

ORIENTATION OF STUDENTS TO THE PROFESSION BY TEACHING THE PERFORMANCE OF NATIONAL INSTRUMENTS

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Annotation. This article shows you how to guide students in their careers by teaching them the secrets of national instrument performance. Here are some suggestions on how to look or get an appointment for music in elementary school.

Keywords: music, instrument, performance, artist, instrument, melody.

President of the Republic of Uzbekistan Sh. M. Mirziyoyev in his speech at the opening ceremony of the International Conference of Maqom Art, held on September 6, 2018 in Shakhrisabz:

“If we want to know and study the original art, we must first raise the classical art of maqom.

We must do our best to ensure that the tones of the status, the spirit and philosophy of the status are in the hearts of everyone, first of all, in the minds and hearts of our young generation"[1.1] praised the importance of our national music in educating the younger generation.

The music teacher should plan his / her lessons in such a way that in each lesson he / she includes samples of Uzbek folk instruments (at least a dusty picture). In the first lesson, a musical instrument is introduced and a melody is played, in the second lesson, one or two live and magnetic tape or floppy disks are played on the instrument.

In the third lesson, the teacher plays one of the Uzbek folk melodies, and the children are accompanied by applause, safoil, song, and kayrak. This, of course, is achieved by teaching children to be accompanied during lessons.

Introduction of Uzbek musical instruments to students in primary school is carried out in groups of musical instruments. For example, first with wind instruments, then with stringed percussion instruments, then with percussion and scratching instruments, and so on.

The most interesting part of the lesson for children is the introduction of Uzbek musical instruments by the music teacher. Because musical instruments as a live and real musical instrument are of interest to every child. Musical instruments are important, first of all, for the development of children's creative and musical reading skills through the elements of performance.

When a musical instrument is played by a teacher, it helps children to express themselves and be active in class. The musical instrument included in the lesson is a didactic guide to teaching, which can help the teacher to develop children's musical-sensory abilities, to acquaint them with the elements of musical literacy.

As a result of the teacher's observations, the children can form a small ensemble or orchestra, taking into account the talents and abilities of the children in the class. Participating in an ensemble or orchestra requires, in a sense, the availability of instruments and the following training.

Children learn the names of musical instruments, the nature of the playing, the location of thick and thin (low and high) sounds, the rules of use and handling, methods of playing, they are independent and follow the general dynamics, tempo in the ensemble. They can start and finish their songs on time and play songs and games.

Well-tested methods of work - demonstration and oral explanation - are added to the list of new ones. It is recommended that the child play the given instrument without the help of the teacher, remember the sequence of playing this or that instrument, perform creative tasks, and so on.

Musical instruments should be mastered one by one. First, children can be introduced to an instrument, such as a circle, and taught to accompany two or three small pieces in a few lessons. Sometimes it is helpful to review the instrument with the children, correct them when they make a mistake, and ask them to find a way to play it independently. In this case, it is possible to simultaneously master the instruments that give the rhythm-method.

At the initial stage, the child should be taught the appropriate collaborative actions necessary for participation in the ensemble. For this purpose, special "rhythmic orchestras" are formed, in which children clap, tap their feet, knock on sticks, empty or small stones, boxes filled with peas. Here, too, a different vote is formed.

If the palms are clapped, the sound is louder, muffled, and if the palms are flat, the sound is clear and resonant. You can change the sound by tapping the palm of the other hand with the extended or slightly bent fingers of one hand. Taping is done with the whole foot, with the toe, with the heel, alternately - with the toe and heel in turn, the sound is struck by the palm of the hand, claws. All this allows children to engage in the correct performance of various rhythmic tasks and the ability to play a musical instrument.

Experiments show that the use of percussion instruments in the classroom, such as doira, drums, safoil, kayrak, song, gives good results. The teacher plays the Uzbek folk melody on the rubob (dutar, gijjak or any instrument) and invites the children to clap.

First of all, the teacher says that whoever claps beautifully and correctly, will be accompanied by percussion instruments on the table, which will be accompanied by music. If the accompaniment is on a low magnetic tape or floppy disk, it is best to first show him how to clap by playing it. Then he sings the melody, invites everyone to applaud the melody, carefully observes the performance and distributes percussion instruments to the children. The successes and failures of the first execution are explained. After the performance, the rest of the children are invited to clap.

Of course, everyone tries to play musical instruments. That's why the instruments change.

Over time, as children develop good skills in these performances, the structure of the method and the types of performance become more complex. For example, "Andijan polka" can be accompanied by playing instruments and clapping, as well as by saying "Bum - bak, bakka - boom". In this case, the class can be divided into two groups, with the first group clapping and playing the instrument, and the second group chanting aloud, and even inviting children to the classroom to dance. In another version, the teacher clearly and evenly uses the method of "Bum bak-ka" in the circle. "Bum" is accompanied by children of the first group, and "Bak-ka" is accompanied by children of the second group.

After getting acquainted with the graphic quality of the melody displayed on the board and the images of quarter and quarter notes equal to its rhythmic structure, it is easier to perform such exercises on the board depending on the rhythmic structure of the melody created by cards. Such lessons, first of all, make the lesson content interesting. Helps them to get acquainted with the world of Uzbek folk musical instruments, activates the activities of students, provides them with a comprehensive development of creativity, performance skills and musical-learning abilities. In general, the teacher is very creative and resourceful in getting acquainted with and playing Uzbek folk instruments in the classroom.

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