

## **DEVELOPMENT OF INSTRUMENTAL PERFORMANCE IN MUSICAL EDUCATION**

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**Abstract:** The article deals with the importance of introducing the subject of instrumental performance into secondary school education and the formation of students' performing skills.

**Keywords:** instrumental performance, folk instruments, reconstruction, musical heritage, musician instrumentalist.

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### **INTRODUCTION**

D. B. Kabalevsky attached great importance to the activity of children's instrumental music performance. In particular, he noted: "If there is a piano in the classroom, it is advisable to include four-hand playing (playing in an ensemble with a teacher) in the lessons ... Perhaps children who have never touched the piano keys in their lives will participate in the performance of a more or less full-fledged musical work, pressing only two notes given by the teacher with two fingers. This arouses great interest in children, strengthens their passion for music and, of course, has a positive effect on their musical development." But what if there is no piano in the classroom? And even if there is one, there are difficulties in attracting children to this activity in the classroom - after all, the teacher cannot transfer everyone to one instrument at the same time. And with the undoubted advantages of resorting to this activity in the conditions of a school lesson, children would simply have the opportunity to "touch" the keys. [:98]

### **LITERATURE ANALYSIS AND METHODOLOGY**

You can also study playing on elementary musical instruments. If there are children's musical instruments at school, you can use them in the lessons with the teacher in an ensemble (including as a four-hand performance) - this is very desirable for us to sing along to the song, move to the music, because playing these instruments also contributes to the musical development of children, enriches their musical and performing experience, and introduces an element of play into the lesson. But is this type of playing on children's instruments able to hold the attention of children for a long time? Even playing on the famous elementary musical instruments created by K. Orff is intended only for preschool children. Today, it has already become difficult to interest even younger schoolchildren with the noise of circles, rattles, triangles and drums. A very conditional result in terms of artistic quality can be achieved on the basis of a very difficult technique of playing Orff instruments. At the same time, you cannot call them cheap. This reduces the possibility of their distribution in a local school. [4:74] Many difficulties can be overcome by the ingenuity of the music teacher. But still, the ingenuity of the teacher is not enough to solve the problem of introducing all schoolchildren to the performance of instrumental music based on improvised methods. Or, in addition to these instruments, could it have been possible to turn to others in music lessons? After all, more than 50 years have passed since D. B. Kabalevsky created the music program for secondary schools. Indeed, musical instruments are a means of singing the spirituality of humanity in melodies, that is, a product of folk art, miraculous and expressive instruments that have been formed among the masses for a long time, created by skilled masters of music, and are constantly being perfected. The national pride, traditions, and values of each nation are reflected in musical instruments, and the sound they emit is also adapted to this. In the modern process, special attention is paid to factors such as a new look at the traditions of the past, the appropriate use of advanced technology, and the upbringing of a complete person. After

all, music is considered the most important factor in the upbringing of a complete person, that is, as a factor that can serve as the basis for the spiritual and moral upbringing of people.

## **DISCUSSION AND RESULTS**

This is undoubtedly the reason why attention is paid to this at all stages of the educational process.[2:98] Starting from the 2022/2023 academic year, secondary schools will teach the skill of playing at least one of the national musical instruments, and a corresponding note will be made about this in their educational document (certificate).

In this regard, the Resolution of the President of the Republic of Uzbekistan "On additional measures for the further development of the sphere of culture and art" was signed. According to the Resolution, starting from the 2022/2023 academic year, one hour of instruction per week will be assigned to music, and in addition, practical circles and optional lessons on playing national musical instruments will be held every week. Also, it is mandatory for music teachers to have the ability to play at least one of the national instruments, and from the 2023/2024 academic year, at least three. Within the hours allocated for music, lessons on playing instruments will be organized under the slogan "Instrument is a companion to my life." In order to meaningfully organize students' extracurricular time, practical circles will be organized in the areas of playing national musical instruments, fine and applied arts, and crafts (hereinafter - practical circles) according to their interests. Specialists who have a professional education in music and a higher education certificate and who can skillfully play at least 3 national musical instruments are allowed to be employed full-time as music teachers and music club leaders in secondary educational institutions on a part-time basis, while maintaining the conditions for payment for work there, during their free time from their main place of work; In addition, training music teachers to play at least three national musical instruments is carried out within the framework of the system of continuous professional development of public education employees, in which representatives of the sphere of culture and art are involved on a contractual basis to conduct training in retraining (advanced training) courses. [1:98] The teacher must feel that he is working not only with a student learning the art of playing a musical instrument, but also with a student in the literal sense. This is how we should approach the work, modern science is deeply and comprehensively studying education and development from a scientific perspective. is learning in a biased way. The process of education and development is inextricably linked to each other. Development is carried out in the educational process. The individual characteristics of students' mastery of certain knowledge and skills, the degree of development of consciousness affect the educational process. Whoever has a developed level of consciousness and intelligence, he can easily and quickly master various knowledge and skills. Recognizing the interdependence of education and development does not mean that development occurs by itself in the educational process. It does not deny the positive impact of science education on development. Nevertheless, the result of development under the influence of education is not always the same. Such results can differ significantly. Here the question arises: what sources have the greatest impact on development during education? G.M. We can find the answer in Sipin's book "Learning to Play the Piano" ("Obucheniye igre na fortepiano"): "Here the content, form and methods of the educational process are of decisive importance." The above idea also directly applies to the education of instrumental performance. It is all about the connection between the mastering of the student's performance skills and his general musical development. The science of instrumental performance is to teach students theoretical and practical knowledge about the history of the origin of national instruments, information about national composers, and the role of our national instruments in modern pop performance in accordance with the requirements of modern educational standards. [2:76] The

Uzbek classical musical heritage is rich in various instruments, and each of them is of particular importance due to the long history, structural development and technical improvement. According to the performance criteria, Uzbek folk instruments are divided into two groups. The first group includes all traditional folk instruments. The second group includes instruments that have been improved, that is, reconstructed, in connection with the cultural development of the 20th century. The following are the musical instruments that are part of traditional folk instruments: tanbur, dutor, sato, rubob, oud, nay, surnay, koshnay, karnay, gijjak, chang, qonon, doyra, nogora. Examples of music processed according to the criteria of soprano, alto, tenor, bass voices. The group of wind and percussion instruments consisting of a trumpet, trumpet, drum and doyra has long been formed in performance practice and has become an active participant in all public events of our people. Traditional instrumental ensembles are used based on their characteristics. In order to have a wide range and large sound potential in performance, a large instrumental ensemble is formed from the sum of all instruments. In the practice of instrumental music performance and maqom performance, it has also become a tradition to perform in small groups. For example: performing each instrument with doyra accompaniment; tanbur with dutar; tanbur, dutar with doyra accompaniment; tanbur, dutor, gijjak accompanied by doyra, ud with doyra, akon with doyra, etc. [3:132]

## **SUMMARY**

At the present time, Uzbek music performance can be divided into three major directions. Folk folklore music direction, folk classical music direction, and composer's musical creativity direction. In the folk folklore direction, instruments that are popular and have suitable sound and technical aspects are used more. For example: rubob, flute, gijjak, chang and doyra instruments. It should be noted that the performance conditions and place in folk folklore music performance are also unique. Therefore, it is required that the instruments be able to adapt quickly and be able to perform in any conditions. [5] If every nation loves its national musical heritage, honors the traditions of its ancestors, assimilates them properly, and appreciates them, it will be able to appreciate the art of other nations. [7] After all, the musical traditions that have come down to us are evidence of the strength of the chain of generations. In this regard, it is worth emphasizing that the maqoms and classical musical works belonging to the maqom paths, which are the spiritual wealth of our people, have preserved their artistic and aesthetic potential to a high level. Studying, researching, and passing them on to future generations is one of the urgent issues of our time. It is known that the musical culture of the Uzbek people is rich in national instruments, including the tanbur, dutar, gijjak, nay, qoshnay, surnay, chang, qonun, ud, rubab, doira, and. The musical instruments used in folk art include changqo`biz, sibiz`gi, safoil. The musical instruments that are processed include rubob, gijjak, dutor, and chang Instruments such as the drum have found a worthy place in the practice of skilled performers with their perfection. Because each instrument has its own history of formation, performance capabilities, unique, attractive sound and fans. It is the sacred duty of every coach to scientifically and theoretically study all their secrets and tricks and convey them to the younger generation.

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