance. It's the right thing to do, and it's the right thing to do. It

is important that the masterpiece is not only referred to the judgment of the masters, but also regularly performed in the performance practice. After all, a student or a young musician shares the fruits of his labor with the listener, is inspired by his positive attitude and is spiritually proud. Feeds for the next sample of music.

Uzbek folk instruments and their performances still play an important role in the musical culture of our people. The comprehensive development of the art of playing musical instruments is of great importance for the development of folk music culture. Raising the performance of musical instruments to new levels has its own characteristics and, above all, expands the possibilities of forming ensembles of different shapes and compositions. Secondly, it provides an opportunity to develop polyphonic performance skills - an ensemble of Uzbek folk instruments.

The purpose of the Uzbek folk instrument ensemble, which teaches music education, is to develop students' performance skills and culture, to develop their ability to form polyphonic folk instrument orchestras. Therefore, the ensemble teacher must perform the following tasks:

1. To acquaint performers with performance features of Uzbek folk instruments.
2. Teach them to follow all performance instructions clearly, to perform their party notes clearly and fluently, and to listen to the voice of the whole ensemble.
3. Develop different musical skills by including different works of art in the ensemble's repertoire, thereby performing different musical works and developing performance skills.
4. Development of musical culture and organizational skills of performers.

One of the main tasks of performing polyphonic instruments is to manage it from a

pedagogical point of view. Pedagogical management is one of the most important requirements of musical performance, it has its own characteristics.

One of the important features of pedagogical activity is that it requires the leader of the ensemble to have managerial, pedagogical, organizational skills and abilities. First, the leader of the ensemble must have a thorough theoretical knowledge, the essence of all musical instruments in the ensemble, the ability to perform, the ways and means of adapting them to the ensemble, the music in the repertoire of the form and structure of each work. should be able to adapt the works to the performance of ensemble instruments. It is also necessary to have proportionate, intonation, reading skills developed in timbre, the ability to clearly sense the rhythm, as well as knowledge that can adequately distinguish the basics of vocal art.

The ensemble leader should also have a good speech culture. Because the work of explaining the musical-artistic idea of the work, its structural features, content and the essence of the images expressed through the notes is carried out through speech. On the other hand, it is also important to communicate with the members of the speech ensemble, to understand each other and to work for them. However, we must not forget to have the necessary equipment to conduct the play and manage it pedagogically. Therefore, the leader of the ensemble is required to carefully study each piece of music selected for performance and practice a lot for it. The gradual complication of the works, as well as the development of the performance skills of the ensemble members, will greatly help the teacher to better understand the management instructions.

The leader of the ensemble should take all the difficulties to ensure the consistency and harmony of the overall performance of the ensemble and the quality of performance. It's a way to get the attention of all the members of the ensemble.

During the ensemble sessions, it is possible to completely correct the performance and technical deficiencies of the parties, but it is still useful to conduct oral explanatory work. Because teamwork depends on the mental state and inner feelings of each participant. If something disturbs the mood of some performers, or if something else is in their minds, then there is definitely a flaw in his performance. To avoid such situations, the ensemble leader may use jokes, in some cases jokes, to get the performers' attention. But we must not forget that if such things happen, they will be used in their place.

The educational and pedagogical effectiveness of an ensemble leader depends on the maturity and maturity of his knowledge in this field. He should have a deep knowledge of the work of each musical instrument and be able to know the operation of the instruments in the whole ensemble, the methods of using strokes, and the similarities and differences between them. It is common for two performers playing the same party to use different strokes. For example, when playing ten notes, one performer throws the strings down and the other plays upwards, disrupting the harmony of the sound. Such cases can occur in other documents as well. To prevent such situations, it is advisable for the teacher to be familiar with the performance characteristics of each instrument.

Precise arrangement of the instruments in the ensemble is very important. Poorly tuned music will negatively affect overall performance. In particular, it distracts other performers and complicates the process of perceiving sounds.

During the training, it is recommended to pay attention to a number of methodological requirements for the ensemble to work on a musical work:

1. Selection of works of artistic significance for the performance of the ensemble;

2. To give an idea of the content, author, history of creation of a new work before starting to study it;

3. Clearly define the artistic and technical tasks associated with the performance of the work and pay close attention to their performance;

4. Search for new forms and methods of working with the ensemble in order to improve the quality of performance;

5. Conducting ensemble classes with the gradual distribution of educational materials;

6. Work on more complex work that requires movement in the early part of the lesson;

7. When the ensemble performers feel tired, exhausted, they perform a work whose performance is well mastered;

8. Read the worksheet regularly to develop the ability to master new text;

One of the important tasks of education is to develop the skills of ensemble performers and thus develop their performance skills.

It is an important task of the teacher to create a creative environment for the performers during the ensemble's activity, to involve them in the activity, to achieve the set musical and artistic tasks with great interest and objectivity.

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