
ACHIEVING SOUND BALANCE IN ORCHESTRAL PERFORMANCE

Botirova Khilola Tursunbaevna

Associate Professor, Faculty of Art Studies,
Andijan State University Uzbekistan

Ibrahimova Nasibahon Rahimjon qizi

Student of Andijan State University, Faculty of Art History
botirovaxilola85@gmail.com

Annotation

In the work of a musical work in the orchestra, the purity of sounds and their performance in proportion to each other play an important role in revealing the essence of the work. This article addresses these aspects.

Keywords: sound, conductor, skill, performer, ensemble, concert, instrumentalist, musician, orchestra, conductor

Introduction

Achieving harmony in the performance of an orchestra requires a great deal of skill on the part of the conductor. In proportion, the orchestra's performers are required to hear the sounds purely, that is, a combination of pure sounds without falshing. For him, the conductor and the performer must perform the work together, in unison, and listen to the performance of the members of the group. The performance skill of orchestral teams is that they hear each other. If a member of the group performs a faulty sound during a concert, the group is called a falsh orchestra. Although all the instruments are made up of skilled musicians, all performers are called orchestras without a single syllable. In order to avoid this situation, the orchestra leader and conductor are required to hold and conduct the orchestra in an absolutely pure state.

The orchestra musician has special professional qualities, such as the fact that he focuses on several levels of hearing and vision, such as the text of the note, direct contact with the conductor, attention to the narrator, and being part of the group. At the same time, he should be able to hear the direction of his text and hear other sounds. Intonation stability is very important in team performance. This is one of the key factors in preparing a student to work in an orchestra. One of the most important aspects of team performance is the application. The appliqué should be

as comfortable as possible and help the performer to perform the text of the work without any prior preparation.

Explaining to the student their errors during the sessions is very important in eliminate errors. It has been established that learning a skill or a set of skills gives a good effect to the practice of playing two students simultaneously or at the same time with the teacher and the student. Especially in the early stages of learning, the learner is not able to perform any gamma or exercises independently for much longer. It lacks patience and endurance. If this method is used, it will be interesting to the student first, the ability to do his best will be formed, and secondly, the teacher will be able to immediately correct his or her mistakes.

Through the gammas and exercises of the same rhythm dynamics or pace, several students not only overcome their technical flaws, but also develop their rhythm sensation, ensemble playing skills and listening skills. It is important to note that exercises, gamma and triad play are not intended for the student only by the teacher and are not compulsory. The importance of this to the learner should be continuously incorporated throughout the course of the study, in order to understand the importance of these activities for the learner.

Gamma and exercises help in the early stages to master light skills such as proper handling and sound, mastering simple rhythms and moving the left arm through the handle.

In the later stages, it will be an important means of acquiring sound proofing techniques, complex passages and rhythms. The work on gammas and exercises should be based on the student's readiness and the task assigned to him. When mastering any skill, it is best to slow down the exercises and then move on. For example, when working on a particular rhythm, it is advisable to determine which gamma or exercise technique and how to use it, and then to do it. Consequently, it is necessary to perform triads and rotations as well as exercises based on these techniques at different speeds, in order to master the speed of movement of the fingers from narrow to narrow and accurate jumping at large intervals.

Any exercise or gamma should be clearly targeted. Otherwise, the student will not achieve the desired result, no matter how much he or she is engaged in. This practice is very common. Therefore, the teacher should be able to clearly explain the purpose to the student. Some teachers often work only with the students, or they often play the hard part of the work, but do not achieve the expected result. In this case, it is necessary to identify the cause of the deficiencies. The use of well-targeted exercises and gammas to address shortcomings can be very effective.

As they analyze the new work, experienced teachers must explain the work to the learner in a theoretical manner, give them a clear task and give them the necessary instructions, and explain what exercises should be taken. If the learner can fully comprehend the task assigned to him, he will be able to achieve the intended goal through exercises that are focused on the course and during the course of independent work.

References

1. Botirova, Xilola Tursunbaevna. "THE PLACE OF MUSIC IN UPBRINGING OF YOUNG PEOPLE." *Science and Education* 1.1 (2020): 512-517.
2. Tursunbaevna, Botirova Xilola. "The place of music in upbringing of young people." *Science and Education* 1.1 (2020): 512-517.
3. Tursunbaevna, Botirova Khilola. "III RENAISSANCE OF UZBEK ART AND CULTURE AND ITS GLORIOUS PATH." *Web of Scientist: International Scientific Research Journal* 3.5 (2022): 1973-1977.
4. Tursunbaevna, Botirova Khilola. "PERFORMANCE CULTURE IN INSTRUMENTAL PERFORMANCE." *Spectrum Journal of Innovation, Reforms and Development* 3 (2022): 163-167.
5. Tursunbaevna, Botirova Xilola. "COOPERATION OF TEACHER AND STUDENT ON MUSIC WORK." *Erudio Journal of Educational Innovation* 7.1 (2020): 36-47.
6. Tursunbaevna, Botirova Xilola. "TEACHER AND STUDENT WORKING IN COLLABORATION ON MUSIC." *CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN* 2.4 (2021): 26-38.
7. Botirova Xilola. "The practice of applying pedagogical technologies in the learning process to playing the Chang instrument." *Общество и инновации* 2.3/S (2021): 330-339.
8. Tursunbaevna, Botirova Xilola. "New approach to vocal-choral skills." *ACADEMICIA: An International Multidisciplinary Research Journal* 11.4 (2021): 1638-1654.
9. Ibrakhimovich, Botrov Maktabjon. "The Emergence of Traditional Music." (2021).
10. Tursunbaevna, Botirova Xilola. "Methods for Improving Thoretical Knowledge of Music of Elementary School Students." *International Journal on Integrated Education* 3.4: 4-10.
11. Botirova, Khilola Tursunbaevna. "METHODS OF DEVELOPING THE SYSTEM OF SPIRITUAL AND MORAL EDUCATION OF YOUNG

-
- STUDENTS THROUGH THE UZBEK PEOPLE'S PERFORMING ART." Chief Editor.
12. Botirova, Khilola Tursunbaevna. "PERFORMANCE AND ART." *mankind* 3: 3-300.
 13. Tursunbaevna, Botirova Hilola. "CREATIVITY-THE BASIS OF PEDAGOGICAL CREATION." *European Journal of Research and Reflection in Educational Sciences* Vol 7.12 (2019).
 14. Tursunbaevna, Botirova Khilola. "The Importance of Aesthetic Education in the Formation of Performance and Creative Skills of Students in Music Lessons in Secondary Schools." *JournalNX* 7.05: 69-72.
 15. <https://www.int-jecse.net/abstract.php?id=2559>
 16. @article{Botirova2021PerformanceAA, title={Performance And Art}, author={Khilola Tursunbaevna Botirova}, journal={The American Journal of Social Science and Education Innovations}, year={2021}}
 17. <https://paper.researchbib.com/view/paper/249680>
 18. <https://cyberleninka.ru/article/n/the-place-of-music-in-upbringing-of-young-people/viewer>