

THEORETICAL AND PRACTICAL BASIS OF FORMING PERFORMING SKILLS ON FOLK INSTRUMENTS

Shokirkhonov Bakhtiyorkhon Botirkhonovich
Teacher of Namangan State Pedagogical Institute

Abstract

This article covers the historical formation of folk instruments, the pedagogical foundations of developing performing skills, the technology of tuning musical instruments, teaching based on the notation system, performing with piano accompaniment, and organizing stage performance and independent training. The study provides methodological recommendations aimed at improving the technical, musical and psychological preparation of instrumentalists.

Keywords: Folk instruments, performing skills, gijjak, notation system, piano accompaniment, stage performance, independent training.

Introduction

Folk musical instruments are an important component of national culture. Instruments such as gijjak, qubuz, kemancha which are widespread among the peoples of Uzbek, Iranian, Caucasian and Central Asian countries, have historically common roots and are distinguished by their performing traditions. In particular, on the occasion of the Uzbek Art Decade held in 1937, some instruments were improved and their technical capabilities were expanded by the folk master Usto Usmon Zufarov. Today, in the process of training performers on folk instruments, along with theoretical knowledge, the formation of practical skills is of great importance.

Main Part

In Uzbekistan, there are musical instruments called gijjak and qubuz, in Iran and the Caucasus peoples “kemancha” and related to it “dilirabo” in India, Pakistan, Afghanistan, and gijjak in the Kulob and Gorno-Badakhshan Autonomous Regions of Tajikistan. In 1937, in honor of the first decade of Uzbeks, which was held in Moscow, many national musical instruments in Uzbekistan were remade

by the people's master, Honored Artist of Uzbekistan Usto Usmon Zufarov, including the three-stringed tanbur and gijjak, which were given another string, making them four-stringed.

The Kashkar ruby has five strings. The 5 strings of the Kashkar rubab are usually tuned in the interval of a quarter-fifth. The bottom two strings are played in pairs. It is tuned to produce a “lya” sound when played open. The 3rd and 4th strings are also played in pairs. These strings are tuned to produce a “mi” sound when played open. The 5th string is usually a nylon string and is tuned to make a “si” sound when played open. The range of the Kashkar rubab is about 3 octaves.

Formation of playing skills on an instrument Mastering the skill of playing an instrument involves, first of all, sitting correctly, holding the instrument correctly, mastering the culture of sound production, forming the correct performance movements, and fully complying with the rules of collective performance:

- during performance, the body should be held in such a way that it is convenient for all movements of the performer and looks beautiful;
- it is customary to sit in the middle of the seat, without leaning on the backrest, while the musicians' left legs are placed in front and the right legs are placed behind;
- the correct position of the right hand and freedom of performance movements are achieved;
- the left hand should not squeeze the soz handle (in rubab, afghan rubab, soz, gijjak, dutar soz), the palm of the hand should not touch the handle, it should be free;
- musicians should sit carefully when starting the melody, start together with the leading musician or the leader of the circle;
- when finishing the melody, it is necessary to pay attention to the same circle method or to finish the general ensemble in one breath;
- in ensemble performance, it is necessary to adhere to the culture of collective performance, sit carefully during the performance, control not only the sound of one's own voice, but also the sound of the general ensemble and, accordingly, the sound of one's own voice;
- Choosing a comfortable and correct position for performance, keeping your hands free, and properly mastering the culture of sound production are among the general requirements for performing each word.

Singing actively engages the brain's nerve cells, which in turn activates positive emotions in students, activates the chest's sound-producing organs, articulation, and respiratory organs, and creates conditions for students to work effectively. [2] Tuning the instrument's pitch It is recommended to tune the instrument's pitch to a specific sound source, for example, a tuning fork or a properly tuned piano. In an ensemble, instruments are usually tuned to a flute or chan. By tuning each instrument in the ensemble before the start of a lesson or a concert, the purity of the unison of the entire ensemble is achieved.

The music director tunes the instrument's pitch in the first lessons and gradually teaches his students to tune their pitch independently. It is known that almost all Uzbek folk instruments (except for wind instruments) are covered with a leather cover or have a wooden cover, and the strings are passed through a harp. Therefore, when tuning instruments, special attention should be paid to the correct location of the harp placed under the strings. The sound is first produced on an open string, and then the octave is pressed to make sure that it is tuned accurately. If the sound is heard in a pure octave of 10, this indicates that the kharak is correctly located. If the open string is heard higher than the octave when the string is pressed, the kharak is moved away from the sound chamber, or vice versa, if the sound is lower than the octave when the string is pressed, the kharak is moved towards the sound chamber, as a result of which the open sound is identical to the octave sound. Once the first open sound is clearly tuned, the remaining strings are also precisely tuned to this sound. Only when all the sounds are clearly tuned can the overall sound of the ensemble be heard in clear unison. The state program for the implementation of the new development strategy of Uzbekistan for the period of 2022-2026 in the "Year of honoring human dignity and active neighborhood" on additional measures for the further development of the sphere of culture and art.[3]

Teaching folk instruments according to the notation system. The introduction of education according to the notation system in educational institutions. The activities of national instrument workshops. The 1930s are a period of growth of Uzbek musical culture. The establishment of the first higher musical institution in Tashkent. The formation of the Uzbek State Philharmonic and the Uzbek Folk Instrument Orchestra performing according to the notation system. The opening of the "Folk Instruments" department and faculty at the Tashkent State

Conservatory. The demand for and establishment of production of national musical instruments. The activities of multi-voice national instrumental ensembles, the emergence of works specially written for various instruments.

Playing with piano accompaniment When studying a musical work, it is necessary to thoroughly study the piano part, which is performed together with the dutor part. It is better to start playing with the piano in the process of mastering a musical work. Then, along with mastering his own part, the performer also learns the part played on the piano. Some musicians begin to play together with the piano only after they have mastered their parts to the end. This creates some difficulties for the musician.

If we observe the musical works created for the performance of the instrument and the piano, we can find the following similarities. In some musical works, the piano performs the function of accompanying the soloist, while in other musical works, the parts of the instrument and the piano are equal to each other and have a somewhat independent character. In the first case, the leading of the melody is mainly assigned to the soloist, and the piano only performs the function of accompaniment. In this case, the melody performed by the soloist is independent, and its performance is to a certain extent complete even without the piano. Such musical works are relatively simple in their structure and can be used in the initial stages of education. Their main goal is to attract children to the art of music in large numbers, to love and appreciate it, and to cultivate their musical abilities. Music, with its unique nature, has the power to greatly influence the spiritual world of young people.[4]

However, this should not lead to the conclusion that the student can do without paying attention to the piano part. When performing such musical works, the student should be able to hear the chords and rhythmic conditions being played on the piano along with his own performance. One of the most common shortcomings of young musicians learning to play Uzbek folk instruments during performance with the piano is the inability to start playing the musical work at the same time as the piano. At this time, the student's attention is completely focused on his own performance, and as a result, the piano accompaniment does not coincide with the soloist's performance. The movement before the first sound of the musical work plays a decisive role in forming the skill of starting the performance with the piano. This can be compared to the conductor's hand

movement at the beginning of a piece. During the course of a piece of music, there are a certain number of pauses in the instrumental part. During these times, the piano performance usually continues.

In addition to remembering how many bars there are in the pauses, the student must also know exactly when to start his performance. In this case, a full understanding of the piano performance during the pause will give a good result. In addition, determining the direction of the main melody in a musical work is one of the main tasks in playing with piano accompaniment. As is known, each musical work is built on a certain melody (tone). Being able to distinguish whether this melody is in the piano part or in the soloist's part helps to make the performance complete when playing with the concertmaster. A superficial knowledge of the piano part is not enough for the musician. The piano part is inextricably linked with the soloist's part and forms the indestructible composition of the musical work. Therefore, a real performance requires great effort from them, subject to the laws and regulations of the ensemble. The more timely the musician's performance with the piano begins, the higher the quality and faster the mastery of the musical work will be. The teacher also examines each child's musical ability.[5] Stage Performance Skills A musical work that has been fully mastered by the student will ultimately be performed on stage. How to prepare for this? First of all, teachers should approach the student's stage performance with great attention and care. Merely memorizing the piece is not enough for stage performance, it must be conveyed to the audience in an understandable way. For this reason, teachers should closely assist students in this work and create the basis for them to be calm during stage performance. Some people understand a student's substandard stage performance as the result of excessive excitement. Of course, not only young musicians, but even experienced, skilled masters get excited during stage performance.

However, it would not be correct to say that the shortcomings that occur in stage performance are only due to excitement. Experience shows that the more thoroughly a student has studied a piece of music during the lesson, the fewer mistakes he makes during stage performance. There are different types of excitement during stage performance, some of which help the student's performance, while others, on the contrary, have a negative effect on creative forces. In some cases, the cause of excitement is the student himself, but other

types of excitement can be beyond the student's control and willpower: poor-quality instruments, uncomfortable conditions, excessive coldness of the hands, etc. This is the only way to achieve spiritual maturity and a rich cultural and spiritual heritage.[6]

Regardless of the reasons that cause excitement, it is based on the impact on the student's psyche. In order to prevent excessive excitement, the student needs only to rely on his own experience and correctly determine the cause of his excitement. In most cases, the cause of excitement is the student's poor mastery of the musical work. Before the stage performance, the student intensifies his excitement by thinking about the future performance of the same unmastered work (part). For this reason, the stage performance serves as a mirror in determining how correct and qualitative the student's work on mastering the performing skill was. Which piece from the student's repertoire should be performed first in a stage performance? Experience shows that it is better to start a stage performance with a calm, restrained musical composition from the student's repertoire. This helps the student to overcome his excitement and focus his thoughts on one goal. However, some musicians begin their concert performances with a complex and fast-paced musical composition.

They explain that it is better to perform complex musical compositions at the beginning of the concert, before the energy is spent and before the fatigue sets in. Of course, each musician should first assess his own strengths and capabilities in the upcoming stage performance and, based on this, draw up the order of the musical compositions to be performed. What should a musician do before a stage performance? It goes without saying that only students who have thoroughly studied the musical composition and have developed strong self-confidence feel calm before a stage performance. A day or two before the performance, the musician should practice the music continuously, repeating some difficult phrases separately, in order to further strengthen his confidence. In doing so, he should focus on the general structure of the piece, its main direction, and not tire himself. Independent work of the student The student should be able to express his personal attitude through performance, creatively approaching the instructions and ideas of his teacher. [7] The importance of the lesson under the guidance of the teacher is great, but this does not negate the importance of the student's independent work.

It is necessary to learn how to organize independent study and what to pay more attention to. Rational and productive use of time should be one of the basic principles of independent work. Another of the main principles is the regularity of training. It is necessary to form the habit of regular independent work in the student from the first 12 months of teaching performance. Although it is usually difficult to achieve regularity, it is advisable for such training to gradually become a habit. We also come across cases where some students are able to prepare the homework assignment. It is difficult to explain the reason for this in one word. However, in most cases, the reason for not preparing homework is not the student's bad attitude to the lesson or laziness, but rather the student's failure to fully understand the assignment and not knowing how to approach studying a piece of music. Therefore, the task given for independent work should be explained to the student in detail and clarified taking into account the student's capabilities. Some students repeat the given musical piece from beginning to end many times during independent practice. In this case, the meaning and specific features of the musical piece are not fully and clearly analyzed. The piece is repeated superficially only in order to be able to perform it in front of the student. Another disadvantage of independent practice is that students cannot control their performance during the preparation of the task. For example, in the process of memorizing the text of a musical piece, a note is learned incorrectly and the student himself does not notice it. Or a certain performance technique is performed incorrectly and this also remains unnoticed by the student. This disadvantage is eliminated by the teacher during the lesson. The ability to control one's own movements and the correctness of sounds during performance does not appear in students by itself, but is achieved through planned training. Self-control is of great importance for a performer, through which one can eliminate shortcomings in performance.

How should an independent training session be structured and what does it consist of? As we have mentioned above, the more specific and specific the task given for an independent training session is, the easier the student's task will be. Regardless of how an independent training session is conducted, conducting it according to a specific plan will give good results. Below is an approximate structure and time for independent training sessions:

1. Playing gamma, triads and various exercises 10-15 minutes.
2. Mastering a new task 15-20 minutes.
3. 5 minutes for rest.
4. Repeating previously learned tasks 20-25 minutes.[8] The given time limit is approximate, and when determining it, it can be reduced or, conversely, increased depending on the size of the tasks, taking into account the individual capabilities of the student. The total approximate time given for independent practice is 45-60 minutes. This may seem small at first glance. However, if the training is continued regularly, the desired result can be easily achieved. Each musician performs memorization of a musical work based on his abilities and capabilities. It is difficult to have a single guideline for everyone in this regard. Some musicians have a stronger ability to remember the text by sight, while others have a stronger ability to remember it by hearing. For this reason, their methods for memorizing a piece are different. The important thing is that no matter which method is used to memorize a piece of music, it remains firmly in the musician's memory. Currently, the increasing amount of information being learned in educational institutions requires achieving more results in less time.

The success of students' independent studies can be facilitated by bringing the classroom lesson under the guidance of a teacher closer to this independent study. In this case, the student performs all tasks independently, and the teacher gives instructions only when necessary. What time of day should the teacher's independent study be scheduled? Determining the time for such a study depends on the student's daily schedule. If studies at the educational institution are mainly in the first half of the day, independent study is held in the second half of the day. It is important that independent study is held at the same time every day. There are a number of important aspects of homework that the student should remember. Let's look at some of them: The main task should be to correctly understand the musical work by the student, that is, to correctly reveal the essence of the work. As mentioned earlier, in correctly understanding the meaning of the work, issues such as the choice of performance styles, compliance with the signs, and correct application are important.

During independent studies, a student's attention must be focused on completing a specific task. Otherwise, the study may be dry, meaningless, and no results may be achieved. Some students pay more attention to the musical text during the

period of mastering a musical work, forgetting that the performance should be expressive. In order to prevent this shortcoming, the focus of students' attention should always be on the task of expressive performance. In other words, the more effort students put into mastering the text of the work, the more attention they should pay to the expressiveness of the performance. When a student makes a mistake, he should carefully repeat this passage at a calm pace. Then he will correctly determine the cause of the mistake and take measures to avoid making this mistake again. The mistakes in the performance of students also differ from each other. The repetition of certain situations becomes a habit among students, and an error is repeated almost every time in a certain part of the work.

The reason for this may be an incorrectly chosen application, performance method, or another flaw. Correctly identifying the cause of such errors is the key to eliminating them. Even if errors are accidental, they should not be allowed. Regardless of the nature of the errors, the student should make finding ways to eliminate them one of his main goals during his independent practice. Since the student is both mentally and physically tired as a result of playing an instrument, he should be given some time to rest.

Otherwise, the quality of the performance may deteriorate, and mistakes and shortcomings may be made. Another disadvantage of independent practice is that students cannot control their performance during the preparation of the task. For example, when memorizing the text of a musical work, a note is learned incorrectly, and the student himself does not notice this. Or a certain performance technique is performed incorrectly, and this also remains unnoticed by the student. Such a defect is eliminated by the teacher during the lesson.

The ability to control one's own movements and the correctness of sounds during performance does not appear in students by itself, but is achieved as a result of planned exercises. Self-control is of great importance for the performer, through which one can eliminate shortcomings in performance. Currently, the increasing amount of information being mastered in educational institutions requires achieving more results in less time. The success of students' independent studies can be facilitated by bringing the classroom lesson closer to this independent study under the guidance of the teacher.

In this case, the student performs all tasks independently, and the teacher gives instructions only when necessary. What time of day should the teacher's

independent training be scheduled? Determining the time of such training depends on the student's daily schedule. If classes at the educational institution are mainly in the first half of the day, independent training is held in the second half of the day. It is important that independent training is held at the same time every day. Playing according to the note Playing according to the note is a complex process and is mastered using special exercises. If we observe the process of playing according to the note, we can see the following parts: the appearance of the note reaches the student's mind; the determination in the student's mind of what action to take; the execution of the given note using the necessary actions. How quickly the process of playing according to the note occurs depends on the speed of accepting (understanding) the appearance of the note and performing the necessary action. If any part of the process is not working properly, it will be difficult to achieve the desired result when playing according to the note.

References

- 1.Shokirxanov B., & Zarifxonova D. (2025). MUSIQA TA'LIMIDA ZAMONAVIY YONDASHUVLAR VA KO'P OVOZLI IJRONING DIDAKTIK AHAMIYATI. Universal Xalqaro Ilmiy Jurnal, 2(4.3), 510–512. Retrieved from <https://inlibrary.uz/index.php/universaljurnal/article/view/102294>
- 2.Po'latjonova Intizora Nazirjon qizi, & Shokirxanov Baxtiyorxon Botirxonovich. (2025). Boshlang'ich sinflarda musiqa madaniyati darslarini o'qitishning metodlari. NAZARIY VA AMALIY FANLARDAGI USTUVOR ISLOHOTLAR VA ZAMONAVIY TA'LIMNING INNOVATSION YO'NALISHLARI, 2(7), 143–149. Retrieved from <https://innovativepublication.uz/index.php/NUZY/article/view/3829>
3. Shokirkhanov Bakhtiyorxon, & Yusubjonova Omina. (2024). The role of the “dutor” instrument in the integration of education and culture. Web of Scientist: International Scientific Research Journal, 5(1), 237–241. Retrieved from <https://wos.academiascience.org/index.php/wos/article/view/4646>
4. Shokirkhanov Bakhtiyorxon Botirkhanovich. (2024). THE ROLE OF MUSIC CLUBS IN LEADING THE YOUNG GENERATION TO MATURITY. Web of Scientist: International Scientific Research Journal, 5(1), 242–245. Retrieved from <https://wos.academiascience.org/index.php/wos/article/view/4647>

5. Shokirkhonov Bakhtiyorkhon Botirkhonovich. Education of musical abilities, teaching one and two voices. Current research journal of pedagogics (ISSN – 2767-3278) VOLUME 03 ISSUE 05 Pages: 54-57. May 30, 2022. <https://masterjournals.com/index.php/crjp/article/view/925/825>
6. Мирхакимова, Ф. (2023). МУЗЕЙ КАК ОДИН ИЗ ОЧАГОВ КУЛЬТУРЫ. Общественные науки в современном мире: теоретические и практические исследования, 2(14), 9–11. извлечено от <https://www.in-academy.uz/index.php/zdif/article/view/24049>
7. Tolipov K, Usmonboeva M. Practical foundations of pedagogical technologies. Tashkent “Science” 2006. - P. 40.
8. Boymirzaev H. “Methodology of learning music”. - T.: “Teacher” publishing house, 1995 .- P.68