

Performance in Piano Accompaniment

Joldasbaeva Sayatxan Kamalatdinovna

Nukus specialized school of culture. National Music Department Class 11 leak

Abstract: This article deals with piano accompaniment, piano accompaniment and stage performance.

Keywords: Piano, performance, music, stage, instrumental part, accompaniment, soloist.

When studying a piece of music, it is necessary to carefully study the piano party, which is performed in conjunction with the dutor party. It is better to start performing accompanied by a piano in the process of mastering a piece of music. Then, in addition to mastering his own party, the performer also absorbs the party, which is played on the piano. Some musicians begin to perform together with the piano only after they have mastered their parties to the end. This is a unique challenge for the player.

When we observe pieces of music created for the performance of the instrument and the piano, we can find the following and similarities in it. In some pieces of music, the piano is tasked with leaving for the player (soloist), while in other pieces, the parties of the piano with the instrument are equal to the birbir and to some extent independent in character. In the first case, the management of the melody is largely attributed to the player (soloist), with the piano serving only as a accompaniment (accompaniment). In this, the melody that the soloist performs is independent, the performance of which will be completed to a certain extent even without a piano. Such pieces of music are relatively simple in their structure, and can be used in the beginning periods of Education. But it should not be deduced from this that the reader will not pay attention to the piano party in the soloist. During the performance of such musical works, the reader should be able to hear the chords and rhythmic conditions played on the piano together with his performance.

One of the disadvantages that are more common in young musicians studying performance in Uzbek folk instruments during a joint performance with a piano is the inability to start the performance of a musical work at the same time as a piano. At this time, the student's attention is fully focused on his performance, and as a result, the piano accompaniment does not coincide with the performance of the soloist. The movement before the beginning of the first sound of a piece of music plays a decisive role in shaping the skill of starting the performance together with the piano. This can be likened to the hand movement (auftakt)of the conductor at the beginning of the work.

During the musical, a certain number of pauses occur in the instrumentalist party. At such a time, work on the piano, as a rule, continues. In addition to remembering how many tactics the pauses are, the reader should also know carefully when its operation will begin. In this case, it is good to be fully aware of the piano performance during the pause. In addition, determining the direction of the main melody in a piece of music is one of the main tasks when performing in piano accompaniment. It is known that each piece of music will be built on a certain melody (melody). It is this melody that can distinguish whether it is at a piano party or a soloist party that will help make the performance full while playing with the concertmaster. Knowing the piano party

superficially is not enough for the player. The piano party is inextricably linked with the soloist's party, forming an indestructible composition of the piece of music. Therefore, a real performance requires a lot of labor from them, subject to the laws of the ensemble. The more timely the piano accompaniment of the instrumentalist begins, the better quality and speed it will be to master a piece of music.[1]

Performing on stage: a piece of music fully mastered by the reader is ultimately performed on stage as a result. How to prepare for this? In the first place, teachers should approach the stage performance of the student with great attention and caution. Memorizing the work alone is not enough for stage performance, it must be conveyed to tamoshabin in an understandable way. For this reason, teachers should help students closely in this work, provide the basis for their calmness during the performance. In a scene where the student is not in demand, the performance is understood by some to be the result of excessive excitement. Of course, during the performance, not only young musicians, experienced Hatto, skillful masters are also excited. But the flaws that happen in the performance of the stage cannot be said to be true only because of the excitement. The experience testifies that the more thoroughly the student studied the piece of music during the course of the lesson, the less mistakes he makes during the performance of the scene. There are different manifestations of the excitement at the moment of the performance, some of which contribute to the performance of the reader, while others, on the contrary, negatively affect creative forces. In some cases, the origin of excitement is caused by the student himself, but other types of betrayal can be excluded from the student's Nazor and willpower: poor quality instrumentation, discomfort of conditions, excessive cooling of the hands, etc. Regardless of the reasons that cause excitement, on its basis lies the influence on the psyche of the student. To avoid overexcitation, the reader will only have to rely on his personal experience and correctly determine the cause of his or her excitement. The reason for the excitement is seen in many cases in the fact that the piece of music is not well mastered by the reader. The reader further strains his excitement by contemplating the upcoming performance of the same unabashed piece (piece) before the performance. For this reason, the performance serves as a mirror in determining how full and high-quality the student's work to master his performance skills was. In the performance of the stage, the first thing to do is to play what work in the student's repertoire? Experience shows that it is better to start the performance on the stage with the performance of musical works of a calm, restrained character in the repertoire of the reader. This will help the student cope with his own betrayal, focus his thoughts on one goal. But some musicians start their performances at the concert with the performance of complex and fast-paced pieces of music. They explain that at the beginning of the concert, it is better to perform more complex pieces of music before it is exhausted, without the effort being spent yet. Of course, each soloist must, before the performance of the upcoming stage, draw up his own strength and capabilities and draw up the order of the musical works to be performed on this basis. What should the singer do before the performance of the scene? It is known by itself that only readers who have carefully studied the piece of music and have developed a strong confidence in themselves calmly hiss themselves before the performance of the stage. A couple of days before the performance of the stage, the singer must perform the pieces of music without stopping and repeat some complex sentences separately in order to further strengthen confidence. In doing so, he should not exhaust himself, focusing his attention on the general structure of the work, its main direction.[2]

Piano performance and teaching piano performance while performing on stage is also a process related to stage skill and performance it is of course from modern pedagogical and information technologies in the process of teaching piano performance, as well as educational and methodological manuals, text of lectures, disseminating material, electronic teaching materials. it is recommended to use audio recordings. In order for students to master this discipline, they must be able to carry out the calculations of various technical objects in advanced and modern accounting methods, perform performance work on personal computers, master the science of Informatics and information technology perfectly, implement new pedagogical and information

technologies, make a program and perform it in practice, using the available textbooks, lecture texts, handouts, electronic materials and visual. In this, basically, students need to learn the texts of lectures, conduct it in conjunction with Internship Work, and perform practical training materials on personal computers to generate skills. In the study of science, lecture, practice classes of classes, independent forms of education are used, and modern elements of advanced pedagogical technology are used. Personality-oriented education. In its essence, this education provides for the full-fledged development of all participants in the educational process. This implies that when designing an education, of course, a particular education is not the identity of the streamer, but first of all, it is approached based on the goals of study related to the activities of the future specialty.

Systematic approach. Educational technology should embody all the signs of the system: the logic of the process, the interconnection of all its branches, integrity. Activity-oriented approach. Represents an education aimed at the formation of the process qualities of the individual, the activation and intensification of the activities of the learner, the disclosure of all his abilities and capabilities, initiative in the educational process. Dialogical approach. This approach indicates the need to create educational relationships. As a result of it, the creative activity of an individual, such as self-activation and self-expression, increases. Organization of collaborative education. Democratic, egalitarian, educational and educational expresses the need to focus on the introduction of joint work in the formation of the content of activities and the assessment of the results achieved. Problem education. One of the ways to activate the activities of the learner by presenting the content of education in a problematic way. In this, independent creative activity is provided for the objective confrontation of scientific knowledge and methods of its solution, the formation and development of dialectical observation, their creative application to practical activities. The application of modern means and methods of providing information - the application of new computers and information technologies to the educational process [3] we also think that it deserves special attention.

Literature used

1. Sh.N.Rahimov, Sh.S.Yusupov «Cholg‘u ijrochiligi» o‘quv qo‘llanma «Musiqa» nashriyoti Toshkent 2011
2. Mirzayev O’ktam Oripovich CHOLG’U IJROCHILIGI VA ANSAMBLI O’QUV QO’LLANMA o‘quv qo‘llanma Navoiy-2019
3. Z.M.Yakubov “Cholg‘u ijrochiligi” o‘quv qo‘llanma Samarqand-2021
4. Esemuratov B. DEVELOPMENT OF CHILDREN’S CREATIVITY ON THE BASIS OF PEDAGOGICAL TECHNOLOGY AS AN EXAMPLE OF KARAKALPAK FOLK SONGS //Modern Science and Research. – 2023. – T. 2. – №. 10. – C. 835-840.
5. Esemuratov B. EDUCATION OF YOUNG PEOPLE TO PATRIOTISM, COURAGE, AND FREEDOM THROUGH SPOONS PERFORMED BY OTHERS //Modern Science and Research. – 2023. – T. 2. – №. 10. – C. 197-202.
6. Ospanova R. THE SITUATION OF USING THE CREATIONS OF COMPOSER MUKHTOR ASHRAFIY AND DONI ZOKIROV IN MUSIC LESSONS //Modern Science and Research. – 2023. – T. 2. – №. 10. – C. 190-196.
7. Ospanova R. WAYS OF DEVELOPMENT AND IMPROVEMENT OF MUSIC EDUCATION PEDAGOGY //Modern Science and Research. – 2023. – T. 2. – №. 10. – C. 822-828.
8. Jiyenbaevich M. I. The evolution of music pedagogy of the karakalpak people: Historical and theoretical aspects //Asian Journal of Research in Social Sciences and Humanities. – 2021. – T. 11. – №. 10. – C. 27-32.

9. Jiyenbaevich M. I. Competence-based approach in higher musical and professional education //ACADEMICIA: An International Multidisciplinary Research Journal. – 2022. – Т. 12. – №. 4. – С. 42-47.
10. Moyanov I. TRAINING AND DEVELOPMENT OF ART PERSONNEL //Modern Science and Research. – 2023. – Т. 2. – №. 9. – С. 65-69.
11. Jiyenbaevich M. I. COMPETENCE-BASED APPROACH IN HIGHER MUSICAL AND PROFESSIONAL EDUCATION //PROMINENCE OF INFORMATION BASES& MEDIA ASSESSMENTS IN THE POST CONFLICT MARKETING ENVIRONMENT.
12. Moyanov I. TRAINING AND DEVELOPMENT OF ART PERSONNEL //Modern Science and Research. – 2023. – Т. 2. – №. 9. – С. 65-69.
13. Моянов Ы. Д. ҚОРАҚАЛПОҚ ХАЛҚИ МУСИҚИЙ ПЕДАГОГИКАСИНИНГ ТАРИХИЙ-НАЗАРИЙ ЖИҲАТЛАРИ //Образование и инновационные исследования международный научно-методический журнал. – 2021. – №. 5.
14. Моянов Ы. Д. ҚОРАҚАЛПОҚ ХАЛҚИ МУСИҚИЙ ПЕДАГОГИКАСИНИНГ ТАРИХИЙ-НАЗАРИЙ ЖИҲАТЛАРИ //Образование и инновационные исследования международный научно-методический журнал. – 2021. – №. 5.
15. Ануаровна О. Р. ҚОРАҚАЛПОҚ ХАЛҚ КҮЙЛАРИ ВОСИТАСИДА БОЛАЛАР ИЖОДКОРЛИГИНИ РИВОЖЛАНТИРИШ. – 2023.
16. Anuarovna U. E. IMPROVING THE MECHANISMS OF EDUCATING STUDENTS IN THE SPIRIT OF INTER-ETHNIC HARMONY BASED ON NATIONAL MUSIC IN THE CONDITIONS OF ETHNO-CULTURAL RELATIONS //International Journal of Advance Scientific Research. – 2023. – Т. 3. – №. 09. – С. 329-333.
17. БОЛАЛАР Қ. Х. К. В., РИВОЖЛАНТИРИШ И. MODERN SCIENCE AND RESEARCH //MODERN SCIENCE. – 2023. – Т. 2181. – С. 3906.
18. Ospanova R. DEVELOPMENT OF CHILDREN'S CREATIVITY THROUGH BLACK FOLK SONGS //Modern Science and Research. – 2023. – Т. 2. – №. 9. – С. 70-73.
19. Nawrizbaeva A. A. THE PERFORMANCE SKILLS OF KARAKALPAK BAKSHIS //Modern Science and Research. – 2023. – Т. 2. – №. 10. – С. 906-910.
20. Nawrizbaeva A. A. BAQSÍ, SÁZENDE GENJEBAY TILEWMURATOVTÍN ACTQARÍWSHÍLÍQ METHODS //Modern Science and Research. – 2023. – Т. 2. – №. 10. – С. 218-223.
21. Muxammetdinova L. THE DEVELOPMENT OF THE ART OF GIVING IN NORTHERN PAKISTAN AS AN EXAMPLE OF THE YEARS OF INDEPENDENCE //Modern Science and Research. – 2023. – Т. 2. – №. 9. – С. 74-78.
22. Maxamatdinovna M. L. FOLKLORE AS A SPECIAL FORM OF CREATIVITY //International Journal of Advance Scientific Research. – 2023. – Т. 3. – №. 09. – С. 282-284.
23. Makhammatdinovna M. L. As a Means of Providing Aesthetic Education to the Students of the Art of Embroidery //Vital Annex: International Journal of Novel Research in Advanced Sciences. – 2023. – Т. 2. – №. 3. – С. 149-152.
24. Askarova Z., Maxamatdinova L. Ceremonies Solemnly Held in Connection with Public Holidays //Miasto Przyszłości. – 2022. – Т. 27. – С. 181-183.
25. Махамматдинова Л. ЎЗБЕК ВА ҚОРАҚАПОҚ МУСИҚА МАДАНИЯТИНИНГ РИВОЖЛАНИШИДА БАСТАҚОРЛАРНИНГ ҚЎШГАН ҲИССАСИ //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 782-786.

26. Есанов М. ФОРМИРОВАНИЕ НРАВСТВЕННЫХ КАЧЕСТВ ЛИЧНОСТИ СРЕДСТВАМИ МУЗЫКИ //Oriental Art and Culture. – 2023. – Т. 4. – №. 1. – С. 719-725.

27. Ayarova K., Yesanov M. Organization of Music Lessons by the Teacher in Various Ways //Miasto Przyszłości. – 2022. – Т. 27. – С. 189-191.

28. Esanov M., Ametov A. DOIRA SAN'ATINING RIVOJLANISHI VA TARIXI //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 729-733.

29. Есанов М. Знание особенностей воздействия музыкального искусства на человека //Science and Education. – 2022. – Т. 3. – №. 12. – С. 767-771.

30. Есанов М. О. ЎЗБЕК ХАЛҚ ЧОЛҒУЛАРИДА ИЖРОЧИЛИК ТАРИХИ //Oriental Art and Culture. – 2022. – Т. 3. – №. 1. – С. 578-584.

31. АЛЛАМБЕРГЕНОВА Г. ҚАРАҚАЛПАҚ БАҚСЫСЫ СӘЛМЕНБАЙ САДЫҚОВТЫң ДӘРЕТИҮШИЛИК ЖОЛЫ //Евразийский журнал социальных наук, философии и культуры. – 2023. – Т. 3. – №. 10. – С. 112-117.

32. Tajimuratova S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Modern Science and Research. – 2023. – Т. 2. – №. 10. – С. 841-849.

33. Saginbaevna T. S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Spectrum Journal of Innovation, Reforms and Development. – 2022. – Т. 9. – С. 386-392.

34. Sag'inbaevna T. S. Cultural Life in Uzbekistan during the Years of Independence //Spanish Journal of Innovation and Integrity. – 2023. – Т. 18. – С. 39-41.

35. Tajimuratova S. FORMATION OF STUDENTS'SKILLS OF INDEPENDENT PERFORMANCE THROUGH THE TEACHING OF ART HISTORY //Modern Science and Research. – 2023. – Т. 2. – №. 10. – С. 841-849.

36. Saginbaevna T. S. Management and study of culture and art. – 2022.

37. Тажимуратова Ш. С. САНЬАТШУНОСЛИК ФАНЛАРИНИ ЎҚИТИШ ОРҚАЛИ ТАЛАБАЛАРНИНГ МУСТАҚИЛ ИШЛАШ КҮНИКМАЛАРИНИ ШАКЛАНТИРИШ. – 2023.

38. Tajimuraova S. S. INFORMATION AND COMMUNICATIONS IN MANAGEMENT //Journal of Integrated Education and Research. – 2022. – Т. 1. – №. 5. – С. 509-511.

39. Qudenov R. QORAQALPOQ XALQ QO'SHIQLARI ASOSIDA YOSHLARNI TARBIYALASH //«ОБРАЗОВАНИЕ И НАУКА В XXI ВЕКЕ». – 2023.

40. Шыныбеков А. САМАРАЛИ НАТИЖАГА ЭРИШИШДА ЎҚУВЧИЛАР УЧУН ПЕДАГОГИК ВОСИТАЛАР //Евразийский журнал социальных наук, философии и культуры. – 2023. – Т. 3. – №. 11. – С. 76-79.

41. Shinibekov A. QORAQALPOQ MUSIQA MADANIYATIDA MILLIY OGZAKI IJODINING GAVDALANISHI //Miasto Przyszłości. – 2023. – Т. 39. – С. 204-206.

42. Shinibekov A. Historical and Social Events in Folklore Works from the Point of View of People's Relationships //Miasto Przyszłości. – 2022. – Т. 27. – С. 199-201.

43. Шыныбеков А. Қорақалпоқлар санъатининг сарчашмалари Шарқий Европа ва Осиё қадимий маданияти билан чамбарчас боғликлити //Science and Education. – 2022. – Т. 3. – №. 12. – С. 910-915.