

## **Music Performance and Music Theory Disciplines: their Interconnection, Significance, and Effective Aspects**

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**Abstract:** This article examines the importance of music theory in improving the professional skills of music performers, and highlights a number of shortcomings of music performers currently studying in specialized music educational institutions.

**Keywords:** Culture and art, orientalism, instrumental performance, lessons, music theory, rhythm, tempo, dynamics, Articulation, harmony, performance technique.

From the first years of Uzbekistan's independence, the sphere of culture and art, like all other spheres, has been developing year by year. In recent years, many new educational institutions, new directions and specialties have been established in cultural and art education, and the range of specialists in the field continues to expand. In particular, the increasing attention paid to folk art, which reflects the history, traditions, and national spirit of our country, namely, folklore, traditional performance, national singing, and performance of folk instruments, is an example of a number of changes in the field. But to what extent are we able to use the created conditions and opportunities? The question is becoming relevant among today's youth. It is true that the number of students studying musical instruments in the higher and secondary specialized education systems is increasing every year. But some students and emerging professionals have enough shortcomings in terms of knowledge. Won't the lack of musical literacy, incomplete mastery of music theory, and performance styles that are not at a level befitting the title of future teacher cause young emerging musicians to remain at the level of non-specialists?

At this point, another question arises: how important is the role of music theory in improving the professional training of music performers?

Teaching in the field of instrumental performance is distinguished by the versatility of the forms of lessons. These include individual lessons, ensemble, orchestra, conducting, instrumental studies, studying folk instruments, and playing instruments. The role of music theory in the students' mastery of the lessons in the listed forms of lessons is considered important. Each of the specialized disciplines is closely related to music theory. Not only in instrumental performance, but also in all areas of art related to folk art, educators and students must have knowledge of melody, rhythmic characteristics, harmony, polyphony and its parts, structure, the content of a musical work, the concept of musical character and image, the ability to convey musical images, and most importantly, performance technique.

When it comes to music performance and the science of music, it is worth mentioning, first of all, the treatises and works on music of such oriental scholars as Abu Nasr Al-Farabi, Abu Ali Ibn Sina, Musa al-Khwarizmi, Sayfiuddin al-Urmawi, Abdulkadir Maroghi, Alisher Navoi, Abdurahman Jami. Their works and treatises on the science of music reflect the first foundations of oriental music theory. At the same time, in the treatises and works written by oriental scholars on music, we can see many ideas about the skillful performance of a musician. In this regard, the following narration, cited in Zayniddin

Vasifi's "Badoye ul-vaqoye", glorifies the skill of the musician: "Hazrati Dovud payg'ambardan keyin hech kim Hofiz Basirdek xonandalik qila olmas ekan. Shunisi ham mashhurki, uning xonandalik majlisida to'rt kishi vaj holida hushidan ketgan ekan." [6]

At the same time, there is a legend about Abdulkadir Maroghi, the "court musician" at the court of Amir Temur: "He would play the ramal (24 naqra) with one hand, the khafif (16 naqra) with the other hand, the virsho (16 naqra) with one foot, and the fakhiti (20 naqra) with the other foot at the same time." [1,22] (Ramal, khafif, virsho, fakhiti - percussion instruments: "naqra" is expressed in the meaning of beating, knocking) To play music with such skill, the musician must have perfect performance technique and mastered the science of music and music theory.

Music theory is a part of musicology, etymologically understood as thinking about music. Theory (a set of rules, a set of rules) is a form of knowledge that gives a complete picture of the laws of reality and the important connections in it. Theory is always inextricably linked with practice, and only then does it become a tool for action and development. [5] Music theory is the doctrine of all the laws, rules and concepts necessary for the perfect performance of music performers. Note lengths, tonalities, alteration signs, rhythm, tempo, dynamics, articulation, key and important signs and concepts during the reading and performance of musical notation ensure professionalism during the performance of a musical work. Some students studying in the field of folk art, especially traditional performers and those studying in the field of folklore, have a number of shortcomings in acquiring knowledge of music theory.

The most basic concepts in musical performance are rhythm and tempo. They are considered the simplest but most basic concepts. It is these two concepts that undoubtedly have the ability to determine the skill and ability of a musician. The concept of rhythm is derived from the Greek word "rhythmos" meaning flow, rhythm. Musical rhythm is the mutual arrangement of meter parts and their consistency [1]. Rhythm is one of the means of musical expression and is of great importance in the structure of a melody. The correct distribution of sounds in terms of their metrical relationship ensures the smoothness of the rhythm. The main criterion of rhythm is the harmony of each strong and weak part. Tempo expresses the set pace and speed of performance of a musical work. Tempo, in turn, is divided into slow (*largo*, *lento*, *adagio*, *grave*, etc.), medium (*andante*, *andantino*, *moderato*, *allegretto*, etc.) and fast (*allegro*, *vivo*, *vivace*, *presto*, *prestissimo*, etc.). The ability to consistently feel the tempo set throughout a musical piece and apply it during performance determines the performer's ability and musical literacy. These two musical concepts are the primary subjects of music and art schools. However, today, even among university-level music performers, the ability to feel rhythm and tempo is not developed, rhythm and tempo are not consistent, and similar problems are noticeable. It is not for nothing that in the entrance exams for instrumental performance in music and art schools, the student's ability to feel a certain tempo is the first thing to be checked. At the same time, the dynamics, articulation, and harmony used in a musical piece are also important in the impact of music on the human mind and psyche.

Dynamics - the loudness or lowness and variability of the sound of sounds in the musical notation and direct performance of a musical work, one of the important means of musical expression, has been used since ancient times in folk art and academic performance. This term was first introduced into practice by the Swiss music teacher H. Negeli. [4] There are strong (*forte*, *fortissimi*, *mezzoforte*), weak (*piano*, *mezzopiano*, *pionissimo*), variable (*crescendo*, *diminuendo*, etc.) types of dynamics. During the performance of a musical work, the performer's ability to correctly use dynamic signs serves to express the content of the work through the loudness or lowness of sounds. Articulation signs, strokes, and "ornamental" methods, such as decoration, are widely used to express the character of the work through performance styles. A musical work typically conveys a certain idea to the listener, and the idea is necessarily made up of phrases, and the phrases, in turn, are formed through the articulation used in the words.

Articulation is derived from the Latin word "articulo", which means to connect, to perform in parts [4]. There are *ligato*, *staccato*, *marcato*, *portamento*, *spicato* and other types of articulation, and it is one of the most important signs in the performance of a musical work. The German composer Theodor

Wimayer says this in this regard! - “A phrase is like punctuation marks in oral speech, and Articulation is like the pronunciation of individual words. Articulation is necessary for the connection of words within phrases.” Indeed, music, like a work of art, aims to convey a certain idea to the listener. The level of mastery of the performer's articulation signs is an important factor in the correct and content-oriented delivery of the idea to the listener. Every musician, whether a singer, instrumentalist or vocalist, must be able to analyze the content of the piece being performed, feel the main motive within the piece, and understand who, to whom, and for what purpose the piece is directed by by perceiving the harmonies used. Only then can a perfect performance be achieved. In the creation of a perfect performance, of course, being able to feel the harmonies used throughout the piece of music and performing them in a similar manner requires excellent theoretical knowledge from the musician.

Harmony (from the Greek "harmonia" - connection, proportion) is one of the main expressive means of polyphonic music. In this case, the content of the work is expressed not only by the development of the melody, but also by the alternation of various chords that are in harmony with it. [5] Harmony is based on the properties of the resonance of chords of a certain scale and tonality, as well as their stability or instability in the musical process. Usually, the main melody is expressed in a high voice, and the melodic fragments that are inextricably linked to it in the remaining voices can also form a certain harmonious complex. Harmony, as a subject taught at the next stage after music theory, is included in the curriculum of educational institutions specializing in music. The intended goal is to form an analytical approach to the work being performed in the performance of music and to develop the ability of the performer to feel the harmony of harmony and solo. In general, the study of music theory in music performance education provides the performer with a thorough understanding of music and its components, its analysis, and performance techniques, as well as the skills to connect music theory with practice, all of which contribute to the effective and meaningful conduct of individual lessons.

In conclusion, music, like a work of art, helps to change human education and psychology in a positive direction. In a work of art, letters, and in music, notes serve to convey a certain idea to the listener. At the heart of each musical work is the history of a person, nation or society, which is presented to us in order to provide educational nourishment to a person. The main task of music performers is to perform with a full understanding of the meaning and content of the character of the musical work being performed, so during the exams in specialized subjects, the analysis of each performed musical work, the nature of the work, and the provision of questions and assignments on the terms encountered throughout the work arouse the desire among students to study each work thoroughly, and thus the level of theoretical knowledge of the performers continues to expand. Music theory is a key factor in helping musicians improve their performance skills, win honorable places in international and national competitions, and improve their professional training.

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