

In The Performance of Folk Instruments, The Place, Importance, Functions and Peculiarities of the Concertmaster

Abdullayeva Alfiya Maratovna

Department of "Inter-Faculty piano performance", Uzbekistan State of Conservatory

Abstract. in this article, the role, importance, tasks and characteristics of the accompanist in the performance of folk instruments, the restoration of national spiritual values in the years of independence, the full-fledged professional activity of the accompanist, memory, in unexpected situations-the presentation of a set of psychological personal qualities such as reaction and resourcefulness, endurance and will, pedagogical tact and sensitivity, and its importance in the general ensemble is highlighted. The main skills used in the performance are intuitive perception of the soloist, rich artistic taste, deep understanding of the content of the musical work, and preservation of "individuality", which is extremely valuable.

Keywords: concertmaster, concertmaster history, pedagogical process, performance skills, music, solo, folk instruments, Kashgar rubab, professional performance, individuality.

Currently, there is a high need for a concertmaster, although the profession of a joiner is common in the areas of music-oriented education. Throughout the history of the development of accumulative activity, there is a development of ideas about the many components that make it up.

The history of juxtaposition as a form of musical practice dates back several centuries, almost from the time of medieval travelling musicians - singers, jugglers and spilmans. However, to date, there are no studies that create a holistic understanding of the basic principles and peculiarities of the functioning of the enclosure. This situation is explained by the fact that accompaniment has long been formed and developed in the layer of amateur (live amateur) musicians, while in the creative activities of professional performers it was considered just a type of training.

The process of separating concertmaster activity from the pianist's independent professional performance took a solid place in the 20th century, starting in the second half of the 19th century.

The art of concertmaster and concertmaster play an important role in the playing of the instrument today. Because it is impossible to imagine concert performance, lessons, contests, without them! Let us dwell on some aspects that are supposed to be embodied in their place by the Persians. In it, the soloist is a comprehensive musicality, multifaceted knowledge in the field of inappropriate creativity, intuitive perception of the soloist, rich artistic taste, deep understanding of the content of the work of music.

The peculiarity of the work of the poet is that he must cooperate with instrument players of different directions, and in this sense he must be a "universal" musician. Also, the fact that the young man finds meaning and pleasure in being one of the participants in the musical movement, and not a soloist, and also understands that he is a secondary participant who does not in any way diminish his importance in the overall ensemble. One should adapt his vision of the work to the style of a soloist, but at the same time maintain the "individuality", which is extremely valuable, despite the fact that he performs in any class of instruments.

During the independence years of the Republic of Uzbekistan, a revival of national spiritual values took place, and in this regard, the attitude towards folk instruments also changed. It is through folk instruments that the national mentality is brought up, Uzbekistan's place in the international arena is elevated. The creation of works for folk instruments began to occupy important places.

The poet is obliged to get acquainted with various genres in this field, with various folk instruments, to reveal the essence of the piano part in the work, to realize and convey in his interpretation the national identity of music. You should also have an understanding of the basic methods of making sound on the instruments you play. Knowledge of the features of the line and sound palette will help you find the sound that suits them in accompaniment, find a dynamic and coloristic relationship with the timbres of folk instruments.

The performance activity of the poet is inextricably linked with the process of artistic embodiment of the solo part. The Capricorn will help the partner successfully cope with various difficulties that arise in the process of joint work, namely, coordinated "breathing", expressions, voice control and the implementation of rhythmic characteristics of a particular work. works of Uzbek composers. Accompaniment is the base of the solo, its harmonic base and textural base.

The concertmaster must constantly coordinate his performance with the soloist. It is very important to show special sensitivity, respect and politeness in relation to the corresponding aspirations of the soloist. This will help to successfully implement the interpretation plan of the soloist itself.

A complete ensemble cannot be realized if the captive is not well aware of the specifics of his partner's performance process. This includes sound production, breathing, basic techniques, and percussion on folk solo instruments.

In folk instruments, the harmonica must always observe the balance of sound, while the various registers of folk instruments always need experienced harmonies. The concertmaster's primary function is the ability to "find sound" and "sense the piano keyboard" (touch) for each instrument. For example, the lower registers of the Kashgar rubab should not overlap with the piano, but indicate the beauty of the solo instrument. Another important issue is the orchestral sound of the piano, since the piano party is not always convenient; the Knight must know the rules of the orchestration and competently change uncomfortable episodes to the texture of the piano, without violating the composer's intentions. The most important thing in the activities of the youth is to give up on time and lead on time.

The full-fledged professional activity of the Capricorn implies the presence of a complex of psychological personal qualities, such as great attention and memory, reaction and resourcefulness in unforeseen situations, endurance and willpower, pedagogical tact and sensitivity. The concertmaster originality requires special versatility, mobility and the ability to switch to work with different instruments. The Capricorn should have a special affection for his specialty, which does not bring external success - applause, flowers, honor and titles. He always remains in the "shadow", his work dissolves in the overall work of the whole team. A concertmaster is a call and his work is similar in purpose to the work of a teacher.

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