

## CORRECT REPRODUCTION OF MUSICAL TEXT IN INSTRUMENTAL PERFORMANCE

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<https://doi.org/10.5281/zenodo.6721643>

**Abstract.** *In this article, the methods of corrective execution depending on the text of the note in the execution of musical instruments and the methods of individual performance in the execution process are scientifically widely covered.*

**Keywords:** *note, melody, performance, akkompanement, musician, soloist.*

### ПРАВИЛЬНОЕ ВОСПРОИЗВЕДЕНИЕ НОТНОГО ТЕКСТА В ИНСТРУМЕНТАЛЬНОМ ИСПОЛНЕНИИ

**Аннотация.** *В данной статье научно широко освещены методы корректирующего исполнения в зависимости от текста ноты при исполнении на музыкальных инструментах и методы индивидуального исполнения в процессе исполнения.*

**Ключевые слова:** *нота, мелодия, исполнение, аккомпанемент, музыкант, солист.*

## INTRODUCTION

Depending on the note, execution is a complex process, which is mastered with the help of special exercises. If we observe the playback process depending on the note, then we can see the following parts:

- 1) *the appearance of the Note reaches the mind of the reader;*
- 2) *determination of what action should be carried out in the mind of the reader;*
- 3) *execution of the given note with the help of the necessary actions.*

Depending on the note, how quickly the playback process takes place depends on the speed of performing the desired action, taking (realizing) the appearance of the note. If some part of the process does not work well, depending on the note, it will be difficult to achieve the intended result in execution. One of the more complicated aspects of playing, depending on the note, is that during the performance of a piece of a musical work, the musician is prepared to see the next part and prepare for his performance.

## MATERIALS AND METHODS

Without a lot of inexperienced students can not cope with this, as a result, their performance will be interrupted. Attention, focusing attention on one goal is one of the factors that ensure successful mastering of execution depending on the note. In developing the ability to perform depending on the note, the following practical exercises can help. the simplest music, when the first half of the initial tact is played, the reader draws his attention to the second half of the same tact. The same method is used in the execution of subsequent tactics of the work. With the help of training, the task assigned to the student is gradually complicated, but this task should be at the level of the student's capabilities.

The student regularly gets acquainted with colorful musical works of different epochs, when he is engaged in playing, depending on the note. All of the musical works performed depending on the Note do not necessarily have to be memorized by the student in the future, but they are performed in order to satisfy the student's need to think, open up news and get acquainted with new, unfamiliar impressions. Depending on the note, the thinking of the

performer, who is playing, is somewhat fussy, to a certain extent his perception of musical Hands is sharpened. At the same time, the musical work that the student performs, depending on the note, is given with the whole body, and his emotions are also directly involved in this process. It follows that the performance training, depending on the note, not only enriches the executive repertoire, its theoretical and practical knowledge, but also improves the quality of the musical thinking process in general. Playing according to the note is one of the most effective ways in the overall musical development of the student. While the teaching of musical performance aims to develop the general musical abilities, professionalism of the student in front of him, there is no doubt that the performance depending on the note acts as the main and special instrument in the realization of this goal.

With the recognition of the importance of execution depending on the note, in practice, it is sometimes not given the necessary attention to it. Of course, the more time it takes to play, depending on the note, this, in turn, can give a certain positive result. But conscious control in the organization of this process should be established. From experience it is known that the more developed the ability of the musician to play depending on the note, the more developed his inner hearing ability will also be. That is, in such a musician can hear the same sound without performing, as soon as the note marks fall on his eyes.

This means that the more advanced the ability to “hear through sight” in the instrument, the more quality it will be able to perform depending on the note. Another important condition of execution, depending on the note, is that the eye of the performer does not break from the text of the note. The eyes of students who do not master well the location of musical strings and curtains, move to the text of the holiday note, the graphic of the holiday note. After the student determines his height by looking at the note, he is forced to move his gaze to the curtains on the chart of the instrument, since the curtains are not well absorbed, he can not clearly put the fingers on the curtain despite the grille.

When determining the note in the queue, the student again moves his gaze to the Note text. In this situation, many students lose sight of which place the text came from. And to find a suitable place, it will take some time. As a result of these shortcomings, improper stops occur in the performance of the student. This undermines the continuous execution of the work. Therefore, the less the eye of the performer migrates from one source, the more useful it is for such execution.

Therefore, in the education of musical performance, it is important that the student-musician regularly studies the ability to find the desired curtain, despite the musical graphic, among other skills, develops the ability to perform perfectly depending on the note.

## RESULTS

At the time of carrying out the execution, depending on the note, it is impossible to demand from the student at once to strictly observe all the signs in the note. It is of great importance that the teacher determines, in this process, that the student understands from the very beginning what he should pay attention to. In our opinion, the student should pay attention first of all to the beginning and completion of the idea of holistic music in the works. That is, the finished thought described in the game should not be interrupted or unintelligible execution. Depending on the note, it is better to organize the performance on the basis of the musical ideas described in the game. Before playing unfamiliar musical works on a note, it is recommended to look and get acquainted, that is, to “play” this work without a musical instrument. Bunda, firstly,

is free of direct execution actions in the musician; secondly, there is an opportunity to teach the structure of the work, in addition, it can be said that the student's ability to browse through the note of the work and perform without a instrumental "in the language" to a certain extent develops his inner hearing ability. Experience testifies that after such acquaintance with the musical work, the performance is performed lighter and more accurately, the possible errors are reduced, and the performance is ensured.

Humans are known to vary from one another by individual characteristics. Just as there are not people with absolutely the same characteristics, the characteristics of each student are unique and irreplaceable. And the requirements of education and training will remain unique for all students. How to use pedagogical tools in relation to students in order to achieve an effective result? In educational work, taking into account the individual characteristics of Students, Organization of work on the basis of these characteristics can be to some extent the answer to the above question. The problem of individual approach to students in the educational process is of a creative nature. It is impossible to give a clear indication in advance of each stage of the process. The issue of individual approach to educators in pedagogy includes all the joints of educational work. The essence of the Individual approach is to increase the practicality of the general educational task set before the reader by providing a pedagogical effect to each student, taking into account all its characteristics. In practice, it is possible to meet readers whose behavior, character, potential are different. If the abilities of some students are felt from a young age, it will take much more time to determine the abilities in others. Some students become capricious, playful, interested in many things, others become restrained, pressed.

### DISCUSSION

No matter what the character and behavior of the students are, they are required by the teacher. An individual approach to students is primarily aimed at strengthening positive qualities in them and eliminating negative ones. The perception and elimination of the negative qualities of students in the course of the teacher will prevent hard work, as well as re-education of the future student. The idea that it is useful to rely on positive qualities of the reader character in improving the effectiveness of an individual approach in training is known from the very beginning. For example, suppose that one method is well developed in relation to others in the student studying the instrument, when choosing a repertoire it will be worthwhile for the teacher to take into account the same qualities of the student. This does not mean that they ignore the less developed qualities in the student. On the contrary, the productive use of positive qualities in students will help them to employ and perfect less developed qualities.

Achieving the proportionality of the right and left hand movement during execution is of great importance for the quality of execution. At the initial stage of mastering the execution in the instrumental, the position of the right and left hands is desirable to study and teach their basic movements separately, then work is carried out on the basis of the proportionality of the movements of both hands to each other. That is, when playing a musical work of moderate difficulty, both hands should pay the same attention to the movement of the musician. If at this time the musician is able to focus attention on one hand and pull the other out of control, then of course the performance will not be without shortcomings. One of the disadvantages that can be encountered at this time is a violation of the proportionality of the finger exchange of the left hand by the movement of the right hand to form a sound. For example, after the first sound is played, the second sound is played with the help of the right hand-yu, but the finger of the left

hand does not begin to press the specified curtain at the desired time. As a result, the sound becomes general unheard or muffled consonant. And in *gokhida* it can also be *aksi*. Another drawback is the disproportion of the movement of hands in the execution, which goes from torso to torso. If the *Bunda* grows during the transition of the fingers of the left hand from one *Tor* to another *tor*, the right hand can not perform the movement in time.

In melodies that require a calm, uninterrupted execution with the *rez*, the movement of the right hand, performing the *rez* method, is usually interrupted when the fingers of the left hand are swapped, the continuity of the tone is broken. And *Nixon*, the fingers of the left hand perform the pressing movement again by highlighting it during each new sound performance. Such an action also leads to a disruption of the tone. All of the above shortcomings are indicative of the neglect of the student or lack of proper understanding of the performance function. By identifying its cause, the student will understand to the student *tiradi* then establish measures to eliminate it. The ability of students to move right and left hand may not be the same, that is, if the movement of the fingers of the left hand is at the required level, the right hand may not be movable or vice versa.

In this case, the repertoire and technical materials chosen for the student should be aimed at eliminating this disadvantage. Teaching from music performance is a job that requires a variety of knowledge, skills and abilities from the teacher. For a teacher, it is not only necessary to be a musician, but also to have such qualities as pedagogical thinking, knowledge according to the inner world of the student, taking into account his individual characteristics.

## CONCLUSIONS

In general, in the process of education and training, one can not rely on instructions that offend the personality of the student. The professional image of the student is associated with his general culture. It should also be remembered that the student is in control. The only negative step or the said word can negate the respect for the reader. The main person in the educational process of student education is *bulib*, his pedagogical skills and Knowledge Serve *bulib* as a factor in the formation of real execution. Acquaintance with the work of other teachers in the development of this skill is of great importance. A closer study of the advanced pedagogical techniques will help teachers in eliminating the shortcomings encountered in the educational process. The teacher should be in a critical attitude to his work, take the advice of his colleagues by turns. Great joy in teaching means responsibility *Ham* in combination with happiness. In our country, teaching is an honorable profession with great respect. Thanks to the student, the foundation of knowledge is struck, the worldview and character of man is formed. Attributes free thinking, cocktail fan, humanity, creative qualities are brought up directly under the influence of the teacher.

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